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Transnational Ethical Literary Criticism Studies

Edited by Youngmin Kim

Transnational Culture, Approach and Identity Studies

Edited by Wang Zhuo

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超越国界的文学伦理学批评研究

金英敏（栏目主持）

超越国界的文化、方法与身份研究

王　卓（栏目主持）

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编委会

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Introduction: Ethics of Reading in World Literature and Ethical Literary Criticism

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Abstact In the context of Levinas' critique of Other in relation to the thinking and poetizing genealogy of Nietzche, Heidegger, and Derrida, one can construct an ethics of reading in which the speech act of writing exposes itself corporeally and sensibly to the Other, and therefore is unable to refuse the Other's approach. The performative speech act proposes or expresses one's own position facing the Other. This Levinasian critique transforms itself into a deconstructive reading, based upon the ethical demand and responsibility. Ever since the reading/writing subject positions are situated in the context of globalization, the two ways of reading — reading closely the cases of individual texts by dealing with the micro aspects of literature on the one hand, and reading distantly the constellation of the texts of the big data by creating a new space for macro literatures — have constructed an open structure of aporia in the field of literary discourses. The theory and practice of "distant reading" has been challenging against the hermeneutic authority of "close reading." World literature represents such aporia structure in which literatures and cultures encounter those of the other(s), new geographic, historical, ontological, and epistemological reconfigurations and in which the contacting points of the two or multiple entities in the world will turn out to be the topics of literary discussions. 2015 IAELC Global Symposium in Seoul, Korea represents these interface between ethics of reading and world literature. Among those 335 papers presented at the 2015 IAELC in Seoul/Busan, the following 5 papers were included in this issue of *Foreign World Literature Studies,* looking forward to publish more papers.

Key words ethics of reading; world literature; ethical literary criticism

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books and articles on modern and contemporary poetries in English, Lacanian psychoanalysis & critical theory. He is now editor-in-chief of *Journal of English Language and Literature (JELL)*. This work is supported by the Dongguk University Research Fund of 2016.

I. Ethics of Reading

In his *Totality and Infinity*, Emmanuel Levinas puts the "ethics" into the question of the knowing subject or "the Same" in relation with others, and deals with the distance between the Same and the Other. Levinas's "the Same" includes both the intentional acts of consciousness and the intentional objects which give meaning to those acts, and Levinas defines the ethics as "the putting into question of the spontaneity of the Same by the presence of the Other" (43). The region of the Same, in fact, is an ethical space for maintaining a relation with the Other, as well as for reducing the distance between the same and the Other in the act of knowing. However, this space of aporia can be exteriorized only through the medium of what Levinas calls "the Saying" (le Dire)" which cannot be reducible to the ontological language of "the Said" (le Dit), thereby maintaining the possibility of being an ethical form of language. Levinas's Saying is, in fact, the speech act which exposes itself corporeally and sensibly to the Other, and is unable to refuse the Other's approach. It is the performative speech act which proposes or expresses one's own position facing the Other. In fact, ethics is critique for Levinas, as I have argued elsewhere. Within the context of the thinking and poetizing genealogy of Nietzche, Heidegger, and Derrida, Levinasian critique transforms itself into a deconstructive reading, based upon the ethical demand and responsibility.[1]

While discussing about "the question of Heidegger's reading of the texts of metaphysics and the question of our reading of Heidegger's texts," Derrida in his *Margins of Philosophy* performs "two texts, two hands, two visions, two ways of listening, together at once and separately" (65):

> Being by the Greeks, can specify both the question of Heidegger's reading of the texts of metaphysics and the question of our reading of Heidegger's texts. The Heideggerian de-limitation consists sometimes in appealing to a less narrow determination of presence from a more narrow determination of it, thereby going back from the present toward a more original thought of Being as presence (Anwesenheit), and sometimes in questioning this original determination itself, and giving us to think it as a closure, as the

> Greco-Western-philosophical closure. Along these lines, in sum, it would be a question of thinking a Wesen, or of making thought tremble by means of a Wesen that would not yet even be Anwesen. In the first case the displacements would remain within the metaphysics of presence in general; and the urgency or extent of the task explain why these intrametaphysical displacements occupy almost the entirety of Heidegger's text, offering themselves as such, which indeed is rare enough. The other gesture, the more difficult, more unheard-of, more questioning gesture, the one for which we are the least prepared, only permits itself to be sketched, announcing itself in certain calculated fissures of the metaphysical text. (65)

By specifying Heidegger's reading of the Greek texts of metaphysics, Derrida has been appropriating Heideggerian method of destructive reading, which in fact reflects Levinasian ethical reading. What Derrida did was to demonstrate the nature of double reading and double encountering which is the condition of possibility for the deconstructive ethical reading. Heideggerian reading appeals to "a more narrow approach" (therefore open opproach) by "going back from the present toward a more original thought of Being as presence," as well as by "questioning this original determination itself" and "making thought tremble by means of a Wesen that would not yet even be Anwesen." After this disciplinary "close reading," one's reading can sketch the "calculated fissures of the metaphysical text" by practicing "the intrametaphysical displacements" of the text itself. Levinas himself defines the ethics as always signifying the fact of the encounter of myself with the Other. In this ethical encounter, the unique demand placed upon me by the others is the meaning of the ethics of reading for Heidegger, Levinas, and Derrida. In fact, their mode of close reading tellingly exemplifies the model of the ethics of reading in which the reader responds to the other's writing responsibly, as Heidegger responds to Greek texts responsibly. The act of reading in this way from the reader's side is to supplement the original text and to insert the "signifying structure" into the space between the text and the context.

II. World Literature

Ever since the reading/writing subject positions are situated in the context of globalization, the two ways of reading — reading closely the cases of individual texts by dealing with the micro aspects of literature on the one hand, and reading distantly the constellation of the texts of the big data by creating a new space

for macro literatures — have constructed an open structure of aporia in the field of literary discourses. It has been almost a decade since the theory and practice of "distant reading" has been challenging against the hermeneutic authority of "close reading." When literatures and cultures encounter those of the other(s), new geographic, historical, ontological, and epistemological reconfigurations emerge, and the contacting points of the two or multiple entities in the world will turn out to be the topics of literary discussions. When one reflects upon one's confronting with the "other" literatures, one recalls the disturbing region in which inbound authentic texts of the national boundary and outbound inauthentic texts of the transnational hybridity are situated either in a dialogic inclusive mode or in a diacritical exclusive mode of reading. In this double modes of reading, ethical literary criticism plays a role in creating an open space in which national literature and world literature belong together and gather together by raising a question of thinking a Wesen (being) of the text, or of "making thought tremble" by means of a Wesen that would not yet even be Anwesen (presence). My contention is that, close reading of the individual texts will be supplemented by distant reading of the collective effort of individual close readings.[2]

Originally initiated by Franko Moretti's essay, "Conjectures on World Literature," which was published in *New Left Review* (2000), distant reading provides a fresh perspective to look at world literature which is not simply the accumulated whole of national literatures. Moretti argues that "distant reading is a condition of knowledge" which allows us "to focus on units that are much smaller or much larger than the text: devices, themes, tropes — or genres and systems" (57). He suggests a slogan of "Less is more" and argues that "between the very small and the very large, the text itself disappears" (57). His rationale is based upon the fact that "if we want to understand the system in its entirety, we must accept losing something. We always pay a price for theoretical knowledge: reality is infinitely rich: concepts are abstract, are poor" (57-58). He also provides metaphors of tree and wave for national literature and world literature:

> The tree describes the passage from unity to diversity: one tree, with many branches: from Indo-European, to dozens of different languages. The wave is the opposite: it observes uniformity engulfing an initial diversity: English swallowing language after language. Trees need geographical discontinuity; waves dislike barriers, and thrive on geographical continuity. Trees and branches are what nation-states cling to; waves are what markets do.
>
> . . . .

> A wave that runs into the branches of local traditions and is always significantly transformed by them. National literature for people who see trees, world literature for people who see waves. (67)

In short, Moretti provides a methodology for world literature which looks at the literary discourse from the viewpoint of distant reading. In the same vein, Pascal Casanova in her essay, "Literature As A World," provides a mapping of the world literature and names it as "The Republic of Letters." In this article, Casanova take Henry James's beautiful metaphor of the Persian rug in his fiction, "The Figure of the Carpet," as the model for her "World Republic of Letters." She argues that:

> Viewed casually or too close up, this appears an indeciphable tangle of arbitrary shapes and colors; but from the right angle, the carpet will suddenly present the attentive observer with 'the one right combination'of 'superb intricacy' — an ordered set of motifs which can only be understood in relation to each other, and which only become visible when perceived in their totality, in their reciprocal dependence and mutual interaction. (94)

Casanova's contention is that only when the carpet is seen as a configuration ordering the shapes and colours, both its coherence and its internal relationships can be understood, and that "each figure can be grasped only in terms of the position it occupies within the whole, and its interconnections with all the others." In fact, the objective of Casanova's project of world literature is to restore "the coherence of the global structure within which texts appear." The whole picture, she argues, can only be "seen by taking the route seemingly farthest from them; through the vast, invisible territory" which Casanova called the "World Republic of Letters." The main point of her argument is "only in order to return to the texts themselves, and to provide a new tool for reading them" (94).

In contrast, David Damrosch in his book, *What is World Literature?* provides three key points to define world literature: 1) Perspective of refraction: This refraction is double in nature: "works become world literature by being received into the space of a foreign culture, a space defined in many ways by the host culture's national tradition and the present needs of its own writers. Even a single work of world literature is the locus of a negotiation between two different cultures." 2) Foreign materials vs domestic forms: "The receiving culture can use the foreign material in all sorts of ways: as a positive model for the future development of its own tradition; as a negative case of a primitive, or decadent,

strand that must be avoided or rooted out at home; or, more neutrally, as an image of radical otherness against which the home tradition can more clearly be defined." 3) World literature as the double refraction of elliptical space: "World literature is thus always as much about the host culture's values and needs as it is about a work's source culture; hence it is a double refraction, one that can be described through the figure of the ellipse, with the source and host cultures providing the two foci that generate the elliptical space within which a work lives as world literature, connected to both cultures, circumscribed by neither alone."

III. A Report on Ethical Literary Criticism and the 5th IAELC Global Symposium

When situated in this combined context of ethics of reading and world literature, the ethical literary criticism will find its position in a new environment, reading the foreign/domestic materials of literary discourses from a new perspective. In attempts to locate the position of the ethical literary criticism, in particular, in Asia, the International Association of Ethical Literary Criticism (IAELC) was established.[3]

In Asia, a Chinese version of ethical criticism led by Prof. Nie Zhenzhao emerges. In December 2012, the 2nd International Symposium on Ethical Literary Criticism was held in the city of Yichang, and the International Association for Ethical Literary Criticism (IAELC) was launched. IAELC is an international literary and cultural organization which aims to link all those workings in ethical literary criticism in theory and practice and to encourage the discussion of ethical value in literary creation and criticism. Since the launch of the IAELC, this movement of ethical literary criticism has now outreached toward the 5th international convention in Seoul/Busan, Korea. The International Association of Ethical Literary Criticism (IAELC) held the 5th International Symposium at Dongguk University, Seoul, Korea (Oct. 2 ~ Oct. 4, 2015) and Pusan National University, Busan, Korea (Oct. 5~ Oct. 6, 2015). The conference theme was "Transnational Ethical Literary Criticism: Humanities in Korea, China, and the World." As literary scholars and critics or as national/comparatists or world literature specialists, we, scholars from China, scholars from Korea (East-West Comparative Literature Association and Korean Philosophical Society, and Institute of Trans Media World Literature of Dongguk University) along with 28 distinguished scholars from 6 continents, gathered to delve into the concepts and new approach to literature studies both in Asia and abroad in the context of ethical literary criticism. We attempted to illuminate the working hypotheses and principles

of ethical literary criticism as well as to apply the methodological terms to the close/distant readings of the western and eastern canonical/noncanonical texts. In the invitational opening remarks, the author has commented on the context of the ethical literary criticism as follows:[4]

> Human beings are positioned in the conscious which is the realm of the logic and the daily life as well as in the unconscious which is structured like a language. Then, language in relation to the conscious and the unconscious constitutes the space of the self and the Other. In writing, the discourse of the self and the Other is constructed mostly in the unconscious space of the writer. As a result, the external Other in writing becomes the space within the subject, which inheres in temporality or historicality. Thus, the speaking or writing subject is always already positioned within the structure of discourse. The tradition of discourse is the fundamental structure which regulates culture and simultaneously the order which gives unconscious impact upon the subject. Therefore, as far as the Other is situated within the self, the linguistic structure has always already existed in the form of the unconscious. The nature of the Other is structured like Moebius strip without distinctive borderline between the inside and the outside. After deconstruction, poststructuralism, and postcolonialism which had been engaging the confrontation with the Other, literary theory and criticism have been encountering the "Ethical Turn." Martha Nussbaum's *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy* (1986), and Wayne Booth's *The Company We Keep: An Ethics of Fiction* (1988) are initiating trailblazers, followed by a brilliant horde of ethical criticism.

In this context, it is meaningful to present the titles of papers by the keynote speakers at the 2015 IAELC Global Symposium in Seoul, Korea. In 2015 IAELC Symposium, 35 papers by the keynote speakers (8 Chinese, 7 Korean, 20 Foreign scholars other than Chinese and Korean), 200 papers by Chinese scholars (graduate students) and 100 papers by Korean scholars (including graduate student) were presented. Only by looking at the following titles of keynote speakers' presentations, one can discover the nature of conference in relation to the ethics of reading and world literature:

> "Ethical dilemmas and Tom Stoppard's The Hard Problem" by William Baker (Northern Illinois University, USA); "Self-referential aspects of ethical literary

studies" by Knut Brynhildsvoll (University of Oslo, Norway); "The Multiple Identities in Malaysian Chinese Literature and Ethical Literary Criticism" by Fan PikWah (University of Malaya, Malaysia); "Ethics and Ecology in Gerald Vizenor's *Hiroshima Bugi*" by Hsinya Huang (National Sun Yat-sen University, Kaohsiung, Taiwan); "Ethical Criticism and Models of U.S. Poetry" by Maassimo Bacigalupo (Universita' di Genova, Italy); "Arabs and Muslims: A long History of Ethical Literary Criticism" by Khairy Douma (University of Cairo, Egypt); "National Literatures, Indigenous Cultures, and Ethical Literary Criticism" by Alison Calder (University of Manitoba, Canada); "English Renaissance sonnet and 'the origin of the modern mind'" by Igor Shaytanov (Russian State University for the Humanities, Russian); "Minority Language and 'Peripheral' Writers' Fate in the Era of (Cultural) Globalization" by Jüri Talvet (University of Tartu, Estonia); "Ibsen and the Rise of New Womanhood in China," Kwok-kan Tam (The Open University of Hong Kong, China); "The ethical turn and the construction of ethical ecology" by Wu Yuanmai (Chinese Academy of Social Science, China); "Ethical Literary Criticism: A New Approach to Literary Studies" by Nie Zhenzhao (Central China Normal University, China); "Transmutation of Chinese-Americans'Ethical Identity and Ethical Selection: from *Steer Toward Rock* to *Mona in the Promised Land*" by Su Hui (Central China Normal University, China); "The Ethical Turn in Amiri Baraka's Poetic Experiment" by Luo Lianggong (Central China Normal University, China); "The Meaning and Protection of the Child's Welfare: Ethical Identities and Ethical Choices in Ian McEwan's *The Children Act*" by Shang Biwu (Shanghai Jiaotong University, China); "From Radicalism to Conservatism: Approaching Carlyle's Work Ethic" by Wang Songlin (Ningbo University, China); "Poetry and Ethics of Truth in Alan Badiou's Philosophy" by Arturo Casas (Universidade de Santiago de Compostela, Spain); "Ethical Constructs and Criticism of Literature for Young People" by Margot Hillel (Australian Catholic University, Australia); "Ethics of Nationalism in Historical Novels" by Péter Hajdu (Hungarian Academy of Sciences, Hungary); "Ethics in History and Myth" by Hitoshi Oshima (Fukuoka University, Japan); "Images which disgust the eye': Practices and Representations in Irish Romanticism" by Claire Connolly (University College Cork, Ireland); "The Ethics of Rhythm in Modern Poetry" by Meg Harper (National U of Ireland, Limerick); "The Aesthetics of Ethical Intervention in Literature" by Rajeev Patke (Yale-NUS College, Singapore); "Ethical Interpellations in Samuel Beckett's Radio Plays:

Reading Violence in *Words and Music*, *Cascando and Rough* for Theatre II by Alexandra Poulain (University of Lille 3, France); "Ethics in Philosophy and Literature" by Wolfgang Muller (University of Zena, Germany); "Poetry and Ethics" by Desmond Egan (Newbridge College, Ireland); "Ethics of Image" by Youngmin Kim (Dongguk University, Seoul, Korea); "Keeping `Love Far Away': Ethics for Otherness in Troubadours" by Minwoo Yoon (Yonsei Univ., Korea); "The Ethics of Causal Necessity in Greek Tragedy" by Woo Soo Park (Hankuk U of Foreign Studies, Korea); "Buddhism in Modern American Poetry" by Hie Sup Choi (Jeonju Univ., Korea); "Aesthetic and Ethical Form in Art and Literature" by Young Suck Rhee (Hanyang Univ., Korea); "The Motif and Ethics of Migration in Modern Japanese Literature: Focusing on Arishima Takeo" by Inseop Shin (Konkuk Univ., Korea); "When Alice Meets Nam June Paik: Homo Interactus and a Poetics of Dignitinfinity" by Kyoo Lee (City Univ. of New York, USA); "BIFF(Busan International Film Festival) and Its Vision" by Chanil Jeon (BIFF Institute, Korea); "The Total Collection of Criticism" by Wangju Lee (Pusan National University, Korea)

Among these papers, the followings are selected papers which were presented at the 2015 IASIL Symposium in Seoul/Busan, and are published in the current issue of *Foreign World Literature Studies*.

1. Massimo Bacigalupo (Department of Modern Languages and Cultures, University of Genoa, Italy) "Ethical Criticism and Models of U.S. Poetry":

Bacigalupo in a rhetoric of distant reading take the genre of poetry as an exemplar of world literature, by traversing from Homer to Sappho, from Whitman to Wallace Stevens. He argues that every culture and period present certain models or expectations about what a poetic text is supposed to be and convey. For Homer it had to be a story of adventure and war, for Sappho the expression of personal sentiment and love, for the authors of the Bible's prophetic books, stern moral reflection. Then he argues that in the USA, poetry has mostly been about the expression of self, generally in a didactic mood. Whitman wrote a very long "Song of Myself" telling us how he sees the world and how we should see it. He deals with several other poets to ascertain which models of poetry they practice, and take Wallace Stevens as an example of who mostly avoided didacticism and established modes of poetic communication. His final concern is to discuss in what ways his unpredictable writing and "essential gaudiness" respond to ethical concerns.

2. Fu Xiuyan (Foreign Languages School, Jiangxi Normal University): "Character Identity as a Key to Unlock the Four Classical Novels of Ancient China":

This article traces the most representative ancient Chinese novels, *A Dream in Red Mansions*, *Pilgrimage to the West*, *Heroes of the Marsh* and *The Romance of the Three Kingdoms*, in which the main characters all possessed inherent special identities, or other, the special identity which couldn't be acquired through endeavor and effort. What embodied this kind of identities, Xiuyan argues, were mainly such symbols as distinctive object, exclusive power and exceptional appearance. His contention is that there exists an obvious inclination in the narrative ethic in the Four Classical Novels and that what caused such inclination lies in "differential sequence pattern" brought forth by Fei Xiaotong in Rural China. He further argues that due to lacking "universal criterion" or "general moral concept," rural society has been indifferent to the other's fate. This indifference has been the normality in our lives, by placing the fates of the weak and the losers in the back of macro narrative, thereby failing to introspect the "ethical positioning." His main argument is that the consciousness of "destiny" is the origin of many unfair phenomena of all ages, and that the Four Classical Novels have unconsciously become the transmitters of this kind of consciousness.

3. Hitoshi Oshima (Fukuoka University, Japan) "Ethics in Myth and History":

This article reveals a Moretti's distant reading by tracing back the historical genealogy of Japan's deep time of ancient mythology. Oshima argues that different from the Chinese or Koreans, the Japanese have not cut themselves off the ancient mythology, as their system of the emperor shows it. His contention is that the modern civilization tries to give priority to history so that there is little room for them to keep the mythology safe and sound, and that one of the outcomes of the situation is the nationalistic ideology of the divine nation with the divine emperor, an ideology which was invented out of the ancient mythology. In fact, according to Oshima, the ideology failed to be remained because of the national defeat at the end of World War II, although mythical mind of the Japanese has continued. His main point is that since Antiquity till today, the Japanese have had a mythical vision of the world based on the idea of Natural productivity, and history has been rather ignored

in comparison to the productivity of Nature. In short, according to Oshima, the Japanese ethics is not based on a historical vision but on a 'naturalistic' vision, which differs them from the ethics of the so-called civilized peoples.

4. María Jesús de Prada Vicente's (Fukuoka University, Japan)'s "`Crime of Han': A Modern Japanese Fiction for a New Aesthetics":

Seen from the perspective of a Spanish who has been in Japan for a life time, this article demonstrates David Damroach's double refraction as well as the ethics of reading, thereby providing a new ethics of reading. The author deals with Shiga Naoya's short fiction, "Crime of Han," in which a man who kills his wife in order to find his "true" self, and tries to reveal the importance of the body that makes part of Nature. In short, his new ethics can be interpreted as "a modern and individualized version of the ancient world vision of the Japanese," a Nietzschean ethics that goes beyond social moral of good and evil.

5. Xu Bin (School of Foreign Languages, Central China Normal University) "Ethics and Escapism in V. S. Naipaul's A Bend in the River":

Edward Said and others have argued that V. S. Naipaul is a standard bearer for imperialism. In contrast, this paper argues that these scholars have misread the ethical implications of what Naipaul says about the future of Africa and its politics, and reveals a case of ethical literary criticism. By examining the ethical crises and crimes of "escapists" in Naipaul's novel *A Bend in the River*, Bin argues that for Naipaul, the future of Africa depends on people's sound judgments and choices, which means the future of Africa is ethical in nature. This article demonstrates a deconstructive ethical literary criticism.

Notes

1. For an extensive dealing with the ethics and the other in terms of reading, see my 2009 article, "The Ethics of Othering in the Era of Transnationalism" [*Journal of English Language and Literature* 55.6 (2009): 2013-1034]. Simon Critichley in his book, *The Ethics of Deconstruction: Derrida and Levinas* [Edinbrugh: Edinburgh UP, 1999], defines Levinasian "ethics" as follows: "Ethics is critical mise en question of the liberty, spontaneity, and cognitive emprise of the ego that seeks to reduce all otherness to itself. The ethical is therefore the location of a point of alterity, or exteriority, that cannot be reduced to the Same. Moral consciousness is not an

experience of values, but an access to exterior being. This exterior being is named `face' by Levinas, and is defined as the way in which the other presents himself, exceeding the idea of the other in me. This face is the condition of possibility for ethics, and ethics is the event of the ethical relation in which I am related to the face of the Other (or the other human being) whom I cannot evade, comprehend, or kill and before whom I am called to justice, to justify myself" (5).

2. When one regards world literature as an emerging field of research beyond comparative literature and postcolonial studies, one can provide Franco Moretti, Pascale, Casanova, and David Damrosch as three key representative theorists in world literature.

3. In the Program of 2015 IAELC Symposium, the following philosophy and history of the IAELC has been included:

The establishment of IAELC is one of the first fruits of the development of ethical literary criticism. It aims to deal with the dispute over the value of literature and to encourage the application of ethical literary criticism in literature studies. About decades ago, there was a dispute over the death of literature in Chinese academia, centering around the value of literature — or in other words, the questions of why we need literature and of what are the functions of literature. For those who believe in the death of literature, literature in the age of postmodernism has run its course and will inevitably be replaced by digital media. This plausible claim does not explain the disappearance of literature in the modern age of media, although it does signify that the form of literature (or the mode of transmission) has changed. The history of literature has proved that as long as the ethical value of literature exists, literature will not come to its end.

In 2004, the concept of ethical literary criticism, informed by ethical criticism in America, was proposed by Prof. Nie Zhenzhao in China and thereafter was soon widely accepted and employed as theory and methodology in literature studies among Chinese scholars. In December 2012, the 2nd International Symposium on Ethical Literary Criticism was held in the city of Yichang. One of the major achievements of this conference is the establishment of the International Association for Ethical Literary Criticism(IAELC). IAELC is an international literary and cultural organization which aims to link all those working in ethical literary criticism in theory and practice and to encourage the discussion of ethical value in literary creation and criticism. During the conference, Wu Yuanmai, Committee Member Emeritus of Chinese Academy of Social Sciences, was elected as President. The Vice-Presidents are as follows: Professor Nie Zhenzhao, Chief Editor of the journal Foreign Literature Studies , Professor Claude Rawson of Yale University, Professor Knut Brynhildsvoll of University of Oslo, Professor Jüri Talvet of University of Tartu, and Professor Youngmin Kim of Dongguk University. The Secretary-General is Professor Su Hui of Central China Normal University, Deputy Chief Editor of Foreign Literature Studies, and the Deputy Secretary-Generals are Professor Wang Songlin of Ningbo University, Professor Lim Dae Geun of Hankuk University of Foreign Studies, Professor Shang biwu of Shanghai Jiao Tong University and Dr. Fan Pik Wah of University of Malaya.

4.This section III is the reconstruction of the Conference Program of The 5th International Association of Ethical Literary Criticism Symposium at Dongguk University, Seoul, Korea, in October 2, 2015. This quotation has been printed as "Ethical Literary Criticism and Literature: Greetings from Chair of 2015 IAELC-Seoul Organizing Committee" as a part of the Program.

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Ethical Criticism and Models of U.S. Poetry

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Abstract Every culture and period present certain models or expectations about what a poetic text is supposed to be and convey. For Homer it had to be a story of adventure and war, for Sappho the expression of personal sentiment and love, for the authors of the Bible's prophetic books, stern moral reflection. In the USA poetry has mostly been about the expression of self, generally in a didactic mood. Whitman wrote a very long "Song of Myself" telling us how he sees the world and how we should see it. I will glance at several poets to ascertain which models of poetry they practice, and in particular consider Wallace Stevens, who mostly avoids didacticism and established modes of poetic communication, and discuss in what ways his unpredictable writing and "essential gaudiness" (as he called it) respond to ethical concerns.

Key words Poetry; United States; translation; Ethical Criticism

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There is a tradition of didactic and gnomic writing to be found in all cultures. Proverbs, for example, fall into this category. So apparently do ancient Chinese works like many compositions in the Confucian *Classic of Poetry* 詩 經 . For example, poem 206 of this ancient collection reads in Arthur Waley's 20th-century translation (1937):

> 無將大車 - Wu Jiang Da Che
> 無將大車、祇自塵兮。
> 無思百憂、祇自疧兮。
>
> 無將大車、維塵冥冥。
> 無思百憂、不出于頲。
>
> 無將大車、維塵雝兮。
> 無思百憂、祇自重兮。
>
> THE BIG CHARIOT
> Don't help-on the big chariot;
> You will only make yourself dusty.
> Don't think about the sorrows of the world;
> You will only make yourself wretched.
>
> Don't help-on the big chariot;
> You won't be able to see for dust.
> Don't think about the sorrows of the world;
> Or you will never escape from your despair. (Waley 34)

And so on for a third quatrain or four-line stanza. The American poet Ezra Pound also translated this poem as part of his complete translation *The Confucian Odes* (1954). He tried to reproduce the rhymes of the original (No. 206):

> Let the Great Cart alone,
> 'ware dust. [*i.e.*, beware dust]
> Think not of sorrows
> lest thy heart rust.
>
> Push no great cart

lest dust enflame thine eye,
brood not on sorrows
lest joy pass by.

Push not the great wheel-spoke in moil and sweat
lest thou make thy troubles
heavier yet. (Pound 122)

Since the original is presumably folk-poetry, Pound attempts to simplify and make archaic the language. The result is puzzling, somewhat artificial. Waley is more straightforward and doesn't seek to force or make the original his own.

So here we have a kind of moral and metaphorical saying, 無將大車, set in rhyming and rhythmical language, and two attempts to convey meaning and form to English and American readers. Pound and Waley respond to two different *models* of poetry, one more traditional and unassuming, one more experimental and disruptive. Pound's translation calls attention to itself, Waley seeks to lead us in the neighborhood of the original text without too much interference.

Translations are in fact a very helpful guide to models of poetry current or coexistent at the time of their production. This is especially true for ancient texts (like the Chinese *Classic of Poetry*) of which vastly different renderings are possible. The Waley and Pound texts tell us a lot about the personalities of their authors, and are enough to suggest why Pound remains a towering if controversial figure of 20th-century literature, while the excellent Waley is remembered if at all as an important translator from the Chinese and Japanese (his translation of the *Book of Genji* in a style reminiscent of Marcel Proust remains a classic). Views of an ancient text may differ radically. This is possibly not the case with Waley and Pound, who only disagree about how best to render the rhythm and diction of the original.

For another example, in Russia translators are traditionally required to rhyme when translating rhymed poems. (Rhyme is still much used at present in original Russian verse.) So a translation like Waley's would be unacceptable, while Pound's would be admired.

This also applies to translations of modern poetry. For example, the American Emily Dickinson mostly used quatrains with rhymes in the second and fourth line:

I died for Beauty – but was scarce
Adjusted in the Tomb

When One who died for Truth, was lain
In an adjoining Room – (Poem 449, Johnson 216)

Thus begins a strange story, told with characteristic directness. Or, to quote a Dickinson instance of gnomic utterance:

Summer is shorter than any one –
Life is shorter than Summer –
Seventy Years is spent as quick
As an only Dollar – (Poem 1506, Johnson 633)

This is followed by another stanza. Dickinson, by the way, lived rather less than seventy years, dying at fifty-six. A Russian translator like the able poet Grigory Kruzhkov would and must render these quatrains providing rhymes for lines 2 and 4 in each stanza. (Dickinson is famous for her off-rhymes: *tomb/room* and *summer/dollar* are far from perfect rhymes.)

In Italy, on the other hand, as well as in France and probably Germany, rhyme has long gone out of fashion, and is only used for special effect by major poets (like Eugenio Montale, Italian recipient of the 1975 Nobel Prize for Literature). That is, most notable poetry, or poetry recognized as such (which is an interesting distinction), rhymes irregularly if at all. As a consequence, translations of rhymed originals in Italian, be it Shakespeare's *Sonnets* or Molière's plays, are nearly always unrhymed.

Thus my own translation of Dickinson into Italian only uses rhyme and assonance occasionally. For example, the two quatrains cited above read as translated by me:

Morii per la bellezza – ma ero appena
abituata alla tomba
che una che morì per la verità fu deposta
in una stanza attigua – (Bacigalupo 167)

L'estate è più corta di tutto –
la vita è più corta dell'estate –
settant'anni sono spesi in fretta
come un dollaro solitario – (Bacigalupo 399)

There are no real rhymes, though perhaps one can detect assonance (*tomba/attigua*, *tutto/fretta*). And you will also notice that words capitalized by Dickinson (Truth, Beauty, etc.) appear in Italian in lower case. This again has to do with different linguistic and poetic models. Twentieth-century Italian literature is, generally speaking, less rhetorical and flowery than the writing in earlier periods. It speaks less loudly, *sottovoce*, as we say in Italy. Thus capital letters are no longer used, just as in modern English. It would be untrue to Dickinson's astute humor to use emphatic capital letters in the translation. Hence the apparent graphic discrepancy, or unfaithfulness to the original, seeks to better reproduce the text's tone and intention for the sensibility of a contemporary Italian reader. Dickinson speaks simply and we recognize in her a fellow-soul. This is the reason for her extraordinary posthumous success: she may well be the most widely read poet in the West.

Didactic poetry has similar characteristics over different cultures and times. It makes general statements about the human condition and teaches by direct instruction or example. The two Dickinson quatrains are instances of these two aspects. The instructive mode clearly links Dickinson's statement to so ancient a text as the poem about the Great Chariot quoted earlier (無將大車). The Chinese poet tells us:

> Don't help-on the big chariot;
> You will only make yourself dusty.
> Don't think about the sorrows of the world;
> You will only make yourself wretched. (Waley 34)

Dickinson makes a statement about the brevity of life, with wonderful use of parallelism, inversion and simile:

> Summer is shorter than any one –
> Life is shorter than Summer –
> Seventy Years is spent as quick
> As an only Dollar – (Johnson 633)

In fact, the simile or metaphor of the "only Dollar" spent as quickly as life can be compared to the metaphor of the "big chariot" that doesn't need to be pushed by us. And it is really fascinating to note how in both poems two lines are devoted to the metaphor and two to the application. Is this an example and proof of the universal

constants of poetic language? Possibly. Perhaps it has to do with the very nature of language, in which repetition of phrase-structures is essential. In poetry this expedient becomes a conscious means of communication. It is to some extent all about repetition — rhyme, verse-length, strophe.

Thus we have Shakespeare's *Sonnets*, which of course Dickinson studied, and which are a triumph of technique and creativity. This great series very often uses the didactic mode (and the final couplets have often gnomic or proverbial form). It tells the "fair youth" to which many of the poems are addressed that he should marry in order that his beauty may not die as he ages, but then Shakespeare tells him and us that, whether or not he have descendents, he will live forever in these very sonnets:

> So long as men can breathe or eyes can see,
> So long lives this, and this gives life to thee. (Sonnet 18, Vendler 119)

Shakespeare's rhetorical claim (partly derived from Ovid's *Metamorphoses* 15.871-79) has been made good by history: in fact Sonnet 18 still "lives," since millions of English speakers have been and are familiar with it. And by way of Sonnet 18 the Fair Youth, whoever he was, continues to "live." Perhaps he is a metaphor for the power and creativity of language as such, and of the human mind. A metaphor of poetry itself, which lives in the abstract when we speak of it but is really only perceptible through particular memorable and supreme texts, like some of the ones I have been citing.

The *Sonnets* also contain straightforward moral reflection, like the famous poem about lust, "The expense of spirit in a waste of shame," where sexual passion and pleasure are presented as destructive, maddening and short-lived (Shakespeare in fact wrote a play about the disastrous union of Antony and Cleopatra). The gnomic conclusion reads:

> All this the world well knows yet none knows well
> To shun the heaven that leads men to this hell. (Sonnet 129, Vendler 549)

The dangers of passion have been magnificently described, but there is no rescuing mankind from its contradictory condition, where heaven and hell are always changing places, just as they do in the final alliterative line. We "know" but we do not know, luckily perhaps, since if we knew too much we would not be alive and kicking.

In America there has always been a particular richness of didactic writing, given the moral foundations of the Puritan colonies. In 17th-century captivity narratives women abducted by Native Americans tell in graphic detail the history of their sufferings to show how God has punished them for their lapses and helped them to overcome tremendous hardship. Memoir and moral go together.

Later, in the 19th century, Dickinson still writes in a Christian context, though she is much more questioning about God's alleged justice and asks him why so many terrible things happen to good people, in the Bible as in life. Life to her is mysterious, agonizing and fulfilling.

Dickinson's near-contemporary Walt Whitman is less concerned with Christianity, and preaches and practices a religion of the people. His change of perspective is accompanied by a change in the model of poetry: no rhymes, free verse, a chaotic abundance in response to the brave new American world. But his poetry remains essentially moral and didactic, through personal example, metaphor, description, etc.

In the 20th century, T. S. Eliot creates novel models of poetry, with irregular and often ironic rhymes, and joins Dickinson's astute and critical Christianity with Whitman's universality. His work — *The Waste Land* and the more explicitly didactic *Four Quartets* — seeks to provide modern man with an all-embracing vision in which, despite personal uncertainty and historical tragedy, he can believe and find a point of arrival:

> A condition of complete simplicity
> (Costing not less than everything)
> And all shall be well and
> All manner of thing shall be well (*Little Gidding*, Eliot 223)

Eliot's great forerunner is the Italian medieval poet Dante, the creator of an all-embracing didactic vision (the *Divine Comedy*) which Eliot seeks to emulate in an age of skepticism and disbelief, reaffirming the centrality of Christianity at a distance of six centuries. But perhaps in Eliot religion has become (as in Shakespeare) one with poetic expression and vision: it is not a set of beliefs beyond the world of the text and beyond the language and history of which it is a product and summation.

There is little doubt that the writings discussed so far address ethical concerns, howbeit in an imaginative way, and thus are particularly responsive to ethical criticism. It would be reductive to read them simply for their moral content, and

in fact ethical criticism must tell us if and how moral impulses are represented successfully (if at all). Shakespeare's sonnet on the inescapable (im)morality of lust is a wonderful example of a full awareness of moral complexity that criticism must point out. Shakespeare is always very hard to pin down to a single position, since his writing exists within movement and change, as dramatic speech in a given or imaginary situation. It is an utterance of the moment that defies time — one of his paradoxes.

But what of writing that has no explicit didactic content? Lyric writing from ancient time, expressing love, jealousy, anguish, etc., touches us through passion and art, the expression of a profound desire for love or security, a desire which may even create its object. Music is a good example here, for it has no explicit content, ethical or other, only form expressive of emotion — and of its own mastery and complexity. And yet listening to great music is a fundamental moral-aesthetic experience that has the power to penetrate through a person's entire life and give it meaning and purpose.

The conductor and pianist Daniel Barenboim has pointed out that music provides profound insights into reality while at the same time apparently allowing the listener to escape everyday concerns. Through music, he says,

> you learn many things about the world, about nature, about human beings and human relations. And therefore it is, in many ways, the best school for life, really. And yet, at the same time, it is a means of escape from the world. And it is with this duality of music that we come to the paradox. How is it possible that something that can teach you so much about the world, about nature and the universe, and, for more religious people, about God – that something that is so clearly able to teach you so many things can serve as a means of escape from precisely those things? (Barenboim and Said 122)

Barenboim's description of the dual effect of music is useful if we consider a major and elusive 20th-century American poet, Wallace Stevens. He was brought up as a Presbyterian Christian but early on discarded traditional belief and said he was going to write "pure poetry" — though he often responded to current historical situations (the politics of the 1930s, the two world wars), and he famously said that the purpose of poetry was to "help us to live our lives" (*Necessary Angel* 36) — which is what music does according to Barenboim.

Stevens's poems are mostly written in pellucid language and forms but are often impenetrable as to meaning, or at least do not lend themselves to paraphrase.

Thus he developed a new *model* for modern poetry, which joins abstract statement and image, complexity and simplicity. A famous early poem, "Thirteen Ways of Looking at a Blackbird," clearly owes much to Chinese and Japanese poetry and painting. (As well as to the European avant-garde — Futurism, Imagism, Cubism, etc.) This is the first of the thirteen short stanzas (all in free verse): "Among twenty snowy mountains, / The only moving thing / Was the eye of the blackbird" (*Collected Poems* 92). It is pictorial, though one may gather meaning from it. There is a Buddhist saying: "You yourself are the one who creates this world in every moment." Stevens must have believed this, because a later poem, "Wild Ducks, People and Distances," begins as follows: "The life of the world depends on that he is / Alive, on that people are alive, on that / There is village and village of them . . ."(*Collected Poems* 328). These statements are didactic, though somewhat ambiguous.

Stevens is a poet of statement; he often uses the imperative, but alternates this with the quasi-proverbial expression of a general truth (mostly counterintuitive, i.e., paradoxical). This happens for example in another much anthologized poem "The Emperor of Ice-Cream," which begins with instructions on how to make (or get someone to make) ice-cream: "Call the roller of big cigars, / The muscular one, and bid him whip / In kitchen cups concupiscent curds." The first stanza closes with the memorable couplet: "Let be be finale of seem. / The only emperor is the emperor of ice-cream" (*Collected Poems* 64). The general statement emerges unexpectedly and strangely. We are challenged to paraphrase it: let being be the end of seeming, let seeming cease and reveal being. But perhaps it could also be read to mean that the "finale" of being is seeming: all that counts is appearance. It is again ambiguous music, gnomic didacticism contradicting itself. Probably the import is rather similar to the ancient Chinese song's "Don't think about the sorrows of the world" (Waley 34).

Stevens wrote poetry according to a model that remains mysterious yet deeply fulfilling. Early critics described him as a "dandy," that is, as supremely elegant and possibly frivolous. However, he treats of essential ethical questions in his puzzling and rewarding way. So ethical criticism could point out that Stevens provides examples of a creative approach to life and always (as all major poetry) asks the reader to perform a similar creative gesture. Where there was chaos there is form, always to be discovered. And so the world is created by art (perception) and revealed as meaningful. And at the same time we are liberated from mundane constraints, we are more deeply involved yet removed from actuality and its discontents. Another poem, "The Ordinary Women," describes somewhat ironically

this very process:

> Then from their poverty they rose,
> From dry catarrhs, and to guitars,
> They flitted
> Through the palace walls. (*Collected Poems* 20)

It's an everyday liberation, leading the "ordinary women" into the music hall or the movie theater. And into the realm of words, rhythms and rhymes. *Catarrhs* and *guitars* rhyme but are very different matters, in a way opposites. This, by the way, is only the first of nine stanzas of this playful yet serious and even compassionate poem.

I conclude that in the hands of a master poet-composer even an apparently trivial and frivolous composition works as an ethical model for being in full possession of one's wits and senses, at one with the world and liberated. Man is revealed as an incessant creator of forms and the reader is recalled to a fuller perception of his or her condition and power.

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Character Identity as a Key to Unlock the Four Classical Novels of Ancient China

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Abstract In the most representative ancient Chinese novels, *A Dream in Red Mansions*, *Pilgrimage to the West*, *Heroes of the Marsh* and *The Romance of the Three Kingdoms*, the main characters all possessed inherent special identities, or other, the special identity which couldn't be acquired through endeavor and effort. What embodied this kind of identities were mainly such symbols as distinctive object, exclusive power and exceptional appearance. There exists an obvious inclination in the narrative ethic in the Four Classical Novels: Concerning the same thing, one with special identity can do but others can't. If the latter did, they would be punished whereas if the former did, they would be taken for the arrangement by destiny. What caused such inclination lies in "differential sequence pattern" brought forth by Fei Xiaotong in *Rural China*. Due to lacking "universal criterion" or "general moral concept," what rural society used to measure morality was a retractile ruler varied with different relationships. Even to this day, indifference to the fate of nobody has still been the normality in our lives, and the fates of the weak and the losers have always been placed in the back of macro narrative, few people introspecting their "ethical positioning" in this respect. In a word, the consciousness of "destiny" is the origin of many unfair phenomena of all ages, and the Four Classical Novels have unconsciously become the transmitters of this kind of consciousness. We should have a sober realization on it.

Key words identity; narrative; differential sequence pattern

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Identity indicates one's family background and social status. In a worldly society, identity makes a difference in being close or distant, superior or inferior, noble or humble. Human beings ought to be born equal but in ancient Chinese society particular about distinction, everyone was particularly sensitive to his own and others' identities, and their actions would be dominated by identity consciousness. The characters in traditional Chinese narratives have a variety of identities, their actions can also reflect identity influence, and thus the discussion from the perspective of identity will undoubtedly deepen our knowledge on correlative literary works and their authors' purposes. It goes without doubt that character identity is also an important object of study in foreign narratives. But what we need to notice is that in the most representative ancient Chinese novels, *A Dream in Red Mansions*, *Pilgrimage to the West*, *Heroes of the Marsh*, *The Romance of the Three Kingdoms*, the identities of main characters are really unusual. They all possess inherent special identity, or other, the special identity which can't be acquired through endeavor and effort. Jia Baoyu was not only a childe but also a holy jade attendant coming to ask for payment of tear debt. Tang Monk was a pilgrim for Buddhist scriptures as well as reincarnation from Presbyter Golden Cicada, the second disciple of Rulai Buddha. Song Jiang was headman of rebels and a constellation in the sky descending to the world. Besides being a folk hero, Liu Bei had royal blood lineage. Such identity arrangement, which can't be explained with coincidence, reveals the narrative ethic in the Four Classical Novels was originally a scale slant for those who had special identities. What caused such slant lies in "differential sequence pattern" strongly criticized by Fei Xiaotong in *Rural China*. It is maybe because "differential sequence pattern" in China having been a long rooted but imperceptible existence that the narrative ethic influenced by character identity has been ignored hitherto. Therefore, this issue is particularly worth raising for discussion.

I. Special Identity of Main Character

The main characters in the Four Classical Novels all have their own previous and present lives: the story worlds in *A Dream in Red Mansions*, *Pilgrimage to the West* and *Heroes of the Marsh* are tinged with fantasy, consequently the main characters' previous lives refer to the ones before reincarnation or enduring and surviving demon and disaster. Under the constraint of "historical novel," time and space travel is not suitable to be narrated in *The Romance of the Three Kingdoms* so "previous life" is manifested as the origin of main character's blood lineage. In the following we might as well identify main characters' identities in four works one

by one.

1. *A Dream in Red Mansions*

Jia Baoyu was the second son of Jia Zheng and madam Wang in Rongguo Mansion, the grandson of lineal descent belonging to jade generation in Jia family, and his previous life had been holy jade attendant in Red Cloud Palace. Holy jade attendant had had favor of watering Crimson Pearl Herb beside Karma Stone in those years. In order to pay a debt of gratitude, the latter incarnated into Lin Daiyu lodging in Jia Mansion, the way of rewarding gratitude was to use tears to repay the debt. Concerning the symbol of identity, Jia Baoyu held a piece of "mystic jade" in his mouth when he was born. This jade had originally been a hard stone unused by Nuwa, a goddess in Chinese mythology, when She tempered stones to repair the heaven. After being directed by a Taoist priest, the jade followed Jia Baoyu to travel in human world. Lin Daiyu's "a pair of seemingly knitted hung deep gray brows, a couple of seemingly sobbing eyes with tears" (Chapter 3) were also symbols, implying the owner of this pair of eyes came to human world to "repay tears."

2. *Pilgrimage to the West*

The previous lives of Tang Monk, Zhu Bajie, Sha Monk, and white horse had respectively been Presbyter Golden Cicada, the second disciple of Rulai Buddha, Marshal of the Heavenly Canopy, General Roller Shutters and the third prince of dragon. Sun Wukong was not only the chief disciple of Tang Monk, before he was pressed under Five Elements Mountain he had been Great Sage Equaling Heaven in the welkin and Handsome Monkey King in Mountain of Flowers and Fruits. That was the reason why he was addressed as "mahatma" on the pilgrimage for Buddhist scriptures. As for identity symbol, although Tang Monk had no special skills for subduing demons and monsters, he could use the incantation of the golden hoop imparted by the Goddess of Mercy to suppress Sun Wukong. This alone could show his status was superior to Sun Wukong. That the Goddess of Mercy presented him cassock and Buddhist Monk's staff via the hand of Li Shimin was the "legality" for his pilgrimage for Buddhist scripture. Sun Wukong possessed that invincible golden cudgel all the way. After he converted to Buddhism, the Goddess of Mercy conjured up three pieces of soft hair for help at his back head. This physical sign marked that he has already entered into orthodox rank from aliens.

3. *Heroes of the Marsh*

Song Jiang had merely been a humble beadle in Yuncheng county government Shandong Province before he joined in Mount Liang. But in chapter 71 "Receiving Heavenly Message on a Vaulted Stele in the Hall of Loyalty," his name was

connected with constellation in the heaven, ranked first in the first square array of "thirty-six Big Dippers" so he fully deserved to be the great chief in Liangshan Moor. As far as identity symbol was concerned, Song Jiang was repeatedly assisted by various immortals at critical time. In chapter 42, two lads in black clothes invited Song Jiang into the audience hall, there the Goddess of the Empyrean allowed him to drink three cups of celestial wine and to eat three celestial jujubes, then she solemnly conferred him three volumes of heavenly books. Till then Song Jiang realized he possessed the identity of "star master."

4. *The Romance of the Three Kingdoms*

Although Liu Bei "was born of poor family, lived on mongering straw sandals and weaving matting," in fact he was "a descendant of Liu Sheng, Prince Jin of Zhongshan in Han Dynasty, a great-great-grandson of His Majesty Emperor Jing of Han Dynasty." In chapter 20 of the novel, when Emperor Xian summoned Liu Bei, his Majesty commanded one "to fetch the book of family genealogy to check up," and found "Xuande was uncle of Emperor Xian," then "invited Liu Bei into the side palace hall to renew etiquette between uncle and nephew," such narration was as good as a notarization for Liu Bei's identity as royal uncle. When it comes to identity symbol, his royal ancestry corresponded with his appearance features, "his earlobes droop above his should, his hands dangle below his knees, and his eye can see his own ears" (chapter 1). It was testified by Ji Xianlin that the emperors described in the history books during the Northern and Southern Dynasties all had this type of Buddha appearance (Ji Xianli, 156; Fu Xiuyan, 230-233). Therefore people can make out Liu Bei's noble family origin only with their bare eyes. In *Elegy to Noble and Royal Descendants*, Du Fu had such appearance description, "The descendants of Emperor Gao of Han Dynasty are all high nose, Royal offspring are naturally from common people different." This means royal descendants were branded with special marks different from unimportant people in appearance.

The above examples tell us that the main characters in the Four Classical Novels all had distinctive family ancestries or origins from others' just as the verse in chapter 21 of *The Romance of the Three Kingdoms* describes: "Laying heroes bare will startle audience." In Hollywood series movie *The Matrix*, the hero's name is "Neo," actually means "The One." When he discovered he turned out to be talented "The one," his amazement was not second to that of Song Jiang when he was addressed as "star master" by the lads in black clothes subordinate to the Goddess of the Empyrean. In another American series movie winning universal praise *Terminator*, the hero John Connor later learned that he, among the most

ordinary, unexpectedly undertook the leader's mission of rescue human destiny. Having a comparative reading of such kind of Chinese and foreign stories, it is observed that identity is closely related to mission, and not any character in the stories can act as "The One." "God will confer a great mission on the one" is always the business of a very few with special identities.

II. Distinctive Mark of Special Identity

Special identity also needs distinctive mark. Otherwise it can't draw others' attention. It is the reason why the discussion in the above part listed out main characters' identity marks. To summarize, these identity marks are nothing more than distinctive object, exclusive power and exceptional appearance, and the like.

1. Distinctive Object

The best representative of distinctive object should be that piece of mystic jade of Jia Baoyu. The main feature of that piece of mystic jade is its indispensability, in other words, once the lifeblood was lost, Jia Baoyu would fall ill or muddleheaded, no longer that previous person. Except this, we can't see it has other functions. What can be mentioned in the same breath with mystic jade in *A Dream in Red Mansions* is the gold lock of Xue Baochai. But it was said that the gold lock was bestowed by a monk, it is not on the same level as the distinctive object that Jia Baoyu brought with him from his mother's womb. Hereby speaking, "the good match between gold and jade" originally had the nature of forceful kneading. The three volumes of heavenly books, conferred by the Goddess of the Empyrean to Song Jiang in *Heroes of the Marsh*, seems not the magic weapon to help him to be invincible. Adopting "the scheme of returning air to stir up fire to defeat tactical deployment of troops" in volume three of heavenly book, Song Jiang coped with Gao Lian's witchcraft, but was finally defeated (Chapter 52). Just asthe golden cudgel used by Song Wukong, Zhu Bajie's rake and Sha Monk's mord are also distinctive objects, chapter 19 and chapter 20 in *Pilgrimage to the West* had particular introduction about their origins respectively. What's more, in chapter 88 the three princes of Yuhua Kingdom expressed their worship for three masters' weapons. But just like the saying "Deep rivers move in silence," the distinctive object representing identity shouldn't be excessively shown off in public, because of being driven by vanity, Sun Wukong and his two junior fellow allowed the craftsmen in Yuhua Kingdom to counterfeit their weapons, only to let the three precious weapons be pillaged by demons outside the city, which caused another fight on the way to the Western Paradise.

2. Exotic Power

Exotic power can even more embody character's identity than distinctive object. Tang Monk's exotic power lies that he can read incantation of the golden hoop imparted by the Goddess of Mercy so Sun Wukong who ever created a tremendous uproar in the heavenly palace would be totally obedient to him. Much the same as Tang Monk, some main characters in three other novels seem to be powerless. Jia Baoyu was almost a good-for-nothing person in Jia family but on account of the great void dreamland only accessible to him and Fairy Disenchantment letting him see the book implying the fates of Twelve Ladies of Jinling, he was made to be in a prophetic position of "the public all drunk while I awake alone." The civil and military skills of Song Jiang was not striking at all among the heroes in Mount Liang, but every time he could get the blessings of deities and head off the dangers. In this respect, his good luck was exclusive, and nature's mysteries revealed to him by immortals helped him to have more self-conscious understanding of destiny. There were no such protectors as the Goddess of Mercy, Fairy Disenchantment and the Goddess of the Empyrean in the story world where Liu Bei lived but some plots still let readers feel that everything is doomed by destiny. For instance, in chapter 21 of *The Romance of the Three Kingdoms*, Cao Cao invited Liu Bei to "discuss heroes while eating green plum and stewing wine," what Cao Cao said "the heroes in the world today worthy of mentioning are Your Grace and Cao" really startled Liu Bei. It was at the very moment that the thunder blasted, which provided the most appropriate excuse for Lei Bei's dropping spoon and chopsticks from his hands, otherwise suspicious Cao Cao was bound not to let him off. Take chapter 30 as an example, Liu Bei was chased by Cai Mao to Tan Brook, at the critical point of nearly being captured, "that horse rose suddenly from water, took a leap of thirty-foot high and flied onto the west bank of the brook." This type of fantastic incidents recurred on Liu Bei and let him believe he was chosen by God's will. As for exotic power, Zhu Geliang's ability of predicting with miraculous accuracy couldn't be matched by others so much so that Lu Xun drew a conclusion about him of being "approximating demon" (Lu Xun, 129). After he died, Sima Yi "saw a big star, red, brilliant and angular, moved from the northeast to the southwest, and fell down in Shu barracks" (Chapter 140), such description also placed him in the position of "being connected with constellation" like Song Jiang.

3. Exotic Appearance

Exotic appearance is also the symbol to show identity because appearance sometimes is clearer to show one's situation than his clothes. Let's begin with

the "good-looking" among exotic appearances, which imitates the images of the Buddha and Gods in people's minds. Liu Bei's "ears are long, the lobes touching his shoulders, and his hands hang down below his knees." His features are quite similar to the emperors of the Northern and Southern Dynasties who worshipped Buddhism. Implied by the Physiognomy, common people regard the persons who have features similar to emperors would generally have the similar blessing. Tang Monk's looks originally like "an Arhat comes down to the earth, or a living Bodhisattva descends to the mortal." After he put on the cassock and took the nine-ringed staff, the monks in the Huasheng Temple "all said that King Ksitigarbha was coming" (Chapter 12). Zhuge Liang has "height above the average with a refined face, wearing a head-wrap and a long crane-white gown," his bearing and breeding "with the air of the immortal" shows that he is absolutely not a mere ordinary mortal (Chapter 38). Then, we'll move to talk about "evil-looking" or "odd-looking" which are opposite to "good-looking." Theselooks are close to animals, even demons. Mount Liang Gallants have nicknames relate to animals, such as "a head like a leopard," "blue-faced beast," "heaven soaring eagle," and so on. Moreover, the author frequently gets reference from the carnivorous animals to describe those gallants' bodies, for example, Song Jiang has "the likeness to a tiger when he sits, and takes after a wolf when he walks"[1] (Chapter 18), Li Kui has "a body of thick flesh just like a black bear, as well as it is covered with rough skin like an wild ox's" (Chapter 38). Such description in fact does not contain derogatory meanings because being a bandit is extremely akin to participating in a society with the law of the jungle. Within this sphere, only the beast and raptor with sturdy body and ferocious appearance can occupy the top position of food chain. On the way to the Western Paradise to fetch Buddhist scriptures, Sun Wukong repeatedly demanded Zhu Bajie to cover his long snout when they asked for lodging. In fact, his own hairy monkey face has also scared too many people (Chapter 56). Anyhow, these terrifying looks can be considered as scoring factors during the fighting, such appearances with animal features as Guan Yu's phoenix-like eyes and fine bushy eyebrows like silkworms, and Zhang Fei's head like a leopard's, large eyes, a swallow pointed chin, and whiskers like a tiger's, and so forth.

No matter how peculiar the exotic appearances are, they all transform from normal ones. The transformations are no more than the following three categories: the first category is to increase or decrease the parts or organs of a body (Sun Wukong has one more tail than ordinary people, and Wei Yan in The *Romance of the Three Kingdoms* has one more back bone on his head); the second category is to transform the size and shape of some parts (Liu Bei's arms and ears are lengthened

or enlarged); the third category is to confuse the boundaries between human beings and other species or immortals (Sun Wukong and Zhu Bajie are something consubstantial with human and animal, while Zhuge Liang has sage-like type). In ancient China, the saying "sages have exotic appearances" has long been known, that means great figures are bound to have looks out of the ordinary. In his book *On Balance· Bone and Looks,* Wang Chong said, "Shun has eyes with double pupils, Yu has ears with three holes, Tang has two double-elbows, Emperor Wen has four breasts." We can find that these looks derive from the first category which adopts increasing as the method. "Double pupils," "three holes," "double-elbow," and "four breasts" all refer to the number of body parts or organs larger than those of ordinary people.The method of increasing number is repeatedly used here perhaps because the thought of "the more, the better" does work here. Xu Shen explained "Emperor Wen having four breasts equals great benevolence" as "the breast is used to breed people, so it equals great benevolence." What he meant was that "breast" had the same significance with the "benevolence" of breeding. With this understanding, as Emperor Wen's breasts were twice as many as common people, his "great benevolence" attracted "the whole world to yield, the populace to befriend."[2] The "more" of other body parts or organs can also bring corresponding advantages, such as the persons with "double pupils" or "four eyes" should be more observative than others, the person with one more hole in his ears (ears with three holes) should have more sensitive listening than others, and the person with one more elbow (double-elbow) should be far better at working.

III. Identity and Privilege

Identity corresponds to right and fate, what kind of identity is doomed to what kind of right and fate. Even nowadays, the green channels in every airport all over the world are just served for the minority with special identities. Narratology mainly studies narrative modes of events, while events are constructed by characters' actions so we need observe the differences in the rights to act and fates of characters.

The actions in the Four Classical Novels are different from one another. *A Dream of Red Mansions*, *Pilgrimage to the West*, *Heroes of the Marsh* and *The Romance of the Three Kingdoms* mainly develop with the actions of love, fetching Buddhist scriptures, rebelling and contending for hegemony, all the main characters are involved into these actions. Naturally, the development of events would push main characters to the core position of the stage. Narrators' frequent mention of them would constantly inspire readers to expect and concern about them. In this

case, the characters that have huge drop in identity from main characters can but sideline onto the edge of the stage, and stay in dispensable and neglected positions. More extremely speaking, it seems that there exists such an action logic in the Four Classical Novels: only Jia Baoyu has the freedom to associate with the girls in the Prospect Garden, only Tang Monk is qualified for going to the Western Paradise to fetch Buddhist scriptures, only Song Jiang can realize to be the "King on the Hill" on Mount Liang, and only Liu Bei is the legitimate heir to Han Dynasty. It was nobody who didn't dare to stand out to challenge this overbearing action logic. In chapter 57 of *Pilgrimage to the West,* the six-eared macaque (the false Sun Wukong) ever fantasied: "I learn the official document by heart so that I can go to the Western Paradise to worship the Buddha and fetch the scriptures myself, then I shall have all the glory of taking them back to the Eastern Land, make the people in the Jambudvipa Continent worship me as forebear and enjoy the fame all ages." But Sha Monk refuted him immediately, "Nobody's ever heard of the saying 'Monkey King fetching Buddhist scriptures." At their first meeting, Jia Baoyu asked Lin Daiyu, "Have you got a jade?" This naive question comes from the point of identity symbol, or represents the secret code between two persons who have predestination from the past. The negative answer sent Baoyu off instantly into a fit of madness, and his action of violently hurling the jade actually revealed his discontent with the arrangement of fate. As a result, this "Devil Incarnate" was perhaps the only one in literary history to make a protest against his identity of "The One." During the Cultural Revolution, Song Jiang and *Heroes of the Marsh* were criticized together with one of the crimes "shielding Chao Gai from the one hundred and eight gallants." The fact is that Chao Gai didn't possess the identity of "leader of the Big Dipper" — even not among the members of the thirty-six Dippers or seventy-two Devils of Hell, what's more, his name also couldn't be found among the names of 108 gallants on the stele written in Tadpoles text — instead of Song Jiang deliberately intriguing to be the leader.

Who is more proper for the leader of Mount Liang, Chao Gai or Song Jiang? As to the rebelling qualification and daring of a "King on the Hill," it seems that Chao Gai was superior to Song Jiang, but Chao Gai's fate was not so good as that of Song Jiang. Song Jiang was originally a constellation who was degraded into the lower world for the time being, and he would soon ascend to the Heaven. Thus, Chao Gai was doomed to be shot to die, and Song Jiang transferred from a government civil official into the leader of forest outlaws. Not only in *Heroes of the Marsh*, but the other three classical novels have such similar story design favoring the characters with identities. Generally speaking, the narrators could not help

concealing their consciousness to "despise the poor and curry favor with the rich" when they pass judgment on characters. One of the core conceptions of narratology is that action determines character, but in ancient Chinese narrative tradition, in addition to the action, the character's fate was also determined by his identity as well. Considered carefully, there is an obvious inclination in the narrative ethic of the Four Classical Novels. Under the same disorder background, the military mutiny led by Liu Bei was honored to be reviving Han Dynasty while the action such as Yuan Shao's and Cao Cao's was depreciated to be separating the country and conspiring to overthrow the regime. On the same way to the West Paradise for Buddhist scriptures, the nine previous pilgrims had already become skulls on Monk Sha's neck, yet Tang Monk could sit majestically on the magic dinghy made by the skulls to cross the river safely. [3]As for murder and arson, the heroes in Mount Liang received cheers for their gangsterism while people of the kind of Li Gui was portrayed as furtive bandit. What's more, concerning the impact on the boundary between male and female, Jia Baoyu's first taste of making love with Xiren obtained "sympathetic understanding" but Jia Huan and Jia Rui were despised even though they didn't succeed in any love affair. In chapter 20 of *A Dream of Red Mansions,* Jia Huan's words "How dare I hope to compete with Baoyu?" reveals the grief and sorrow of people without identities.

Concerning the injustice to the people without identities, the case in point goes to the arrangement of monsters' and demons' fates in *Pilgrimage to the West*. Sun Wukong led his brothers to protect Tang Monk all the way to the Western Paradise to fetch the scriptures, and the monsters tragically killed by him were numerous. Yet Sun Wukong even claimed that he would turn his gold-banded cudgel into a huge grinding base of "over four hundred feet long" and "eighty feet around," "roll it down the southern slope and kill five thousand of them; roll it down the northern slope and kill another five thousand; roll it along the ridge from east to west, and even if there are forty or fifty thousand of them I'll squash them all to a bodily pulp"(Chapter 74). Nevertheless, all the way, quite a few opponents came from orthodox side, some of them were absent from duty because of unwilling to be lonely while others were assigned by the Goddess of Mercy or other Gods to be deliberately obstructive on their way to the Western Paradise, which are so-called "Organizational Arrangements." At the very moment when Sun Wukong was ready to brandish his cudgel to beat the ever-respected characters, some representatives from the orthodox side would stand out to intercede or tell the whole story. At this time, Tang Monk and his disciples could but hopelessly let them get away from punishment. After all, what they did was not different from monsters'. For

example, one of the twenty-eight constellations, the Strider, ran away from the heaven to be a great bully in the mortal world. After getting drunk, he seized a girl who was playing a lute, and "took a bite on her head" (Chapter 30). But finally the Jade Emperor just punished him to tend the fire for Lord Lao Zi, and he still "took an errand with salary" in the Tushita Palace (Chapter 31). Classical Narratorology holds the opinion that the basic structure of a story should be "balanced–unbalanced–balanced" (Tzvetan Todorov, 187-188), but the ending of *Pilgrimage to the West* is that the minority of pedigreed characters got well arranged while thousands of common monsters became wronged souls and plaintive ghosts roaming in the wilderness.

Out of dissatisfaction with the ending of *Pilgrimage to the West*, Hu Shi rewrote the eighty-first ordeal in the story of Tang Monk's pilgrimage for Buddhist scriptures. He explained like this: "Ten years ago I once told Mr. Lu Xun that the eighty-first ordeal (Chapter 99) in *Pilgrimage to the West* was rather shabby and should be rewritten so as to match such a huge book" (Hu Shi, 338). Hu Shi's rewrite narrated Tang Monk's sweeping Buddhist Pagoda and falling into dream after having successfully fetched Buddhist scriptures. In the dream, the souls of those demons and monsters who had been attacked and killed all came to claim what they deserved. The total amounted to 59049 ghosts. So Tang Monk took a knife, cut the flesh from his own body and fed these hungry ghosts piece by piece in order to satisfy their wish of enjoying "Tang Monk Flesh." Although this inconceivable action only appeared in the dream of the story, the readers can still feel Hu Shi's moral care about the unidentified characters — those monsters without any background shouldn't have been attacked or killed all for nothing. They should be compensated in some way and liberated from no end-result situation. This alteration seems to more accord with the "top-level design" of the theme of the story: it was due to "the greed, lechery, delight in the suffering of others, a great deal of killing and quarrelling" in the Hinayana-popular southern Jambudvipa that led to the pilgrimage for Buddhist scriptures. So Rulai Buddha asked the Great Tang Dynasty in the Eastern Lands to send someone in search of Mahayana scriptures in order to achieve the goals of "raising the dead up to Heaven" and "untying the knots of all injustice." If the pilgrimage caused more unsolved injustice and fault, wouldn't it be contrary to the supreme arbiter's intention?

IV. Narrative Ethic and "Differential Sequence Pattern"

Literature reflects reality. Narrative ethic in a novel ultimately is the reflection

of the social ethic at a certain historical period. Fei Xiaotong described the basic structure of Chinese rural society by putting forward the concept of "differential sequence pattern."

> A society with differential sequence pattern is a network based on innumerable private relationships. Every knot in this network is attached to a kind of moral element. Accordingly traditional morality does not find a general moral value. All the values can't be detached from the human relations of differential sequence. (36)

Chinese morality and law can be adjusted according to whom they enforce on and to what extent they are related. I saw quite a few of my friends who criticized corruption severely, whereas instead of condemning he would cover up on the behalf of his father if his father was corrupt. Even worse, he asked his father for the money from corruption and at the same time scolded others' corruption. When he got corrupted, he consoled himself with the word "capable." This is not contradictory in a differential sequence society, in which universal standards don't work. You can't decide what standard to be adopted until you have asked clearly about whom the object is and his relationship with you.

Due to the lack of "universal standard" or so called "general moral concept", what rural society uses to measure the morality is a retractable ruler varied with different relationships. That is to say, the same thing that the people inside the "relation circle" can do, but the outsiders can't do it. The outsiders will be punished for doing that whereas the insiders will get away with punishment. In *Mencius — Wan Zhang Part One,* Wan Zhang once questioned such obvious unfair differential sequence pattern. "Xiang is extremely ruthless but is enfeoffed the land of Youbi. What's wrong with the people in Youbi? Should the benevolent person make decision like this? To kill others but enfeoff his younger brother?" Mencius answered this question by quoting the inner morality of the aristocratic circle as: "He is the Son of Heaven, if his younger brother is an ordinary man, can you say that he is close to and cares for his brother?"

Only after knowing this differential sequence pattern and circle mentality, can we further understand the true meaning of the saying why "Monkey King can never go on a pilgrimage for Buddhist scriptures" in *Pilgrimage to the West*. There is also an old saying, "Nothing can separate relations,"and it's natural that Rulai Buddha reserved such a great immortal cause like pursuing Buddhist scriptures from the Western Paradise for his own people. Tang Monk's previous incarnation

was Buddha's second disciple Presbyter Golden Cicada, how could Sun Wukong who was neither his relative nor friend be comparable to this relationship? In *The Romance of the Three Kingdoms*, Zhang Fei obstructed Liu Bei from visiting Zhu Geliang's hut three times (Chapter 37) and Guan Yu was not contented that "the old soldier" Huang Zhong was ranked as Five Tiger-like Generals along with him (Chapter 73). These are differential sequence pattern and circle mentality at work. In *ADream in Red Mansions*, it was hard for Lin Daiyu and Jia Baoyu to get married. The underlying reason was the exclusiveness on mutual marriage among the four big families of Jia, Shi, Wang and Xue. In *Heroes of the Marsh*, Mount Liang Gallants became sworn brothers and consciously formed a big circle of more than one hundred people, thus creating the non-equivalence of the life between the insiders and outsiders of the circle. For example, in Chapter 40 "Mount Liang Gallants Raid the Execution Ground," to rescue his "sworn brothers," Li Kui continued consuming lives of many innocent civilians with his indiscriminate battle-axe, like cutting melons and vegetables.[4] However, we can't feel a tiny bit condemn against him in the discourse of the narrator.

Even to this day, indifference to the fate of the people with no status is still the normality in our lives just as it almost occurs to no one that small monkeys on Mountain of Flowers and Fruit are still looking forward to Sun Wukong's return. The unfortunate fate of the weak and the loser is always put at the back of the macro narrative. Few people will reflect on their "ethical positioning" in this respect. We also need to reflect on the attitude of our society towards the people with status. Of course nowadays Chinese people don't regard successful people as the stars descending from the heaven to human world but many people still believe "destiny" above "human endeavor." Success is not up to one's endeavor but to his "destiny." Through the ages, most people hold that the legitimacy should not be achieved by their own struggles but should be granted by the authority of the "above." Those who spare no effort making "background" or "backing" for themselves are in fact taking advantage of this mentality. No one knew this better than Chen Sheng and Wu Guang. They wrote "Chen Sheng will be king!" in vermilion on silk and hid it in the belly of a fish beforehand. At night they cried like a fox, "Great Chu will rise again! Chen Sheng will be king!"[5] Needless to say, "destiny" consciousness is the source of many unfair phenomena. We must have a clear understanding that the Four Classical Novels have virtually become the communicator of this kind of consciousness.

Incidentally, the critical attitude towards the identity consciousness and narrative ethic of the Four Classical Novels doesn't mean that there is a similar

problem in the whole ancient narrative tradition. “Legend of the White Snake,” “Liang Shanbo and Zhu Yingtai,” “Meng Jiangnv Wailing the Great Wall” and “Cowherd and Weaving Fairy” are known as China’s four great legends. They seem to deliberately challenge “differential sequence pattern” preserved by the Four Classical Novels. Buddhism does not allow different species to have any dealings with human but Bai Suzhen insisted on tying the knot with Xu Xian as a loving couple. Confucian publicized that it was improper for man and woman to touch each other but Zhu Yingtai disguised herself and read with other male classmates. Taoists hope enjoying an ever-young carefree and content life but Weaving Fairy just looked forward to human life of men tilling the farm and women weaving at home. Feudal emperor took the construction of the Great Wall as their grand achievement while Meng Jiangnv regarded it as a symbol of evil and oppression.

The four legends reveal a subversive identity consciousness. Those hierarchical and categorical barriers, which maintain existing order, become the lashed hypocritical embankment in narration, regardless of the distinctions between human beings and monsters or the segregation between male and female, regardless of the separation between a fairy and a mortal man or the difference between superiors and inferiors. Such “ethical positioning” of course appears not only in the four legends but also in the past operas, raps, unofficial histories and private notes which contained countless subversive narrative like this. They tell more real historical stories than “imperial history.” The function of this kind of personal narrative lies in making up for the loss of macro narrative and readjusting the ethical scale inclined to people with status. Thus folk groans ignored by official history get attention and are magnified into a thunder-like sound like Meng Jiangnv’s cry. The biggest disadvantage of macro narrative lies in ignoring the pains of ordinary people. There is no reason not to reflect the cost they have taken for the course of history in narratives. Only by combining macro narrative and personal narrative can we understand the panorama of human history.

Notes

1.Many readers just regarded Song Jiang as a petty civil official who had a way with words. Actually, the author portrayed him as a man has “the likeness to a tiger when he sits, and takes after a wolf when he walks” has already implied that there was a kind of domineering aura which couldn’t be oppressed in his inner heart, and his action of slaying Yan Poxi in a fit of anger was just an evidence to prove his hot blood.

2. “We can explain the ‘More’ of Sages’ looks as follows: ‘Have’ just defaulted to be reasonable,

so it could be 'More'. The origin of the thought 'the more, the better' just comes from here. Even though such 'more' refers to the breast or the black mole on the buttock of male, they are miraculous and reasonable." Zhang Yuan. "32 Looks of the Buddha and Sages with Unusual Looks." *Knowledge of Literature and History*, (3) 2013.

3. "That monster said, 'I am willing to be converted to Buddhism,' then went closer as he continued, 'Bodhisattva, I have lost count of the number of people I have eaten here, and I have even devoured some pilgrims who were trying to fetch scriptures'" (Chapter 8 in *Pilgrimage to the West*). "Sha Monk took the skulls from his neck without delay and tied them into the pattern of the Nine Palaces with the Bodhisattva's gourd in the middle, and then he asked Tang Monk to board it. When he sat on it Tang Monk found that it was as stable as a small dinghy" (Chapter 22 in *Pilgrimage to the West*).

4. "(Li Kui) then went to the crossroad, he slaughtered regardless of soldiers or civilians, thus bodies of soldiers and civilians were sprawled all over the crossroads, and blood flowed in rivulets. Countless more had been felled and wounded. …… This big black fellow slaughtered down to the riverside, his whole body spattered with blood. He went on killing along the riverbank. The people who happened to come across were all cut down into the river" (Chapter 40 in *Heroes of the Marsh*).

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Ethics in Myth and History

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Abstract Different from the Chinese or Koreans, the Japanese have not cut themselves off the ancient mythology. Their system of the emperor shows it. However, the modern civilization tries to give priority to history so that there is little room for them to keep the mythology safe and sound. One of the outcomes of the situation is the nationalistic ideology of the divine nation with the divine emperor invented out of the ancient mythology. It failed of course with the national defeat at the end of World War II, but this does not mean the end of the mythical mind of the Japanese. Since Antiquity till today, the Japanese have had a mythical vision of the world based on the idea of Natural productivity. According to the vision, a human product called history is nothing compared to the productivity of Nature. The Japanese ethics is not based on a historical vision but on a naturalistic vision, which differs them from the ethics of the so-called civilized peoples.
Key words myth; history; ideology; nature
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I

China excluded myth from history quite early, which differs from Korea, much more from Japan that tried to include myth in history. In the fundamental book that determined posterior historical books in China, Shima Qian's *Shiji*, written in the 1st century B.C., we do not find anything mythical. We find instead the author's strong will to narrate the history as he thought to be real. Loyalty to the facts is what he must have imposed on himself in writing the history.

As for Korea, we find the myths of foundation of the three ancient kingdoms in *Sam-guk Sagi*, the first Korean historical document compiled in the 12th century, but this does not mean the compilers considered the myths as the sources that showed the origin of Korea. They recorded them just as references.

By contrast, the first Japanese historical book, *Nihon Shoki*, compiled in the 8th century, starts the historical narrative with a series of myths about the birth of the country and that became the model for the posterior books of history. History and myth were mixed up there, which became the characteristic of the national history.

As for the modern Japan, we have to say the Japanese are still keeping the mythical vision of their nation that we find in the book of the 8th century. Even though they have hardly any consciousness of it, they keep it at the bottom of their heart.

You may wonder how a modern Japanese, in the age of science, still keeps it. To answer the question, suffice it to remember that the political ideology of modern Japan as a divine nation was a succession of the abovementioned ancient myth and that it is that ideology that propelled the Japanese to carry on a series of wars. It is certain that after the war, after the national defeat in 1945, the Japanese had to abandon the ideology, but this does not mean they abandoned the myth as well. The myth is still there, if not in their consciousness, at least in their unconscious.

Now, the main story of the myth we find in abovementioned *Nihon Shoki* is that a divine being descended from Heaven to the land and became the ancestor of the emperors who would preside the land. The myth was obviously made to prove the divine nature of all the emperors and the land called Japan, and has been received by people till today as an important heritage. As I told you above, the modern Japanese may not believe in it, and yet they would not leave it. They continue to hold it in mind as the very source of their national identity even though they would not accept it openly.

As a modern people, they can tell historical facts from mythological stories. However, they would never chase them out of mind; they would rather reject historical facts if these could disturb their mythological vision. Seeing this, I would say the Japanese are a mythical people to whom myth is more important than history.

Mori Ogai, a modern writer who studied medicine and hygiene in Germany, exposed the problem of myth versus history in a short novel titled "*As if* "(1912). The solution he proposed in it is the following: "You had better act as if you believed in the myth"(101). Perhaps many of the modern Japanese think and act like that. Rationally, they do not believe in the myth, but they do support it

emotionally.

Now, how about the Westerners? Do they have any myth? It is said myth was excluded from history quite early in the West. In ancient Greek, one of the first philosophers, Thales of Miletus, said that the world was full of gods. He started from this mythical vision and got to a non-mythical conclusion, that is "The world is made of only one element: water"(Aristotle 983). His path from myth to science shows the intellectual jump that opened a new horizon to the West.

Thales, the Father of science, was born in the 7th century BC. In a similar way as he, Herodotus, born in the 5th century BC., became the Father of history. With him, the ancient Greek and the posterity in the West left their mythology for history. He was the first to establish a historical narrative with a critical approach to the sources. He defined history as a record loyal to the facts of "human events;" he allowed no mythology in there. History as a narrative of the true was thus born; myth was left behind as a dead body.

However, we should not forget the presence of another tradition in the West, the Jewish one. The Jews are a people who have tried to keep myth as the starting point of history. Cecil Roth, a British historian of the 20th century, said the following about it: "If a people have cherished a man in mind for more than 2,000 years as a hero of their history, he should be viewed at least as an emotional reality that has a historical value" (Roth 15). This statement of his indicates that myth cannot always be excluded from history. If the Jew history began with certain amount of mythology, we can say that the Japanese are not the unique people in the world who would not like to chase out the ancient mythology from history.

II

Now, I pose a question to myself. Is a mythical mind ethical or not? Is it less ethical than a historical one? I pose this question because I know a myth under a certain historical circumstance becomes a dangerous ideology. That happened in Germany in the 20th century as you know and in Japan as well. Such a dangerous ideology can never be ethical.

From a historical point of view, a myth is anti-ethical because it contains a lie; it is disloyal to facts. From a mythical point of view, a myth is not a myth but truth so that it is not anti-ethical. To be more precise, an ethical judgment is not adequate for a myth. For it is before the good or the evil, before the true or the false.

The question was already discussed in Ancient Greek. Plato tried to exclude poetry from his Republic, judging it as a sort of myths, a sort of untrue stories. Aristotle to the contrary defended myths as a form of poetry, metaphors capable of

evoking truth. Myths were not unethical to him; they could be sources of ethics. I am for Aristotle more than Plato.

I know modernity is anti-mythical. Modern people consider myths untrue, therefore unethical. They believe in history and support the belief that is correlated to another belief, the belief in positive science. In the name of science, they reject myths.

However, is history really true? It certainly tries to be so, but isn't there any myth in it? For history is not completely exterior to us like a stone on a street. It is within us. We are human, having subjectivity. Isn't history a product of subjectivity?

"History is a modern myth," said Claude Levi-Strauss who studied the myths of the world systematically(303). "History is a myth," said Kobayashi Hideo, a modern critic(14). The argument the Japanese critic developed is that a history is a story that one narrates, using memory, imagination and some material. Kobayashi did not see much difference between a novel and a history.

As for historians who write history, they begin to recognize that history is a narrative, that historians compose a narrative, choosing and combining pieces of material they call 'facts.'Their actual position is approaching Levi-Strauss and Kobayashi.

Karl Popper, a British philosopher, criticized historians who believed in "historical truth." He argued that history could not be a science because differently from natural sciences, it could not be tested empirically. He concluded there was no establishing a historical law comparable to a law of physics and added that it was dangerous to believe in history as a science(36). Let us remember he was one of the Jews who escaped from the menace of Nazism based on that kind of belief.

Abovementioned Levi-Strauss, another Jew contemporary to Popper, tried to attack historicism by defending a genuine mythical mind that he found among so-called primitive peoples. To him, a mythical ideology is not a genuine myth but a distortion of it. He claimed that a human mind is basically mythical and that all humanity should be loyal to the genuine mythical mind instead of clinging to a mythical ideology that modernity has invented. He also warned that we should not cling to history because it is no more than a myth commonly accepted in Modern Age.

III

The reason why a genuine myth becomes an ideology is not difficult to see. Levi-Strauss said that a myth tends to become an ideology when it encounters another

myth that comes from another society. An encounter of a myth with another is certainly a historical event that takes place between societies facing each other, and the encounter of different myths disturb the established order of society supported by them. A myth needs to be absolutely true and the encounter of two different myths relativizes their value.

This explains why the modern Japan had to invent an ideology composed of elements from the ancient myth. By encountering a scientific and historical myth of the West, the Japanese were puzzled so much so that they lost confidence in theirs. Entering in the Modern Age, they hastily made up a national ideology, which did nothing but leading them to irrationality. It was a real tragic path.

This said, I have to mention a very important fact concerning the Japanese mind. The Japanese have a genuine mythical mind as well. There is a constant presence of a vitalistic vision in them. This vision that can be found in the oldest book in Japan titled *Kojiki* compiled a little earlier than the abovementioned *Nihon Shoki*,has nothing nationalistic; it has nothing to do with politics.

The vision I am referring to offers an open and tolerant attitude toward everything. It gives a relativistic vision as well. For it consists in viewing everything, every single phenomenon, as a divine and sacred being because it is a part of the general divinity representing vitality. The vitality was called “musuhi” in antiquity, which meant the “spirit of procreation.” To the ancient Japanese, the world and its millions of phenomena were fruit of the divine act of coupling and procreation. That vision of the ancient has been succeeded from generation to generation and even today’s Japanese keep it at the bottom of their mind, even if unconsciously.

IV

My theme is ethics in myth and history. Which of them is more ethical? I cannot tell. Myth can be good when it is genuine. History can be good so long as it accepts itself to be a story. Anyway, they are not the same. The latter tries to be loyal to facts where as the former flies away with imagination. When history dominates our mind, myth turns to be poetry.

Talking of poetry, I remember poetry can give a better answer to the question of myth versus history. Myth and history are eternal enemies that try to chase out each other, for sure. But we have poetry that enters the battlefield of the two to make peace.

I would like to present the Japanese solution for the question of myth versus history. The solution has been given by poets precisely. Poets are not believers in

myths. They know every myth has its end and is to be replaced by history, but they do not become believers in history.

The solution the Japanese poets find is in Nature. They found Nature as an eternal solvent that solves the conflict between them. They know Nature is above everything. Neither myth nor history can be above Her. Let me quote a piece of poetry that shows it:

> Oh, Vines creeping on the Divine Walls of a Shrine,
> You have also changed the color
> Unable to overcome the overwhelming autumn.(Saeki 77)

This poem of the 9th century, collected in the first imperial anthology *Kokin*, shows clearly the impossibility for the divine to overcome the change of seasons presented by Nature. It indicates the victory of Nature over myths. Nature is represented as a superpower capable of changing even a shrine and its divine walls. Myth is over; Nature is always there. That is the message of the poem.

You may say the problem of myth versus history is not treated there. It appears when history weighs more, when poets begin to consider it. Here is an example of the answer given by a famous poet of the 17th century, Basho.

> Oh, Green Grass of Summer!
> The Dreams of the Warriors
> Are all gone away! (84)

Basho, the master of haiku in the 17th century, tells us that the "warriors" that represent a war, a historical event, has no trace any more and the only thing left is "Green Grass of Summer" that is eternally present. The implication of the poem is easy to see. Nature overwhelms history; history is nothing in front of Nature; Nature is above history.

Considering this poem and the one I quoted earlier from the anthology *Kokin*, I conclude that a traditional Japanese vision on history is Naturalist. By "naturalist," I mean a vision that gives priority to Nature. In this vision, neither myth nor history can overcome Nature so that one should obey Nature above all.

The last question that I pose is if this naturalism is ethical?

I would say "yes" because we humans are a part of Nature and that we cannot go beyond.

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“Crime of Han”: A Modern Japanese Fictionfor a New Aesthetics

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Abstract In the short fiction “Crime of Han,” the author Shiga Naoya develops an ethical thought apparently similar to Nietzsche’s that goes “beyond good and evil.” Through a story of a man who kills his wife in order to find his “true” self, the author tries to show us the importance of the body that makes part of Nature. This thought of his can be interpreted as a modern and individualized version of the ancient world vision of the Japanese, but it is also a new ethics that goes beyond social moral.

Key words true self; Nietzsche; social moral

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I

In this article, I will focus on a modern Japanese short fiction titled “Crime of Han”(1913).[1] Its author Shiga Naoya(1883-1971) has been considered in Japan as one of the biggest writers because of his extremely concise style and unusual descriptive ability. He is one of those writers who left a deep influence on modern Japanese literature. Some lovers of his works used to call him “a godlike writer.”[2]

Unfortunately, his literature has hardly been known out of Japan even if some of his works are translated in Western languages. The novel I will treat here for example has its English and other versions,[3] but there is hardly any repercussion about it on the part of the non-Japanese readers. In this article, I will try to show the importance of the work especially from an ethical point of view.

Shiga’s writings are generally considered as non-philosophical, as they are

composed of such a concrete language that hardly anybody considers them as philosophical. But there is no reason for us not to consider him as a thinker who used a concrete language to express his philosophy. Some of Shiga's short stories are highly philosophical. The small piece titled "At Kinosaki"(1917), for example, is an excellent verbalization of a series of reflection he made on life and death.

II

To discuss Shiga's philosophy, we need to consider the historical and cultural context in which he was born and bred. Like many young Japanese of his time, his mind was split between Confucian values, heritage of the previous times, and the new ones that entered from the West. Taught to respect their parents and their superiors, to revere the Emperor in a Confucian way, he was baptized at the same time with the new philosophy coming from the West consisting in respect for the individuality of each person. As such, his soul was in ethical conflicts.

His encounter with Protestantism helped him be free from Confucian values.[4] But the Western religion he knew had a negative aspect because it oppressed the traditional value he had at the bottom of his heart. Here the traditional value means a naturalistic value, according to which any behavior loyal to Nature is good. Not only Confucianism but also Protestantism condemned such a thought as sinful, but Shiga held it as an unconscious source of his self.

When he felt Protestantism too oppressive, he looked for an outlet from it, and found the outlet in Nietzsche's philosophy. In his diary of April the 25th in 1911, he wrote as follows:

> I read Nietzsche a little bit. His words are interesting. I was going to underline some of them, but finally, I didn't because I saw them already in myself and that I could say the same as my thought. This may be because of the time I live in. His thought might have entered in me unnoticed by way of my surroundings. (Shiga, 10-511) [5]

We cannot tell to what degree he really understood Nietzsche because he did not mention a word about it. However, comparing his thought and the German philosopher's, I suppose that it was Nietzsche's notion of "will to power" and criticism of the social moral impregnated with Christianity that he found a sort of affinity with himself.The following words of Zarathustra, for example, must have pleased him:"There is more reason in your body than in your essence of wisdom"(*Thus Spoke Zarathustra, The Despisers of the Body)*(Nietzsche 101). [6]

The affinity between Nietzsche's ethics and Shiga's ideas as evidenced in his works provoked a criticism against him. Some critics blamed him as "egoistic" and even "lacking in ethics"from an established moral point of view. Kobayashi Hideo, one of the most influential critics of modern Japan, used the term "ultra-egoist' for Shiga in his essay on the writer, "Shiga Naoya"(1929). Karatani Kojin, another critic who has exerted influence on the post-modern Japan, condemned Shiga as "puerile" and "self-centered" in "Shi-shosetsu no Ryogi-sei"(1972). Different from these criticisms, I argue that in his works he overcomes such an established moral. To Shiga, Nature and all Her manifestations in human behaviors were good. As such, the accusation of him being egoistic should be considered as signs of loyalty to Nature.[7]

It is hard to prove that such a naturalistic thought came to him directly from Nietzsche. It is safer to say it came from the ancient Japanese tradition and that Nietzsche provoked the revival of the tradition in him. It is true the Japanese have never been so loyal to Nature because if they had been so, they could not have led any social life. It is also true the Japanese have always had a law system that prevents them from being so natural. However, if you look at Japanese intellectual history, you will see the repetitive manifestations of the priority given to Nature, not to social rules. The Japanese have an eternal ideal to be natural and lawless. As Hitoshi Oshima pointed out in *The Japanese World Vision (Nihonjin no Sekai-ken*,2010), they are not so moralistic as they appear to be.[8]

It is hard to deny that the Japanese needed Buddhism, Confucianism, even modern moral philosophy to live on till today. I insist Japanese ideal is not to realize any of such religious or moral ideals but to behave naturally and spontaneously. It is in this sense that, while acknowledging the influence of Confucianism and Protestantism, I believe that thanks to his encounter with Nietzsche, Shiga relies more on traditional values as he trusts his body more than anything else.

III

Shiga's novels are usually classified in the category of "*I novels*" called *shi-shosetsu,* autobiographical novels. As developmental psychologists say, narrating one's own life surely helps establishing one's self.[9] Shiga's generation tries to write about their personal lives in order to establish their self independent from the rest of the world.

The question is what part of their lives they narrated. Many of them wrote in form of confessions about their most intimate experiences including sexual ones, believing it was the way to make up "the true self." As for Shiga, he took

another direction. Trying to discover the ideal of his self, he dug deep into the unconscious.[9]If his novels have a particular depth that "I novels" of other writers of the time do not, it is for that reason.

"Crime of Han" is apparently not an autobiographical novel but a fiction. The story reveals the psychological and philosophical development of the hero, an alter-ego of the author. By writing it, Shiga tried to give words to his deepest self.

The hero Han is a Chinese juggler who shows in public his skill in throwing knives around the body of his wife standing against a wall. One evening, during the performance, one of the knives he threw penetrated her throat and she died immediately. A hundred of people witnessed the incident, but no one could tell if it was an intentional crime or not. He was arrested by the police on the spot and taken to a preliminary court, but himself was not sure of the intentionality of his "crime."

Before asking him, the judge asked his colleague about the relation he had with his wife. To this, the colleague said their relation was not good but that it did not prove anything. The judge asked the same question to Han himself, who confessed the relation was so bad that he wanted her death more than once. Of course, his words could not give any evidence, either. Besides, he said he did not have the idea of killing her at the moment of throwing the fatal knife.

The judge asked him why he did not get a divorce from her if he hated living with her so much. To this, he said the divorce was not a solution for he considered it as cowardice. The judge asked him then what feeling he had at his wife's death. To this, he answered quite positively saying he felt liberated.

The story is complicated because there is no evidence for the murder. Han admitted he had thought of killing his wife many times, but he was not sure if he killed her intentionally or not when it happened. You would say if he had thought of killing her and that she died of the knife he threw against her, he must be guilty. But things are not so simple as it appears to be.

At the end of the novel, we see the judge declared "Not guilty." It is not only because there was no evidence for the murder, but also because he was touched by the extreme honesty and sincerity of the suspect. Before declaring "Not guilty," he said to Han the following: "It seems that there is no lie in what you said."

In fact, Han said he was not sure if he killed his wife intentionally or not. He confessed he wanted her death many times, but that he did not throw the knife against her thinking of killing her. Does this mean he killed his wife against his will? No, because he never said it was an accident. He was not sure if it was an accident or not.

We should not overlook the fact his body acted fatally just in response to

his wife's reaction to him. Just at the moment of throwing the fatal knife, he saw her eyes wide open with fear, with presentiment of being killed. He killed her responding to her reaction. Without her "collaboration," he would not have killed her.

IV

Now, where is an ethics in all this? We can find a hint to the question in the last passage of the work:

> "By the way", the judge asked Han, "don't you feel any sadness at your wife's death?"
>
> "No, not at all. I have never imagined myself talking on my wife's death with such a joy. Even when I hated her dreadfully, I could never imagine myself like that!"
>
> To hear it, the judge said "That's enough. You can leave."
>
> Han bowed a little and then left the room without saying a word.
>
> The judge felt some excitement coming up to him. He took the pen immediately and wrote "Not guilty" with it on the spot. (Shiga 2-91)

The judge felt excited hearing Han and the excitement was not far from joy. He was touched by Han's will to find out his "true life" and live it on. Indeed, being loyal to one's self and live it fully was one of the important elements of Shiga's ethics.

The judge was touched by Han's eagerness to recover his "true life" on hearing him saying the following:

> I didn't make up mind to kill my wife for fear of laws. It was just my weakness that kept me from killing. I wanted her death because I had a strong desire to have my true life. I was weak but my desire was strong.(Shiga 2-84)

Han hated his wife because she had a relation with another man and got a baby from it. She regretted it and he tried to pardon her by becoming Christian, but he found the religion repressive, hypocrite and weak. So he began to think seriously of killing her even if it could send him to prison. The following is his argument on it, in which he shows disregard of law and order and strong desire to recover his "true life:"

> Suppose I kill her, I said to myself, what will happen afterwards is a question

> of tomorrow, not of today. I will probably be in prison, but the life in prison must be much better than the life I am leading now. I can't live for tomorrow. I have to live now. What will happen tomorrow, I don't care. Come what may, I will make a true life. They may bother me continuously, but I won't give up. And thus, trying continuously to make my life will be my true life.(Shiga 2-86)

It is this serious inquiry of "true life" or "true self" of the suspect that touched the judge who declared him innocent.

Returning to the crime, it was not caused by Han's will but his body. That is why he did not feel any bad consciousness about his deed. Moreover, his body acted in accordance with the reaction of his wife who saw his unusual state of mind at the moment. There was an interaction between the two bodies. If there was a crime, it was done by the two bodies in collaboration.

It could be argued that Han's body as described was inseparable from his mind so that Han cannot but be responsible for the crime. Yet in the author's eyes, the criminal was not himself but the bodies of the couple. The following words of Han that describe his state of mind during the night before the crime gives a hint for it:

> Absorbed by the idea of killing her, I almost forgot the presence of my wife lying beside me in the bed. I began to feel exhausted. But it wasn't a fatigue that could help me sleep. Everything began to be vague to me. I began to lose tension in me. I was losing the clear vision of murder little by little. I began to feel sad as if I had just woken up of a nightmare. I was truly sad to find myself weak enough to have lost the idea of murderso easily before the daybreak. ..And at last, the day broke. I think she did not sleep at all, either. (Shiga 2-86)

During the night before the crime, Han's wife laid awake beside him while he was thinking of killing her. What thought did she have overnight? We never know. She may have thought he would put an end to her life at any moment. But feeling the danger, she did not run away from him. Half-conscious of the possibility of her death, she decided to present the fatal show with him.

As mentioned earlier, Han knew if he killed his wife, he would be punished by law and put into prison. However, he did not care about it so much. He said "It is not because of the fear of law that I didn't make up my mind to kill her"(Shiga 2-84). If he wanted to kill her, it was only because he wanted to live a 'true life'. He even thought the life in prison would be better than the one he was living with

his wife. But this does not mean he wanted to be punished. He was honest enough to confess that he preferred avoiding punishment, and actually sought for a way out.

Toward the end of the novel, Han realized he did not have to tell a lie to avoid punished by law. He realized there was neither evidence nor logical ground for anyone to think it was an intentional murder. Thus he found a way out without telling any lie to justify himself. To be free of penalty without losing sincerity and honesty, that is the point he got. He became all the happier.

From the point of view of social moral, the fact he was happy with his wife's death is already condemnable. The fact he thought of killing her many times is a crime, you may say. Nevertheless, Shiga's hero did not care about it because his only concern was to realize his "true life," to recover his self. You may say he could get divorce to have a "true" life. To this, he said "To be away from her isn't the same at all with to kill her"(Shiga 2-86). To him, divorce was not a solution because he considered it as cowardice and a lie to himself.

There was no room in him for social moral. The ethical setting of the work is not "good or evil" but "strong or weak." For Shiga, the author, said the following to explain the motive of the work:

> A cousin of mine killed himself because of the bad relation with his wife, just like the case of my short novel, Crime of Han. I felt indignated of his death so much so that I said to myself if he could not live happily with the woman by any means, he should have killed her instead of himself. (Shiga 8-9)

V

As mentioned earlier, "Crime of Han" was a work of ethical nature although it goes against socially established moral. I argue if there was any ethics in it, it was a Nietzchean one. The German philosopher stated,"There is more reason in your body than in your essence of wisdom" in *Thus Spoke Zarathustra*(Nietzsche 101). He also claimed that "your neighbor-love is your bad love of yourselves"(Nietzsche 209).[10] The hero of Shiga, Han, gave "reason" to his body to end the life of his wife without falling into a false notion of love and pardon that Zarathustra would have condemned as hypocrisy. The affinity the Japanese writer felt with Nietzsche was not ungrounded.

However, we should not overlook the fact that Shiga belonged to another cultural tradition than the Western one. He belonged to the tradition based on

the vision of divine Nature, out of which his vision of the body came. If Shiga's thought of the body differs slightly from Nietzsche's, it is because of the vision. He stressed that the interaction between two bodies are more important than an individual body's action. The philosopher of "will to power" does not seem to have seen the notion of interaction.

VI

To end the article, I would like to position Shiga's thought expressed in his literary works in terms of Levinasian ethics. I will sum up shortly the characteristics of his ethics, using one of his works titled "*Le temps et l'autre.*"Levinas starts from the point of view of his master Martin Heidegger, that is the distinction of *Seiende*(*=l'étant, be-ings*) from *Sein*(*=l'être,Being*). He sees like his master that our existence that is *be-ing* is completely isolated from *Being*. That is why, he says, we are always wanting *the other*(*=l'autre*).

Our desire of *the other* is in vain, he adds, because *the other* we think of is not really *the other* but an extension of our self. *The other* according to Levinas is someone impossible to know or understand. We could never identify ourselves with him or her, nor should we do it. It is only by death that we can face *the other*, he says. As death is unknown to us, it gives a chance for us to face *the other*. Now, death is another name of *Non-Being*. Levinas' philosophy of *the other* is then a philosophy of *Non-Being*. If philosophy consists in the quest for *Being* as is thought in the West, his thought is not a philosophy.

As for Shiga, his ethical thought, especially at its last stage, was somewhat Levinasian. His long novel, "A Voyage by a Long Dark Night"(An-ya Koro, 1937), shows the process for a man to get to recognize *the other* by facing death. The novel begins with his quest for *Being, Self, Identity* and ends with its failure. *The other* comes up to him when he accepts *Non-Being* at the end.

As "Crime of Han" was written much earlier, it does not embody Levinas' ethics. The hero Han, who seeks for *Being* and *Self*, is rather Heideggerian. To him, the presence of *the other* (that is his wife) is just unbearable. That is why he wants to annihilate her existence and accomplishes it when he gives way to his body. His eyes and hers meet just before the incident. It is the moment that he could see *the other*. Nevertheless, at the very next moment, she dies. *The other* disappears leaving him alone.

This means the short novel "Crime of Han" is more Heideggerian than Levinasian. But this does not mean the author was not on the way to Levinas. Seeing the final point he reached with "An-ya Koro," we could say he had

already begun walking on Levinasian road. The short autobiographical work "At Kinosaki"(1917) indicates that he was at a waypoint on the road. The following passage of "At Kinosaki" shows it:

> Recently I wrote a novel titled "Crime of Han". It was a story of a murder. (…) I wrote it from the point of view of the hero who killed his wife. But now, I begin to feel like writing the story from the wife's point of view. The point of view of a woman killed by her husband, sleeping silently beneath her tomb. (Shiga 2-177, 178)

Here we see the shift Shiga made from Heideggerian "Crime of Han" to Levinasian ethics of *the other*. The phrase 'the point of view of a woman killed by her husband' indicates the big turning. Starting from Nietzsche, getting through a Heideggerian quest, he approached Levinasian ethics.

We should not forget the old Japanese tradition of divine Nature working there as well. But the tradition alone could not lead him so far. After all, Shiga was a modern man under the Western influence. Struggling with his surroundings, digging deep into his Self, he discovered an ethical dimension proper to modernity.

Notes

1. The original title is "Han no Hanzai" published in the review "*Shirakaba*" (1913).

2. They used to call him "*shosetsu no kamisama*" which literally means "a god in writing novels." Nowadays, the expression is hardly heard, but he is considered as one of the most important writers of modern Japan all the same.

3. The English version "Han's Crime" is made by Lane Dunlop in *The Paper Door and Other Stories*, Farrar, Strauss and Giroux, 1990. The French one "Le crime de Han" by Marc Mécréan in *Le Samourai*, Gérard-UNESCO, 1970.

4. Shiga's essay "Uchimura Kanzo Sensei no Omoide"(A Memory of My Teacher Uchimura Kanzo, 1941) in *Shiga Naoaya Zenshu* Vol.7 shows how he became a Christian.

5. All the translations of Shiga's text in this article is mine. "Shiga 10-511" means the translation is taken from page 511 in Volume 10 of the *Complete Works of Shiga*.

6. The translation in English is mine from the French version of the work.

7. In Shiga's quest for individual freedom, the role that Mushanokoji Saneatsu (1885-1976) played should not be overlooked. As a best classmate in Gakushu-in high school, Mushanokoji was an ardent lover of Leo Tolstoy's novels and Vincent Van Gogh's paintings. It is sure he encouraged Shiga by his universalism as well as individualism. He used to say "The

moreindividual you are, the more universal you become"[9](9). This thought is best expressed in Mushanokoji's "*Jinrui no ishi ni-tsuite*"(On the will of Humanity, 1935), which you may find in Mushanokoji Saneatsu Zenshu, Vol.10, Shogakkan, 1989)

8. See Oshima's *Le développement d'une pensée mythique* -pour comprendre la pensée japonaise-(Editions Osiris, 1994).

9. See, for example, Katherine Nelson's "Narrative and the Emergence of a Consciousness of Self" or Valery G. Hardcastle's "The Development of the Self." both articles are included in *Narrative and Consciousness* edited by G.Fireman, T.McVay Jr., O. Flanagan(Oxford University Press, 2003).

10. In his diary of March the 7th,1912, he wrote, "Mining what is in me, that's what I should do."

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Ethics and Escapism in V. S. Naipaul's *A Bend in the River*

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Abstract Edward Said and others have argued that V. S. Naipaul is a standard bearer for imperialism. But this paper argues that these scholars have misread the ethical implications of what Naipaul says about the future of Africa and its politics. By examining the ethical crises and crimes of "escapists" in Naipaul's novel *A Bend in the River*, it can be argued that, according to Naipaul, the future of Africa depends on people's sound judgments and choices. That is to say the future of Africa is ethical in nature.

Key words ethics; politics of Africa; V. S. Naipaul; *A Bend in the River*; escapists

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V. S. Naipaul's novel *A Bend in the River* (1979) is the story of two escapes. It begins with Salim's escape from his hometown and ends with his escape from central Africa. In both escapes Salim is confused about the answers to questions such as "Who am I?" and "To whom am I responsible?"

In the first escape Salim changes from an outsider to an insider of central African life, from a vain glory seeking young man to a moral merchant who takes racial and domestic responsibilities and cares the lives of the local Africans. Unfortunately Salim's moral merchant identity is shattered by the despotic new government. Salim's final escape reflects his insistence on his ethical identity

because if he had chosen to stay in the town he would have to obey the Big Man's orders and renounce his ethical values. In the end of the novel, Salim does not feel excited in escape. He expresses his nostalgia for the good old days instead, which demonstrates Salim's moral emotion toward his neighbors, business partners and local Africans. Salim's final escape is a pursuit of individualism within a chaotic postcolonial political context characterized by "power and the distortions of power" (Coetzee 98). Within such a political context self preservation in the form of escape becomes an appropriate and necessary ethical choice for Salim.

In an interview with Elizabeth Hardbeth shortly after the publication of the novel, Naipaul declared that "Africa has no future" (Handwick 36). Darkness, primitivism, barbarianism, and inferiority are examples of prejudicial words used to describe life in central Africa by Salim, the first person narrator.

As a result of such pessimistic evaluations of the status quo of Africa within and beyond the novel, Naipaul scholars often unanimously regard *A Bend in the River* as a novel not just of escapism but of apocalypse. Professor Edward Said considers Naipaul to be a standard bearer for imperialist idea of "self-inflicted wounds, which is to say that we 'non-Whites' are the cause of all our [Africans] problems, not the overly maligned imperialists" (Said 36). Others object to the way in which the contrast between the western world and Africa is depicted as a contrast between "civilization and barbarism, modernity and primitivism, light and darkness" (Hayward 176-177). Ranu Samantrai argues that it looks like European civilization is based on a form of mercantilism: "Under their [European] rule the continent knows a 'miraculous peace': they [the Europeans] control the destructive nature of Africa" (Samantrai 53-54). In the parallel case of India, Guyatri Spivak has questioned the "emancipatory possibilities" of nationalism "within the imperialist theater." Spivak argues that postcolonial nationalism in India (let alone Africa) has often worked to suppress the "innumerable examples of resistance throughout the imperialist and pre-imperialist centuries" (Spivak 245).

Said further says that Naipaul is "in favor of the tritest, the cheapest and the easiest of colonial mythologies about wogs and darkies" (Said 37). George Lamming likens Naipaulian "apocalypse of Africa" to "a castrated satire" and observes that novels of Naipaul have failed to offer a referential value system for African revival (qtd. in Cooke 31). At least one critic, comparing *A Bend in the River* to Joseph Conrad's *Heart of Darkness*, calls Naipaul "the darkest Conrad" and sees Salim as an instrument of colonialism like Conrad's Marlow (Thieme 180).

Despite these attacks, even on the theoretical level it can be seen that in *A*

Bend in the River Naipaul shares Spivak's worries about postcolonial politics in decolonized countries. What is true in India is also true in Africa. The novels of Naipaul may be "novels of chaos and escapes" (Simpson 571) because so many characters flee their circumstances in novels such as *A Bend in the River*, *Miguel Street* (1959), *Half a Life* (2001), and *Magic Seeds* (2004). But this paper argues that scholars have misread the ethical implications of what Naipaul says about the future of Africa and its politics. Naipaul may have his share of prejudices, but his novel provides a careful examination, much of it based on his own reporting, of the problems the bedeviled countries like the Congo in the mid-twentieth century.

By examining the ethical crises of the escapists in Naipaul's novel *A Bend in the River*, it can be shown that Naipaul believes the future of Africa depends on people's sound judgments and choices. That is to say the future of Africa is ultimately ethical in nature. Despair leads to hope, but not in the short term of the novel itself, and that is part of the critical problem the books raises. Overall, the evidence suggests that Naipaul has an ethical purpose in writing about what are often appalling deeds and misdeeds. To show this we will examine the problem of the political dictators (Big Men) in Africa, the cast of characters Salim finds himself associated with, and the nature of Salim's itinerary.

I

The concept of the Big Man, or corrupt dictator, appears in Naipaul's travel article "A New King": "In 1965, as General Mobutu seized power; and as he has imposed order on the army and the country so his style has changed, and become more African" ("New" 205). In *A Bend in the River*, the president of the new African country has committed massacres and created a school of Arts and Sciences to suppress disobedience by violence, deception and brainwashing. Naipaul creates a new "Domain," where the inhabitants are mainly Europeans, foreign experts invited by the Big Man, and African students who are educated to be the Big Man's puppet-like supporters. Salim realizes that the new Domain is nothing but a hoax. It is an "Africa of words and ideas as it existed on the Domain (and from which, often, Africans were physically absent)" (Naipaul, *Bend* 144). From one point of view, this can be taken as anti-African. From another, it is an ethical critique.

Either way, the establishment of new Domain is a political strategy through which the Big Man pleases the West and cultivates what are termed "new Africans." In *A Bend in the River*, after achieving his purpose the Big Man reveals his intentions to create a dictatorship, a sort of metamorphosed performance of African chieftaincy. Salim thus witnesses the Big Man's despotism and the farce of his

self-deification as well as the escalation of violence in the region. Most of Salim's neighbors leave. People who stay behind live in unending anxiety. Eventually the new government confiscates Salim's private property and destroys his merchant identity and sense of belonging he has achieved.

Where Salim's emotional attachment with local Africans and his commercial activities have come to define his identity as a merchant, the outbreak of African civil war endangers peoples' normal life and severs the emotional bond between Salim and local Africans. Separated from neighbors and local Africans, Salim's "moral emotion" (Nie 249) loses its attachment. Deprived of private property Salim's merchant identity becomes meaningless.

This disaster casts an ironic light on the beginning of *A Bend in the River*, where Salim leaves his home on the east African coast and moves to central Africa.[1] He does so for good reasons. He wants to become financially "strong," for as Indar says, "to be in Africa you have to be strong" (Naipaul, *Bend* 21). Instead of marrying Nazruddin's daughter and living a comfortable family life in his hometown, Salim is determined to pursue business success and follow in his ancestors' footmarks in central Africa. Through his escape to the already de-colonized central Africa, Salim intends to become a successful businessman and make contributions to his family. Salim's escape is thus ethically justified because he takes responsibilities for personal growth and family prosperity.

II

In his new home Salim finds himself in a social and political situation that Naipaul represents through characters, especially Salim's Westernized friend Ingar, and associates of the Big Man: Father Huismans, Raymond (the Big Man's white consultant), and Raymond's wife Yvette; and an American thief. Through the description of the four Westerners and a half (Ingar), Naipaul not only criticizes the die hard western god of colonialism and the rise of neo-colonialism but also raises a series of ethical political questions such as "Should 'God' look on with folded arms?" "Should 'God' take advantage of a conflagration to loot?" and "Should 'God' reap where He has not sown?"

Father Huismans is a reclusive person and spends most of his time wandering alone in African bush. He disguises himself as an African art devotee, but behind his self-declared love of Africa is his hunt-for-novelty mentality and fetishistic colonialist identity. His religious identity as a Father makes him an ideal spokesman for the western "God" of colonialism. Naipaul draws a caricature of Father Huismans with rhetoric devices such as simile, hyperbole and reiteration. Naipaul

uses words such as "half a man," "a pure man," "a man apart" (Naipaul, *Bend* 70), "unfinished face," "babylike quality," "premature birth," "early disturbance," "fragile," and "incompleteness" (Naipaul, *Bend* 68) to describe Father Huismans's underdeveloped physical features, and he uses the word "tough" three times to highlight Father Huismans's eccentric personality. Father Huisman's indulgence in African collection is a symptom of colonial fetishism.

Arguing that the Western colonization of Africa is mainly conducted by those babylike, unfinished, and fetishistic Europeans, Naipaul successfully launches his satire on European colonialism. Father Huismans' colonial fetishism is a positive answer to Edward Said's question "Shouldn't we [western colonialists] have held on to the colonies, kept the subject or inferior races in check, remained true to our civilizational responsibility?" Father Huisman is not only nostalgic for the old colonial days but also expects a second coming of Western colonization of Africa: "He didn't simply see himself in a place in the bush; he saw himself as part of an immense flow of history. He was of Europe; he took the Latin words to refer to himself" (Naipaul, *Bend* 71).

Father Huismans regards colonial relics in Africa as a part of European civilization and thinks that he has the responsibility to collect and preserve them. He tells Salim that "our town would suffer setbacks but that they would be temporary. After each setback, the civilization of Europe would become a little more secure at the bend in the river" (*Bend* 99). According to Huismans, the future of Africa lies in its past and only by returning to the past Africa can have a future. But a return to the past means westerners' re-colonization of Africa. Father Huismans's logic is against ethics because he thinks the future of Africa is based on western colonization. If the "prophesy" was made by an ordinary person it would not be of great influence. But when it is made by a Father, messenger of God, people would regard it as God's will and the Africans already engulfed in the chaos of civil wars will fall into the abyss of despair after hearing Father Huismans's "holy prophesy".

Father Huismans is seemingly a professional researcher on African culture but he turns out to be a perennial colonialist and an escapist from practical political concerns for African future. Naipaul intends to point out that the "God" served by Father Huismans is an epitome of western political and economic interest groups in Africa. The violent death of Father Huismans suggests the disillusionment of the re-colonization politics of Africa and the failure of westerners' colonial God-role play.

In *A Bend in the River* Naipaul also criticizes western neocolonialism in Africa

through his portrayal of an American thief. After the death of Father Huismans, an American young man steals Huismans's African collections. The young American thief epitomizes westerners' shameful behavior of neocolonial robbery.

> The collection began to be pillaged. Who more African than the young American who appeared among us, who more ready to put on African clothes and dance African dances? He left suddenly by the steamer one day; and it was discovered afterwards that the bulk of the collection in the gun room had been crated and shipped back with his belongings to the United States, no doubt to be the nucleus of the gallery of primitive art he often spoke of starting. The richest products of the forest. (Naipaul, *Bend* 95)

In the so called fervor of African culture, Africa becomes not only a place for cultural speculation but also a place for the practice of western neocolonial "pillage politics" (Pantin 18). The late president of Ghana Kwame Nkruman argues that "Africa is a paradox which illustrates and highlights neo-colonialism. Her earth is rich, yet the products that come from above and below her soil continue to enrich, not Africans predominantly, but groups and individuals who operate to Africa's impoverishment" (Nkruman 1). In the novel, Salim witnesses westerners' plundering of African resources such as copper, tin, lead, gold, uranium and ivory.

Characters such as Indar, Raymond, Raymond's wife Yvette are Naipaulian archetypes of Western speculators who pretend to be devotees of African culture. They take advantage of the unstable African political situation to seek fame and accumulate wealth. After his graduation from Cambridge University, Indar could not find a job in London due to his African origin. In despair Indar still regards London as his home. He tells Salim that "For someone like me there was only one civilization and one place – London, or a place like it" (Naipaul, *Bend* 175). After a period of Bohemian vagrant life in London Indar finally realizes that "It's a difference in civilization." (*Bend*, 177) Indar is lucky to join an African development organization founded by some westerners and move into the new Domain set up by the Big Man. The new Domain becomes the place like London, a substitute for London in Indar's mind.

Through Salim's observation of the life in new Domain, Naipaul criticizes the parasitic and hedonistic ethical values of the western speculators who claim to be assistants and builders of the new country. "But now, being with them [the westerners] in the Domain, which in every way was their resort, and being admitted so easily to their life, their world of bungalows and air-conditioners and holiday

ease, catching in their educated talk the names of famous cities …" (*Bend*, 136) In the Domain westerners talk about every thing but avoid discussing African problems while African turmoil and crises are merely several miles away.

Different from patrial westerners, Indar who has received western education and imitates westerners is only a half westerner. He belongs to the "bogus middle class" "bankrupt of ideas, uninventive, unproductive, and derivative". With its "wave lengths tuned in to Europe," it "has adopted unreservedly and with enthusiasm the ways of thinking characteristic of the mother country, has become wonderfully detached from its own thought and has based its consciousness upon foundations which are typically foreign" (Fanon 178). According to Fanon, the bogus middle class is characterized not only by philistinism but also by the betrayal of their birthplace.

Indar who regards Britain as his mother country betrays his birthplace in eastern African coast and also betrays the new Domain where he enjoys wealth and honor. Foreseeing the Big Man's plan of abandoning the new Domain, Indar flees away. Indar once applied for an Indian diplomatic job but was rejected and rebuked by an Indian diplomat who asked him "But you say in your letter you are from Africa. How can you join our diplomatic service? How can we have a man of divided loyalties?" (Naipaul, *Bend* 173) Describing Indar's humiliating job interview Naipaul criticizes Indar's lack of ethical political concerns for homelands, his birthplace and his adopted home in the Domain.

Raymond and his wife Yvette are also among the Western speculators who make their fortune in Africa. Raymond used to be a teacher in an African university in the capital of the country. He is acquainted with the Big Man by chance. At that time the future president is only a precocious and sensitive teenager. Answering the eager request for help from the teenager's mother, Raymond agrees to talk with the boy who suffers from mental depression and offer life guidance to the boy. After the boy grows up and becomes president of the country, Raymond is rewarded and promoted to be president's white political consultant. Raymond often accompanies president to attend international conferences and is invited by many universities to give lectures, in which Raymond enjoys utmost honor and respect. Yvette is acquainted with Raymond when he is at the pinnacle of his political career. Moved by Raymond's position and hospitality, Yvette decides to marry him in spite of his history of divorce and their big age difference. Although Yvette tells Salim that it is a marriage by deception, Salim observes that Yvette is married to Raymond in order to make use of Raymond's social and political influence for self success.

Disinterested in Raymond's national development plan, the president puts

Raymond in the new Domain that is far away from the capital of the country. Local Africans think that Raymond is instated by the Big Man as a supervisor in the Domain but in fact this is a way in which the Big Man estranges himself from Raymond. Raymond thus becomes a victim of the Big Man's new national development plan and his wife Yvette the victim of Raymond's speculative political career. Raymond lives in the fantasy that he will be in the Big Man's graces again. Young Yvette who can not endure loneliness and obscurity commits adultery and has extramarital affairs.

Salim soon discovers Raymond's pseudo-scholar identity as a western expert on African political issues. Salim reflects that "The article about the race riot — after that bright opening paragraph which I had read in the shop — turned out to be a compilation of government decrees and quotations from newspaper" (Naipaul, *Bend* 209) . According to Salim, Raymond's knowledge about Africa is not even comparable to that of Indar's and Nazruddin's. Through Salim's narration of Raymond couple's stories of success and failure, Naipaul expresses his ethical criticism on westerners' speculation on postcolonial African politics. For one, Indar's sense of superiority and knowledge of African politics humbles Salim. Learning of the blood-shed in anti-colonial rebellions across Northern African among inland tribes and the British failure to suppress the rebels, Salim worries about the future of his hometown and the future of himself. Although like other family members Salim tries to avoid political discussions, the change of African political environment has inevitably influenced his daily life. Uncertainty and anxiety brought about by the change of African political environment constrains Salim to escape.

Salim's hybrid identity of being and not being an African at the same time is another reason for his escape. As an Indian Muslim descendent, Salim imagines a kinship with Arabs who once held sway over Africa so "I [Salim] was worried for the Arabs. I was also worried for us. Because, so far as power went, there was no difference between the Arabs and ourselves. We were both small groups living under a European flag at the edge of the continent" (*Bend* 17). Salim's early escape takes place at a time when European colonization in Africa is under crisis. Europeans are gradually loosing their control over Africa as Naipaul wrote "The Belgian past is being scrubbed out as the Arab past has been scrubbed out. The Arabs were the Belgians' rivals in the eastern Congo…… But who now associates the Congo with a nineteenth-century Arab empire?" ("New" 217) Within this historical and political context, Salim's escape to central Africa where European colonial powers have been overthrown implies his personal hope for Arab racial

revival.

III

Upon his escape from African central bush, witnessing the darkness of totalitarianism and African primitivism, like Marlow Salim panics. But scholars have ignored the fact that Salim is not a western colonialist. Business profits and self achievement are Salim's major motives in buying Nazruddin's bankrupt store at a low price in central Africa. Accumulation of wealth can not only bring Salim a higher social status and sense of security but also enables him to live a decent life once enjoyed only by Europeans in old colonial period.

Salim's sense of vanity is greatly satisfied by his newly acquired identity of a successful merchant. Local traders represented by African female trader Zabeth respect and call him "Lord". Escaping from wars in eastern African coast, Salim's previous family servant Metty becomes his employer. Within the political vacuum after the decolonization of central Africa and before a new African state is founded, Salim has gradually materialized his dream of being a wealthy merchant.

Salim is also a moral merchant. He introduces new products to Zabeth hoping they can help bush people to live a better life. Salim takes on the role of mentor, educating African youths Metty and Ferdinand and helping them correct their mistakes. Salim is also a protector of African heritage. After decolonization many African colonial relics are sold as antiques. He sends the school account book stolen by a student back to the public school instead of selling it and making a profit. He grieves upon the murder of Africa-lover Father Huismans (whose real identity will be discussed later in the paper). Helen Hayward regards Salim as an irresponsible outsider who "has made more of an investment in his adopted society. Nevertheless, he remains an outsider and mixes with other outsiders" (Hayward 197). But the truth is the opposite of Hayward's observation. From daily life, to the education of young Africans and the protection of African cultural heritage, Salim has been engaged in various aspects of local African life and takes due responsibilities, as a result of which he is no longer a foreign outsider but becomes an insider.

Being confronted by chaos caused by African civil wars, Salim is not concerned with his personal safety; on the contrary he shows a strong sense of belonging to the town and sympathy toward poverty stricken bush villagers:

> One night I had a premonition that the war had come close. …I thought of the crazed and half-starved village people against whom the guns were going

> to be used, people whose rags were already the colour of ashes. This was the anxiety of a moment of wakefulness; I fell asleep again. (Naipaul, *Bend* 77-78)

Although Salim feels sentimental at sight of dilapidated buildings left by western colonialists upon his first arrival at the central African town, yet he is not a disillusioned escapist affected by colonial nostalgia. After insurgencies, the town in a bend in the river revives and ushers in a short period of prosperity. Within a temporarily promising environment of politics and economics, Salim's business flourishes. His career comes to a climax. Salim is full of hopes for the future of the town. Salim used to feel disgusted at and resentful to local Africans in the town. His earlier feeling of abhorrence can be understood as a natural psychological response of "cultural shock". Living in the town for six years, Salim has begun to understand and sympathize with local Africans. Thereafter Salim's ethical identity changes from a mere money making foreigner to a moral merchant who cares the fate and sufferings of local Africans.

If protagonist's escape involves not only psychological escape from reality, responsibility and crisis but also geographical displacement, the escape can also be regarded as a kind of "self-exile", but not everyone can afford the cost of "self-exile" (Papayanis 1). In *A Bend in the River* ordinary African people can not escape or exile, because they lack financial support, knowledge about the outside world and vision for the future, In times of war and dictatorship there is no place for them to escape to. Within a hostile political environment, the African female trader Zabeth and her son Ferdinand are not pessimistic fatalists. On the contrary, Zabeth and Ferdinand are the "ferrymen" who bridge the past, present and future of Africa and are responsible for local Africans' welfare. Naipaul intends to argue that the future of Africa lies in their selection of and insistence on the ferryman ethical identity.

The description of Zabeth runs through the first chapter of the novel. Although she is scarcely mentioned later, her sense of mission to deliver goods for bush villagers is impressive and highly eulogized by Salim. At the beginning of *A Bend in the River* Zabeth sails a canoe on river transporting goods between bush and town. What Zabeth delivers is not merely products but also a spirit of bravery with which she dares to go out of African bush and ventures into the modern society outside. Zabeth's business is based upon her comprehensive knowledge of villagers' daily needs. She continuously ventures long and dangerous journeys to sell villagers' produces, buy and transport the products they need back to the bush. Salim thinks that Zabeth's bravery lies in her identity as a magician and her

"protecting ointments" covered body whose smell repels and warns people. Salim is right. But the identity as a magician and protecting ointments are gifts from the bush. Zabeth's sense of belonging to the bush and her responsibility for bush villagers are her real source of bravery.

Being a writer not a politician, Naipaul does fail to discuss the possibilities of certain value systems but he proposes certain ethical values through his portrayal of Zabeth and her son Ferdinand. Naipaulian ethical proposal for a new Africa relies on Zabeth's business efforts, the growth of Ferdinand and their political awareness as well as ethical criticism of the national politics.

In spite of her illiteracy, Zabeth realizes the differences between the life in the bush and the life in the town and also recognizes the importance of education, as a result of which she sends Ferdinand to attend public school in town and asks Salim to take care of Ferdinand. Zabeth is not blind to the Big Man's dictatorship that threatens the life of African people. With the help of his mother Ferdinand becomes mature in ethical political judgment. He is the epitome of African intellectuals who will have to take the responsibility for the future of Africa. Going through stages of imitation, rebellion and brainwashing Ferdinand finally becomes an intellectual who is able to make sound ethical judgments.

Ferdinand's advantage lies in his primitive life experience and his knowledge about the modern world. Ferdinand's face is impressive to Salim because that face reveals the primitive power of African bush and that power observes the principle: "survival of the fittest". Uncontrolled primitive power will bring violence and "Violence is a thoroughly documented item in V.S. Naipaul's fiction. …violence and antagonism stand for a barrier against self-realization" (Hedi 49). Although he is surrounded by violent, tall, strong and bloodthirsty African warriors, Ferdinand is immune to violence and negative influences of the warriors.

Ferdinand's growth is a role play process within different political contexts. At the age of 15 shortly after African decolonization Ferdinand leaves his father and goes to live with his mother. Salim becomes a father-like figure to Ferdinand. Nobody has a clear view of the political situation at the beginning of African decolonization. Ferdinand can learn from Salim how to deal with people but learn nothing about politics because Salim is also confused by the ever changing political environment and has no ready knowledge to share with Ferdinand. As an African aborigine Ferdinand has nowhere to escape but to be involved in regional politics.

Ferdinand belongs to the African transitional generation who live at present, with the influence of the past still felt and the door to the future slowly opens. African political outbursts have deeply influenced young Ferdinand but he is not

adrift and does not fail to make sound ethical judgments. Ferdinand is inevitably engaged in the Big Man's monocracy and becomes the propagator and executor of the president's dictatorship "in the name of Africanization and the dignity of Africa" ("New" 209). Witnessing Ferdinand's swift rise in his political career by working for the president, Salim mistakes Ferdinand for an arrogant and self-conceited puppet of the president. Ferdinand is deceived by the Big Man's slogans such as "new Africans" and "the people who take over the future." Ferdinand's intention of political participation is good because he wants to make contributions to the development of the country. Being unsophisticated and inexperienced in politics Ferdinand is made use of by the president. Although Ferdinand's social status has been dramatically changed after he becomes a government officer, his friendship with Salim and Metty never changes. At the end of the novel Ferdinand risks his political career and even his life to help Salim escape from prison and eventually from the country. Ferdinand's choice in protecting his friend rather than making political profits proves his moral sentiment.

Ferdinand's ethical choice is based upon his sober recognition of the current political situation, which is the precondition for his "ferryman" identity. He confesses his political judgment to Salim:

> We're being killed. Nothing has any meaning. …I felt I had been used. I felt I had given myself an education for nothing. I felt I had been fooled…. It's a nightmare. All these airfields the man has built, the foreign companies have built — nowhere is safe now. (Naipaul, *Bend* 319-320)

As Ferdinand says, native people who can not escape from the Big Man's dictatorship simply adopt a laissez-faire attitude. Zabeth's business is closed, which seemingly shows the collapse of the bridge that once connects bush and town, African past and present. Ferdinand's despair in central Africa's ugly present seemingly shows the hopelessness of African future. Under dictatorship African people still have three choices: they can return to bush life and resume tribal wars to shift political cries; they can adopt a wait-and-see attitude and remain submissive; African intellectuals can gather strength to overthrow the president's dictatorship. The first choice dehumanizes people and makes them subjected to jungle law. The second choice deprives people's right in ethical judgment and renders them utterly powerless. Educated and having power, Ferdinand who saves Salim and makes harsh criticism of national politics will naturally make the third choice because the previous two choices are escapes from responsibilities for the future of Africa and

the last choice is a selection of and insistence on the "ferryman" ethical identity with the help of which Ferdinand will face the challenges of African politics.

IV

Dr. Fadwa Abdel Rahman regards Naipaul as "the white traveler under the dark mask" argues that novels of Naipaul are literary interpretations of racial, cultural superiority of the whites and the substitute of a white man's narrative with a black man's narrative can not hide the evil intention of his travel writings (Rahman 169). Many scholars have commented that novels of Naipaul are full of Eurocentric and eurobashing biases and Naipaul has displayed a colonial contempt to the backwardness of newly independent African countries. These judgments are distorting Naipaulian purpose of writing because the Naipaulian declaration ("Africa has no future.") actually raises serious questions on the fate and future of Africa, such as "why does not Africa have a future?" and "In what way can Africa have a future?"

In *A Bend in the River*, Naipaul has provided readers three answers rich with ethical political implications. First, through the depiction of the changes of Salim's ethical identities and his final escape, Naipaul argues that if a moral merchant such as Salim can not make a living in Africa there will not be a future for Africa. Secondly, Naipaul points out that if western colonial ambitions in Africa still exist, if Africa is transformed into a target of western neocolonialism, if westerners intend to consume African resources and avoid responsibilities for African development, there will not be a future for Africa. The future of Africa depends on people resembling Zabeth who do not shrink from political crises and work hard to build a bridge between primitive bush and modern society. The future of Africa also depends on people resembling Ferdinand who represent a new generation of African intellectuals capable of sound ethical judgments. Suffering from crises of national politics, they have nowhere to escape, but their "ferryman" ethical identity illuminates readers with a vision for the future of Africa.

Note

1. Because *A Bend in the River* is based upon Naipaul's writings "A New King for the Congo: Mobutu and the Nihilism of Africa" and *A Congo Diary* 1980, scholars identify central Africa as Zaire, not least because Naipaul wrote that "The Congo which used to be a Belgian colony is now an African kingdom and is called Zaire." See Naipaul, "A New King for the Congo: Mobutu and the Nihilism of Africa" in *V. S. Naipaul The Writer and the World Essays* (London: Pan

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TransnationalCulture, Transnational Approach and Transnational Identity: An Introduction

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The word “transnationalism” could be addressed by various disciplines. It was first popularized in the early 20th century to describe a new way of thinking about relationships between cultures. Later on, it was widely used by the field of economics in the 1960s to refer to the establishment of corporations with organizational bases in more than one nation (Martinelli) . In the latter half of the 20th century and the first ten years of this new millennium, scholars have been widening and enriching the meanings of the word in several different intellectual traditions. In terms of geo-politics, it refers to the immigrations across the national borders and the immigrants“whose daily lives depend on multiple and constant interconnections across international borders” (Schiller 48); in terms of social sciences, it means the diminished significance of national boundaries in philosophical ideas and ideological expressions. In the field of literary and cultural studies, transnationalism becomes an effective approach to reveal the profound yet still unexplored implications that derive from literary texts, languages, translations and art across the world. Through the study of transnationalism we are capable of examining and highlighting the interchanges between textual and cultural discourses across visible or invisible borders or boundaries. The seven articles of close readings presented below in one way or another reveal the essence of transnational cultural studies by exploring the transnational culture, transnational memory and transnational identity in the literary texts.

The seven articles are diverse in terms of themes, subjects and theoretical approaches, which, at first glance, bear no relation to one another. They are written by scholars from different countries and different continents, three from China, two from Russia, one from Iran, one from the U.S. and one from Estonia, the topics

of which ranging from the fame of Chinese woman writer to the state of minority language writers in Eastern European countries, from Masculinity to Lesbianism, from Arthurian legends to postmodern novels. Even the scholars from the same countries are diverse in their subject matters. Among the three Chinese scholars, only Yao Sijia takes Chinese writer and literary works as her subject matter, tracing Eileen Chang's reception in China and the United States. The other two, Tang Yili makes aninsightful comment on German scholar Vladimir Biti's new book *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma,* and Zhang Xi, co-workingwith Robert Tindol, explores the lesbian theme in American woman playwright Hellman's masterpiece *The Children's Hour.* Two Russian contributors both cast their eyes far beyond their national boundary, but in different directions. Natalia M. Dolgorukova explores Arthurian Literature in the 12th Century, while Igor Shaytanov examines the English renaissance sonnet. The Iran researcher Azra Ghandeharion focus on American writer Philip Dick respectively. Juri Talvet from Estonia surveys the minority language writers in Eastern European countries in the era of globalization.

Although the seven articles are varied gatherings, they do have one thing in common. If read as a whole, the concept of transnationalism emerges from the deep layers. In other words, if we put the eight articles in a transnational matrix, they will cultivate the sense of sharedness among researchers. It is in this transnational space that the nine contributors from five different countries across three different continents justify the aesthetics of their own.

All the seven articles adopt transnational approach which is in truth a cultural dialogic methodology (Iwabuchi). They aim to advance transnational intellectual dialogue over diverse issues, different generations and various nations. This transnational dialogue is carried out on different levels. Interestingly, the two young scholars from China, Yao Sijia and Tang Yili, both pay attention to the relations between literature and the globalized political circumstances. Yao Sijia examines Eilleen Chang's fame in the framework of multiculturalism, while Tang Yili examines Vladimir Biti's claim that the concept cosmopolitanism is derived from the personal or national traumatic experience, and explores cosmopolitanism' s impact on European and non-European cultural and political space. In some sense Eilleen Chang's different receptions in China and the U.S. in different political and cultural atmospheres is a good example of this cosmopolitan impact proposed by Vladimir Biti. Scholars from Iran and Estonia all carry out dialogue in political and ideological sense. Azra Ghandeharion, also from Iran, offers an example of this dialogue and conflict by examineing how and why the ideological hyper-

masculinity, embodied in war hero, finds its crisis in postwar American literature and movies. What "the cosmopolitan gaze" of this Iran researcher concerns is in what way this dialogue and conflict between nationalism and postcolonialism exerts their effect on man's psyche and act (Hakutani 68). Vietnam War serves as the cultural background for the emasculated men in Dick's postmodern novel, *Scanner Darkly*, and almost thirty years later, Linklater adapts the novel by replacing Vietnam War with Irap War. This recontextualization of the postwar settings is a cultural strategy only occurred in a transnational cultural background.Juri Talvet from Estonia, taking the advantage of being an outsider of mainstream culture, or in his own term being a member of "peripheral"nation and culture, reflects on the cultural identity of minority language writers in the era of Globalization. Two Russian scholars happen to focus on early English literature, Arthurian Literature in the middle age and Sonnet in the flowering Renaissance. Natalia M. Dolgorukova proposes that from the perspective of transnationalism, especially in terms of vernacular, the boundary between history and fiction will be blurred and the proportion of the two will be dramatically different. Igor Shaytanov reconsiders the genre issue of the old lyric form — sonnet from the perspective of the well-known Russian scholar Bakhtin's verbal genre. From this perspective, English Renaissance sonnet reveals some sense of modernity. Zhang Xi and Robert Tindol's study of the Lesbian Theme in Hellman's *The Children's Hour* itself is a successful transnational collaboration between Chinese scholar and American Scholar. What's more, this article illustrates how powerful and productive of the prefix "trans" is. Transnationalism not only encompass the movement of people, cultural exchange, citizenship, nor does it merely cover multinational literature, linguistic and cultural translations, this generative prefix "trans" is also related to transnational sexualities, transgendered subjectivities and transsexuality, to name just a few.Viewing the theme of Lesbianism from transnational perspective, the lesbianism in this play was not deliberately planned as an erotic claptrap, but as an artistic expression of Hellman's insight into a deviant-phobic society. Hellman's intentions of presenting the deformation of the social acceptance of lesbianism set up a psychological battlefield on which the heroine's internalized homophobia becomes a complex psychological trauma.

The above analysis shows that the examination of literary text in a particular socio-historical context is important, but transnational perspectives will further enrich such explorations by giving a new insight from cosmopolitan experiences and through the meditation of transnational connections. All the seven articles reveal how hegemonic constellations of power/knowledge are articulated and

challenged as well in a transnational era. The seven articles in some sense all identify the growth of transnational cultural diasporas (Hall) and reconceptualize the "landscape of group identity" (Appadurai 191).

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Minority Language Writers in the Era of Globalization: Officialism, Fashion and Resistance

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Abstract In the present essay I will continue to develop some of the ideas related to cultural globalization issues in my books *A Call for Cultural Symbiosis* (Toronto: Guernica, 2005) and *Ten Letters to Montaigne: "Self" and "Other"* (forthcoming in English in 2016 at Červena Barva Press, USA; in Estonian: *Kümme kirja Montaigne'ile. "Ise" ja "teine,"* Tartu: Tartu Ülikooli Kirjastus, 2014), as well as in several of my recent articles (thus e. g. "Culture in the European East-Baltic Periphery: Embarrassed Coexistence of Fashion, Officialism and Resistance. The Estonian Case of K. J. Peterson,"*Interlitteraria*20/1, 2015:7-22). For my ideas I have found continuous support and inspiration in the ideas of some of the outstanding literary and cultural thinkers of Eastern Europe, like Mikhail Bakhtin and Yuri M. Lotman, in the work of European "creative humanists" of the Renaissance and Baroque era (Erasmus, Montaigne, Cervantes, Calderón, among others) and some early philosophically minded writers of my own "peripheral" nation, Estonia (thus, the first Estonian poet K. J. Peterson (1801-1822), the creator of the Estonian national epic *Kalevipoeg*, F. R. Kreutzwald (1803- 1882) and the poet-thinker Juhan Liiv (1864-1913).
Key words Officialism; fashion; resistance; world literature; postmodernism; active and passive canon of world literature; minority and peripheral language literatures
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Is cultural globalization, running in parallel with the present-day powerful

economic globalization, a fatal process that cannot be halted? I do not think the question is in halting it. As far as I can see it, resistance would rather mean an effort to reduce its negative, spiritually paralyzing effects, as well as to awaken ever wider parts of the world community to a new sensibility and conscience.

The final "products" of economic globalization and the price the humanity has to pay for it, start to be more and more visible. Science and technology are apparently innocent, because they are capable of equally contributing to morally positive as well as negative processes. However, the recent history of humanity provides abundant proofs that science, once astutely manipulated by evil conscience — ever lead by profit-orientated business — has prevailingly become a faithful accomplice in destroying the balance of the biosphere and menacing life on the earth. This is the main topic of the novel *Frøken Smillas fornemmelse for sne* (*Miss Smilla's Feeling for Snow*, 1992) by the Danish writer Peter Høeg (b. 1957). I would call it "postmodern resistance." The novel is beyond doubt influenced by aesthetic moods brought about since postmodern philosophy started to spread in the 1980s: its plot and narrative development include elements of adventure, science fiction and crime story close to the models of different species of mass literature. — in apparent opposition (approved by some postmodern theories) to elitist vanguard literature of the earlier 20th century. However, the novel is not at all meant for a reading public "specialized" in any particular kind of fiction flourishing in the present-day book-market. It has a strong nucleus of ethical criticism, which at the same time is supported by aesthetic search of poetical images capable of transmitting the message of the novel to the widest possible audience.

My other example of "postmodern resistance" is a novel by even younger writer, Carlos Ruiz Zafón (b. 1964), *La sombra del viento* (*The Shadow of the Wind,* 2001). More lavishly than Høeg, the Spanish writer employs motives and narrative means praised by postmodern literary theory: meta-fiction, fantasy, the supernatural, crime, retro-narrative, adventure. Yet the nucleus of ethical criticism is kept together despite the bizarre postmodern narrative palimpsest: similarly with Høeg, Ruiz Zafón makes an introspection of the anonymous roots of the evil in any society. In his particular case, it is embodied by a political-ideological right-wing dictatorship, as was General Franco's regime in Spain after the Civil War and WWII. In Høeg's novel, the anonymous evil is represented by a secret alliance of big business and science. It is much less visible to ordinary people than political-ideological dictatorships, and it can perfectly achieve its goals in a democratic society. However, the roots of dictatorship are the same, be it in politics, ideology, commerce or economy. It is predominantly the concentration of power in the

hands of a minority of males in the name of material profit and other privileges of their "own kind." In all cases, whatever the skills of their propaganda machines in creating images of nobleness, suppressing and humiliating the "other," destroying nature, alienating people from culture as well as from free thinking are features that form the essence of any dictatorship, either harsh or weak, right or left wing, ideological or commercial.

At the same time, as is the case of Peter Høeg, Ruiz Zafón complements his skills of developing the narrative by interpolating in his novel a long series of poetical images. I would claim it makes the difference between world literature and World Literature (in the latter case abbreviated in the following as WL). For mass literature it suffices to learn external skills of narration, follow the fashionable, imitate a pattern destined to a particular group of readers. On the contrary, the works overwhelmingly admitted in the canon of WL have been characterized by a search of original philosophical-aesthetic creative symbiosis.

As for the inter-relationship of the predictable (fashionable) and the unpredictable (original) in a literary work, I guess its germ was theoretically spotted quite a long time ago by Yuri M. Lotman (1922-1993). At the start of the 1970s Lotman introduced the notions of "paradigmatics" and "syntagmatics," as the basic modeling-structural compounds of a literary work. "Syntagmatic" patterns rely on logically developing and arranged sequences and are more typical of prose works, while "paradigmatic" quality is intrinsic above all in poetry, being represented by repetitions, which often form the core of aesthetic-philosophical image.[1] Lotman's theoretical thinking of his last period, twenty years later, in a way returned to the interaction of "syntagmatics" and "paradigmatics."He introduced the notion of "semiosphere,"which above all could be interpreted as the intersection zone of "noosphere" and "biosphere." While in the "noospheric" territory the processes tend to be predictable, in the "semiosphere" small or big "explosions" take place, capable of leading as if by "leaps" to new qualities and corresponding signs representing them.[2]

Four centuries before Lotman's theoretical discourse, the creative intuition and philosophy of Miguel de Cervantes led him to similar conclusions, as regards the dichotomy and the opposition of mass literature and vanguard literature. He would never deny that the novels and stories of chivalry — in their full vogue in the days of the Renaissance —, had their powerful magical embryo in intertwining love and adventure. However, Cervantes who in parallel with the child of his fancy, Don Quixote, was well informed of most novels of chivalry written in Spain along the first half of the 16th century, perfectly understood that even the mythical, once

it started to expand in predictable narrative patterns, would easily tend to lose its magic. It had to be revitalized by contact with concrete historical-physical reality. In his *Novelas ejemplares* and in a number of chapters of *Don Quixote* Cervantes demonstrated how a skilful and talented writer could intercept the "syntagmatics" of the narrative span by unexpected images mixing the real and the imaginative, as well as by unpredictable swifts from one plane of the fiction to another, from one point of view to another, from a timeless myth to a bodily tangible temporal reality. All these narrative and imaginative skills converged in the total image of *Don Quixote*, provoking a genuine "explosion" and a long "leap" in the historical art of the novel.

It is quite clear that one cannot expect such extraordinary "explosions," as in *Don Quixote* or, let us say, in *Cien años de soledad* by the Colombian Gabriel García Márquez, to take place in any successful and applauded novel. Yet it is equally certain that a search for a symbiosis of aesthetic and philosophic novelty goes on in our contemporary World Literature, beyond a more comfortable handicraft fiction destined to a specialized mass public, with all its variety of sub-species.

To understand better the functioning of the WL canon, I have divided it into three categories. In the "active" canon there are writers whose work is more or less permanently discussed in international literary criticism. Their work is constantly re-edited. Research on it departs both from the "inside" and the "outside" of their respective cultures of origin. It is a at the same time an undeniable truth that the overwhelming majority of such writers proceed from the language area of English, French, Spanish, German, and to a somewhat lesser extent, of Italian and Russian, that means, from the languages not only used by and accessible to a considerably large communities of people in the world, but also from the areas that in the modern age have been identified as political-economic or cultural "centers." Asian countries like India and China have huge population, however, for the Western "centers," let alone the Western own "periphery" of minor language communities, Asian literature would still sound quite peripheral. Thus, to give an example, while the work of all major writers of the Western canon of WL have been translated into Estonian (my own native language spoken scarcely by one million people), a lonely modern Chinese novel (Mo Yan's *Red Sorghum*) and an equally solitary modern Korean novel (Hahn Moo-Sook's *History Flows*) have found their way into Estonian. Japanese novel writers have fared somewhat better.

Outside the "centric" area, literatures and writers of the vast world "cultural-linguistic" periphery have had more importantly their share in the "passive" canon

of WL. This canon is built up by authors whose work despite not being in the center of active discussion of international scholarship, is still at least sporadically present and visible in international dictionaries and histories of literature. The data about them has been forwarded to the compilers of international dictionaries and histories predominantly by the national "agents" of literature, that is, by scholars belonging to the respective national-linguistic area.

Now let me briefly mention some concrete examples of my native Estonian literature. Even though Estonian literature indeed represents a very tiny cultural "periphery," I do not think the basic elements of its paradigm would differ from those derived from larger "peripheries."

My three examples include first the poems by Kristian Jaak Peterson (1801-1822), unanimously considered in Estonia the first outstanding autochthonous poet; secondly, the founding work of Estonian literature, the epic *Kalevipoeg* (1861) by F. R. Kreutzwald (1803-1882) and the lyrical-philosophic poetry by Juhan Liiv (1864-1913).

In the recent years I have dealt in a greater detail with these authors, with some fruits of my research available besides Estonian also in English.[3]

Some of our Estonian contemporary musicians have been acclaimed worldwide, thus especially the composer Arvo Pärt. Yet music has its clear advantages over literature, as far as intercultural reception is concerned. It indeed depends on interpretation, but not on translation from one natural language into another. Even though quite a few Estonian contemporary writers have been lucky enough to have their work translated into foreign languages, I do not think any of them belongs as yet to the active canon of WL. Neither have we had in the past such worldwide influential authors and works as in some national-ethnic cultures not far from us in the geophysical sense, but having quite a different history and also more numerous population than Estonia. Let me mention Henrik Ibsen in Norway, August Strindberg in Sweden, H. C. Andersen in Denmark, the Finnish epic *Kalevala*, by Elias Lönnrot.

When Peterson and Kreutzwald wrote their poetic works, Estonian literature and culture did not exist as yet. The parents of both writers had been serfs. The countryside was ruled by Baltic-German landlords, with the consent of the tsarist Russian imperial regime. Peterson was among the first autochthonous Estonian students at the University of Tartu, where most students and nearly all professors were in those times Germans, Russians or Scandinavians. Science was encouraged, but Estonian national ideas were crushed in the bud by the regime. Peterson could never see published his Estonian poems. Kreutzwald was compelled to publish his

Kalevipoeg, a thoroughly patriotic epic filled with his own philosophical ideal of a free and cultured Estonian nation, under the camouflage of authentic folklore, in the proceedings of the *Gelehrte Estnische Gesellschaft.* In the form of a book, the epic was really published for the first time in Kuopio, Finland, where the tsarist censorship was less harsh than in Estonia.

Thus Estonian literature emerged through a number of difficulties along the 19th century, in a permanent opposition to ideological and cultural officialism, which flatly rejected any manifestation of national-autochthonous culture. It goes without saying that the first important works of our literature, those of Peterson and Kreutzwald, represented ideological resistance in its most heroic form.

I would also mention here the basic factors that from the very beginning of *Kalevipoeg*'s publication favored its survival despite biased interpretations and manipulations from the "inside" of Estonia. First, the epic in Estonian appeared in the proceedings of the *Gelehrte Estnische Gesellschaft* (1857-1861) with a parallel translation in German (by C. Reinthal and G. Schultz). Even though the translation could hardly convey the rhythm of the Finno-Ugric traditional meter, employed in Kreutzwald's work, it still enabled at least an elementary access to it from "outside." The first significant appreciation of the work came from St. Petersburg: its academy of sciences, responding to the proposal of the Baltic-German academicians living in Estonia, F. J. Wiedemann and F. A. Schiefner, awarded Kreutzwald its Demidov prize in 1860 (thus, even before the publication of the work in its entirety was concluded!).

Following these important premises for the epic's international repercussion, an abbreviated adaptation of *Kalevipoeg* (by P. Rasmussen) appeared in Copenhagen in 1878, while in 1886 its first Russian (prose) translation (by J. Trusman) was published in Reval (Tallinn). At the turn of the century a new German translation (by F. Löwe) followed (also published in Reval). Of the publications of the epic outside Estonia an early full Hungarian translation (by B. Aladár, Budapest, 1928) and a Latvian translation (by E. Zalite, Riga, 1929) stand out.

By today, Kreutzwald's chef-d'oeuvre *Kalevipoeg* in its full verse form (in 20 cantos) has been translated into thirteen languages of the world. There are two translations in English (by J. Kurman, 1982, Moorestown, USA, 1982; by T. Kartus, Tartu-Tallinn, 2011), while A. Chalvin's French translation was published by Gallimard in Paris. F. Löwe's German translation was reedited in 2004 (Stuttgart-Berlin) and a first translation in an Asian language, Hindi (by V. Khare, 2012) appeared in Delhi.

Such a wide translation geography expanding over more than a hundred years — in the face of aesthetic fashions, officialist passions and the current globalization — should be viewed in my opinion as the surest guarantee of our *Kalevipoeg*'s honorable position at least in the "passive" canon of WL. The fact proves that the epic's value transcends the merely sociological or the ideological.

As for the work of the other two Estonian poets from the past, Peterson and Liiv, they have been highly esteemed within their own ethnic-linguistic community, but for different reasons substantial translations into other languages — thus the most elementary premise for their intercultural reception — have been few. Peterson's work, besides, is extremely scarce in its volume.

However, I am glad to say that in this new century the poetic work of both Peterson and Liiv has revealed symptoms of a renewed dynamics in its interpretation and translation.

During a whole century after his early death in 1822 Peterson was appreciated in Estonia exclusively as a learned man, with his notable contributions to the research of Nordic mythology and the Estonian language. Along the 20th century, his figure as the first Estonian poet gradually emerged. However, our scholarship has until recently experienced difficulty in interpreting and identifying the versification forms used by Peterson in his mostly pastoral poems, odes and eclogues. The main point of puzzle has been that while the tradition of Estonian "cultured" poetic tradition since the second half of the 19th century relied overwhelmingly on different end-rhyme patterns, Peterson wrote his poems exclusively without applying any end-rhymes!

The conclusion emerging from some recent comparative research[4]is that Peterson was among the early introducers in Western poetics of free verse without end-rhymes, while his particular contribution were odes created in a kind of "slender verse" (Undusk's term), with the number of syllables varying from 5 to 7 in a verse line, as well as with abundant use of *enjambements*. Peterson rejected classical Greek and Roman mythology of the Western poetic "centers." Instead, he sought to rely on holistic nature philosophy and the idea of "Nordic-ethnic identity" of creation. He praised the beauty of the Estonian language and confirmed his faith in its future. In his ideals, all languages and cultures, big and small in equal rights, would contribute to world's cultural symbiosis and dialogue. In this context, his ode "Kuu" ("The Moon") can be read as emblematical:

The Moon

Doesn't the wellspring of the song
in the cold Nordic wind
soak the senses
of my people with its mist?

If here in the snowy North
a pleasant-smelling myrtle
in a windy valley
can beautifully bloom;
cannot, then, the native tongue
that like a quiet creek,
without knowing its beauty,
is running peacefully
across the meadow,
in the golden fire of the sky,
or with a sounding voice,
without knowing its might,
with the heaven's thunder,
when the sea is loudly calling:

cannot, then, the native tongue
rise in the wind of the song
to the heavens
and seek for it eternity?

Then I will sing to you,
the stars of a clear
blue sky, looking with joy
from the earth
to the high fatherland:
then I will sing to you,
king of the night, the moon!
You who in the lap of clouds,
like a flower from its bud
with a merry white face,
rise under the skies,
where hot stars

are falling to the earth
from before you
into the black and gloomy mist. —
Thus you, human spirit,

are swimming in the mist,
as your thought is seeking
God from below the stars.
(Trans. J. Talvet and H. L. Hix)[5]

Juhan Liiv spent his life in elementary poverty and was sporadically troubled since 1893 by mental illness (a kind of schizophrenia). He never had a typewriter nor published a book of poems of his own selection. His poetry canon in Estonian was established posthumously by some younger writers. Until recently, it was generally thought that his poetry was untranslatable into other languages.

As I have tried to show in my recent research, based on manuscripts and all existing publications, Liiv was not only a great poet, but also an outstanding poet-philosopher. Both his nature and patriotic imagery emerges from the sense of the unity of all living world and at the same time from a painful admittance of the limits imposed to the existence of individuals as well as of nations. He rejected radically officialism and hated aesthetic fashions. To apply terms coined long after his lifetime, Liiv would be perhaps closest to existentialism and holism.

When with the American poet and philosopher Harvey L. Hix we prepared the first book-long selections of Liiv's poetry in English translation (thus, *Meel paremat ei kannata. The Mind Would Bear No Better*, Tartu 2007; *Snow Drifts, I Sing*, Toronto, 2013) we certainly did not have any great illusions that our humble Estonian poet's creation would be immediately recognized and applauded as such in the wider world. However, some of the first repercussions of these publications have been surprising. Especially two of Liiv's poems in our translation, "Leaves Fell"and "Music," first published in the US magazine *Poetry* (June 2011) have indeed attracted worldwide attention and interest. Suffice to say that "Leaves Fell" has been reproduced and echoed with commentaries in more than thirty English-language internet blogs and web-pages. Even without the support of international literary criticism our "peripheral" poet has been spontaneously recognized as belonging to the front line of great poets of the world…

"Leaves Fell"
A gust of wind roused the waves,
leaves blew into the water,
the waves were ash-grey,
the sky lead-grey,
ash-grey the autumn.

It was good for my heart:
there my feelings were ash-grey,
the sky lead-grey,
ash-grey the autumn.

The breath of wind brought cooler air,
the waves of mourning brought separation:
autumn and autumn
befriend each other.
(In Estonian 1897; trans. J. Talvet and H. L. Hix; in Liiv 30-31)

Since long a great number of Liiv's poems have been tuned to songs by Estonian composers. Several of them have been sung by choirs at Estonian traditional song festivals. Following our English translation of Liiv's poems, American composer Timothy Takach has taken vivid interest in Liiv's lyrical work and his philosophic message thus, Takach's musical work "Su rahva koda" sung by an American choir<http://www.timothyctakach.com/Works/SuRahvaKoda.html.>.

As in the past epochs, it is still very hard for writers of the linguistic-cultural "periphery" to become visible in the world literary arena. Yet the great sign of hope is the remarkable activation of the "periphery" itself. I cannot claim with surety that it is necessarily a concomitant feature of globalization, but my impression is that in this new century the "periphery" is gradually overcoming its submissiveness to the Western "centers" and making ever bolder heard its own voice in the world, both in literary theory and literary practice.

Notes

1. Yuri M. Lotman, *Analiz poetitsheskogo teksta* (Leningrad: Prosveshtshenie, 1972) 39.
2. Lotman, Yuri M. *Kul'tura i vzryv.* (Moskva: Progress, 1992).

3. Thus Jüri Talvet, „Constructing a Mythical Future City for a Symbiotic Nation from the European Periphery: F. R. Kreutzwald's Epic *Kalevipoeg*." *Interlitteraria* 14/2 (2009): 84-103; "The Universe of the Mind of a Poet: Juhan Liiv's Philosophy and Poetics." *Interlitteraria* 16/1(2011): 103-122; "Culture in the European East-Baltic Periphery: Embarrassed Coexistence of Fashion, Officialism and Resistance. The Estonian Case of K. J. Peterson." *Interlitteraria* 20/1 (2015): 7-22.

4. In Estonian, see Jaan Undusk, "Eesti Pindaros. K. J. Petersoni oodide vaimuloolisest taustast." *Keel jaKirjandus* 1 (2012): 11-29; 2 (2012): 103-122; in English, Jüri Talvet (2015).

5. The present translation in English was published for the first time in *Forum for World Literature Studies* Vol. 2, No. 3 (2010): 471-472.

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English Renaissance Sonnet and "The Origin of the Modern Mind"

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Abstract Reflection on the human soul was not alien to the medieval thought at all but within that older trend reflection in poetic imagery would have resulted in an allegorical personification developed on the vertical plane towards divine values. In Renaissance poetry the vertical axis was not rejected but doubled in a new vision opened both to the heavens and earth related in a metaphoric analogy. In the sonnet, as nowhere else, this new vision was processed in the very generic nature of its word, reflective and metaphoric. The target of the poet-reformers in England was not Pertrarch but his imitators and exaggeration of the convention excessive in its metaphoric imagery. Then wit, another salient feature of the Renaissance mind, had flourished in sonneteering and brought into action the mechanism of anti-petrarchiam parody.
Key words sonnet; consciousness of the modern mind; metaphor; Shakespeare; Sidney
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For over three centuries in the European Renaissance the sonnet stood out as a

domineering lyric form. Various efforts were made to explain its attraction, to find a special means of expressiveness and significance in the 14-line strophic convention: either a thesis/antithesis logic, or an enigma of the golden section embedded in the quatrain-terzet structure. Literary historians seemed mesmerized by the strophic regularity of lines and paid little, if any, attention to the verbal nature of the form and a new creativity expressed in it.

Linguistic turn has been a major trend in the study of poetics since the beginning of the 20th century when Benedetto Croce announced "aesthetics as general linguistics" ("Estetica come scienza dell'espressione e linguistica generale," 1902). It was an important achievement but, as it often happens, achievements involve losses too. Many terms from the traditional poetics were discarded and "genre" among them.

Russian historical poetics (with the Russian formalists and Bakhtin as its extremes polarized within the common space) was exceptional in its insistence on the category of genre. They treated genre not as a prescriptive norm but as an essential unit in poetic speech — Bakhtin's verbal genre, or as a specific speech function — Tynyanov's verbal orientation. A widely known projection of this theory is Julia Kristeva's intertextuality, first introduced as her attempt to interpret Bakhtin's idea of how genres as verbal utterances interact and reciprocate in any text, oral or written. Soon the term was universally misunderstood and rejected by Kristeva but not by those many who had adopted it.

Genre approach in historical poetics is focused on the perception of the verbal nature of every form. Thus Bakhtin had promoted understanding of the novel as the first presentation of a speaking man in literature, therefore oriented on the reproduction of speech process itself in its dialogic function. In the novel a new form of generic vision was epitomized, inherent in the new consciousness, expressed in verbal art. A new artistic reflection came into being in the novel, the first genre that heralded contemporaneity in literature and seriously undermined Aristotelian poetics.

Opposed not so much to Aristotle as to many generations of his commentators, due to whose efforts Aristotle had been elevated to the position of an absolute authority and his system into a prescriptive norm, historical poetics drew on the experience of culture when individual talent began to dominate over tradition. This experience has been absorbed into a new concept of genre, dynamic and personally tinged, where every individual text is not to be pigeonholed into a generic classification but to be understood as a battlefield for the struggle of genres (Kristeva's intertextuality was introduced to interpret this situation). To correspond

to this new vision genre, traditionally treated as a stable historically developed form, came to be understood as a verbal function associated with a certain form. It was in this vein that Bakhtin defined the novelty of the novel through its speech orientation towards dialogue and heterolyglossia, or Tynyanov presented the evolution of Russian ode through its rhetorical orientation (oratory word).

With this approach in view I would wish to treat Renaissance sonnet in its long-standing popularity as a form of a principally new speech nature, which afforded an opportunity for the new consciousness to express itself. An important step in the investigation of the form has been prompted by the American scholar Paul Oppenheimer who has collected a small anthology of Renaissance sonnet titled The Birth of the Modern Mind. Self, Consciousness, and the Invention of the Sonnet. The title of my talk refers to this work.

For Oppenheimer a lasting fashion for sonneteering in Europe was due mainly to the fact that it was the first lyrical genre after antiquity written not to be sung and therefore not to the rhythm of music but to that of an inner reflection — "to echo the melodies 'unheard' of the human soul":

> The invention of the sonnet did not, of course, "create" self-consciousness. Appearing as it did at the court of Frederick II, it lead to a fashion in self-conscious, silent and meditative literature that continues into our own day. It led to a fashion in a new sort of imaginative literature as well, the literature in which concrete images would replace allegorical personifications, thereby promoting a new method of symbolism with more direct and clear connections to the subconscious. (Oppenheimer 27)

Oppenheimer here does not name directly what is substituted in the sonnet for "allegorical personifications," a trope domineering the medieval mind, but this new trope is well known — it is a METAPHOR, an instrument of the new reflection capable to unite heaven and earth, to bring together in one act of comprehension distant objects and notions.

Reflection on the human soul was not alien to the medieval thought at all but within that older trend reflection in poetic imagery would have resulted in an allegorical personification developed on the vertical plane towards divine values. In Renaissance poetry the vertical axis was not rejected but doubled in a new vision opened up both to heaven and earth related in a metaphoric analogy. In the sonnet, as nowhere else, this new vision was processed in the generic nature of its word with its "verbal orientation" (*rechevavaya ustanovka*) (Tynianov 279) — reflective

in its lyrical mode and metaphoric in its imagery.

The changes in these two aspects are clearly demonstrated in the generic evolution of the form, introduced by Petrarch later developed into a convention which had provoked a wide reaction in the 16th century known as anti-petrarchism. The target of the poet-reformers in England was not Pertrarch but his imitators and exaggeration of the convention excessive in its metaphoric beauties. Then wit, another salient feature of the Renaissance mind, had flourished in sonneteering and brought into action the mechanism of an anti-petrarchiam parody.

Before I dwell in some detail on wit as a mechanism in the evolution of English sonnet I would wish to make a preliminary conclusion concerning the role the sonnet played in the Renaissance genre system. As well as the novel, the sonnet is a genre unknown to antiquity and central in the Renaissance. Its role and importance may be explained by the verbal function that in its novelty corresponded to the changing consciousness: in the novel — outwardly oriented in the flow of epic narration and polyphony; in the sonnet — reflective and asking for a new symbolism as a means to express a new vision and the very process of meditation. No matter how different in form, the novel and sonnet represent a new man either in his action or his reflection, and both genres become loaded with cultural significance.

The complex stanzaic structure of the sonnet invites the mind to process a thought in private, now independent from rhythm dictated by music:

> This is probably due as much to the handling of time as to the inward-turning nature of personal silence. In performance, time is fleeting. It passes without pause. The audience must surrender a good deal of its capacity for reflection. In privacy and silence, however, readers may grant themselves total control... (Oppenheimer: 28)

Reflection, transformed into the form of poetic meditation, follows the path of bringing together outward images, looking for resemblances and building up a hierarchy of significance. It is here that the metaphor takes hold of the poetic mind in the sonnet. One may doubt whether Petrarch's Laura had ever existed (as some of his friends did with much offence taken by the poet) but her very name, authentic or imaginary, serves as a source to link up all the poetic values as it is consonant with a laurel equal to fame, l'aurum — gold, l'ora (a wind) standing for nature, and supported by its a mythologized image in l'Aurora — the dawn, the first light of the day. Together they make up a sound metaphor central for the book and regenerating

its imaginative power.

Petrrarch in *Canzoniere* is very economic in his use of metaphoric imagery; he never goes to excess in beautifying the earth borrowing for the purpose from the vertical plane of heavenly or precious things. It was not so with those who followed him when the fashion in the 16th century had spread over Europe. They took every opportunity to raise up their love and an ironic reaction against their efforts Shakespeare had memorably epitomized in his sonnet 130: "My mistress' eyes are nothing like the sun…" :

> I grant I never saw a goddess go;
> My mistress, when she walks, treads on the ground.
> And yet by heaven, I think my love as rare
> As any she belied with false compare. (Sonnet 13)

In european and English tradition of petrarchism, transformed into its opposite of anti-petrarchism, a long way lead to this text in 1590s. It goes without saying that anti-petrarchism is dependent on what it abdicates, as a parody always draws on its object — "the terms have a way of melding into each other"(Dubrow 123-124). And the force that links them up bears a name especially important in Renaissance reflection of a later period — wit.

The novel and the sonnet were genres unknown to the antiquity. Wit, though practiced by the ancient, had not been reflected and defined by them. This capacity stood out as a privilege and achievement of the modern mind, the idea unequivocally expressed by the first serious theoretician of wit in Europe — Spanish Jesuit Baltasar Gracián y Morales who defined wit as "a skill to bring together in a graceful combination and harmonious agreement two or three distant notions, embraced by a single act of mind"(Gracián: 175). His tract "Wit, or the Art of the Refined Mind" was written in 1642 and summed up a long renaissance tradition of wit at the same time paving the way for what came to be known as baroque in contrast to a classical mind both not alien in the 17th century England. Classical attitude to wit was different from that of Gracian and coined by John Dryden in 1677: "...A propriety of Thoughts and Words; or in other terms, Thought and Words, elegantly adapted to the Subject" (*Wit* OED).

English Renaissance/Elizabethan wit preferred graceful originality of distant thoughts to Dryden's propriety. At least, it seems so, if one remembers that The Anatomy of Wit, the novel brought out by John Lyly in 1578, the first part of narration about Euphues, established a fashion for witticism that like any fashion

very soon ran to excess. A true tragedy of euphuistic wit is played out between Hamlet and a courtier Osric, who brings him a challenge from Laertes and actually presides the final duel. For Hamlet euphuism is a school for graceful originality of thought, a school where Osric fails though persists in his attempts at wit.

The school metaphor seems all the more adequate here when one recollects that the very term euphuism was first used in a pedagogical tract written by Roger Ascham, at one time a teacher to princess Elizabeth, the future queen. He appealed in the term to its Greek etimology "eŮfaiv — well-endowed by nature, fuá — growth" and in his Renaissance interpretation "apte by goodnes of witte, and appliable by readines of will, to learning, hauing all other qualities of the minde and partes of the bodie that must another day serue learning, not troubled, mangled, and halfed, but, etc." (Roger Ascham. The Schoolmaster, c. 1570 – OED). It is no wonder that queen Elizabeth, a good disciple, was among the first to master the new art and promote it. A Victorian author of the *Short History of the English People* (John Richard Green, 1874) could argue that "Elizabeth was the most affected and detestable of Euphuists"). One does not hear much praise in these words and is not supposed to as the word had completely lost its attraction in the Victorian age, much more in agreement with Dryden's "propriety of Thoughts" (*Wit* – OED).

But in the time of Elizabeth and English Renaissance wit's contribution to the development of the modern mind and consciousness cannot to be overvalued. An instrument of renaissance reflection, the sonnet had initially developed the art of meditation, mataphoric vision, but when these skills had fallen imto exageration the genre, to quote Shakespeare's sonnet 111, did not hesitate "to correct correction"(sonnet 111) and undermine its own former achivements with a self-aimed wit.

When one opens a collection by the first of English sonneteering poets Sir Thomas Wyatt it is easy to surmise that the English format of the sommet came into being through its neighbourship with another renaissance genre — epigram, traditionally closed with a rhymed couplet, a strong point in epigram's satirical wit. The same couplet is a brand-mark in the English sonnet, thus structurally inclined to wit from its birth.

Besides, English Renaissance (together with Spanish) is the last stage of the whole epoch in Europe. It was time to sum up, reflect and revaluate many of the former ideals. This is exactly what is done by the greatest of Shakespeare's predecessors in "The arte of English poesie" (G. Puttenham, 1589) — Sir Philip Sidney. An intellectual, diplomat and poet he was an addressee and patron of many books of verse, political and philosophical thought, Giordano Bruno's the *Heroic*

Frenzies (De gl' heroici furori, 1585) illustrious among them. In love poetry Sidney managed to produce a note personal and by far deeper heart-felt than anyone before him. In the first piece in his cycle "Astrophel and Stella" (1591) the poet was directed by Muse: "Look in thy heart and write," — her response to his troubled doubt how to write. The poet followed this recommendation but he never could get rid of a doubt and went on reflecting on how not to make his art "of others' children changelings use"(28). In other words — not to follow or borrow, but to be original though on a well-trodden path of a sonnet.

This brings Sidney to a "poetics of doubleness" where the poet stands towards tradition in a double function of iconofile and iconoclast (Brooks-Davies xliii), or one may say — of a petrarchist and anti-petrarchist, gaining more and more depth in both.

Wit tends to change from age to age and from genre to genre. It is dependent on its object. In the English Renaissance sonnet wit is focused on the exaggerations of the petrarchan convention with its central analogy of heaven and earth in view. Petrarch found heavenly values in his love to Laura and in her personally. Sidney introduces a metaphoric inversion when Astrophel recognizes "the like" to his own love's torture "in heavenly place" (Sonnet 31). The vector points not downwards — from heaven to earth, but upwards — identifying human predicament with that in heaven.

This is exactly what happens in sonnet 31 "With how sad steps, O Moon, thou climb'st the skies!" The piece belongs to the most famous in the whole canon of English poetry — 45th place among all the poems anthologized and chosen for collections, and one of the first five among renaissance lyrics. Moon climbing the skies silently, and "with wan a face… to the long-with-love-acquainted-eyes" undoubtedly presents "a lover's case." And it is a motive for a final question to present an inverted analogy in the moral light. Does it mean that virtues over there are held in the same low esteem as down here — on earth: are beauties there "as proud as here they be":

> Do they above love to be loved, and yet
> Those lovers scorn whom that love doth possess?
> Do they call Virtue there ungratefulness? (Sonnet 31)

Sidney is especially keen on repeating the same word in different senses and grammatical functions within one text (which goes against the school rules for writing a sonnet — not to repeat the same word). In 3 lines above "love" echoes

four times. The poet seems to invite his audience to test his lexical material and to go beyond the expected meanings. His sonnet is an interrogation into the nature of love here and over there in heavens open to a witty discovery either of difference or resemblance. The former is true in this lover's case. When the word occurs in various combinations it reveals the whole range of its meanings, hair-splitting sometimes, or radically opposed. In the final couplet of sonnet 35 the word "praise" (noun and verb) is repeated 5 times in an almost spinning succession:

> Not thou by praise, but praise in thee is raised;
> It is a praise to praise, when thou art praised. (Sonnet 35)

The whole piece is — in accordance with the question in its first line — a reflection on "What may words say, or what may words not say, / Where Truth itself must speak like Flattery?" (sonnet 35).

This doubt accompanies Sidney from the first sonnet, and though he has received a good advice from his Muse — to write from his heart, he is apprehensive of misunderstanding: his love deserves so high praises that they might seem a flattery which they are not. The final word play with "praise" provides an excuse. Its meaning would be clearer to the eye and mind if in certain cases the initial letter were capitalized (but modern editors prefer lower-case letters everywhere): "Not thou by praise, but Praise in thee is raised;/It is a Praise to praise, when thou art praised" (sonnet 35). Capitalized letters would point to the divine origin of Ideas in Neoplatonism, a permanent attraction for the renaissance mind because Neoplatonism opened "channels between the divine and the mundane that transcended the world while preserving it as a platform for ascent to the godhead" (Copenhaver and Schmitt: 144).

Renaissance sonnet, Sidney's sonnet most obviously so, is inspired by love trained in the platonic school. The extremes of divine and mundane, not opposed but linked up in Neoplatonism, provided the poet's wit with an opportunity for punning — to recognize analogy and to quest it. In this quest antipetrarchan wit tended to reverse analogies, to force them to be as distant as they could be, if not — to overthrow them. The initial work of wit in the sonnet was no less important, though more positive, — in establishing analogies. Reflection in the sonnet, always inclined to a metaphoric argument, led the thought through the world catching every glimpse of resemblance on both vertical and horizontal planes of significance, in heaven and on earth. Every resemblance struck the poet's mind as an intellectual and artistic novelty, when the sense of novelty was gone it heralded the time for the

antipetrarchan inversion.

Every opportunity provided by the nature of metaphor was in use in the Renaissance art of sonneteering. The relation between tenor and vehicle was explored to the extreme and metaphoric implications grew more and more complex till metaphoric had not been transformed into metaphysical in the conceits of baroque poetry. Shakespeare in his later sonnets demonstrates his awareness of this new fashion and rejects it as love's alchemy with an allusion that looks direct and obvious on the title of John Donne's poem:

> Or whether shall I say, mine eye saith true,
> And that your love taught it this alchemy,
> To make of monsters and things indigest
> Such cherubins as your sweet self resemble… (114)

Sidney did not extend his wit in the sonnets to these extremes, but he knew how to renovate an old genre with inventions (in the old rhetorical sense). He suggested objects for comparison beyond those already exploited, set up new scenery for his art (writing a sonnet to the pace of his horse, 49), or looked for an argument in English grammar as in sonnet 63 when Astrophel caught Stella with her "no, no" to his love expostulations in a trap of double negation:

> For Grammar says (O this, dear Stella, weigh),
> For Grammar says (To Grammar who says nay?)
> That in one speech two negatives affirm. (Sonnet 63)

In the Renaissance sonnet wit had been changing its quality and function but invariably retained its status, formative in the origin of the modern mind, individual and innovative. Probably it was for the first time that tradition and individual talent came to be so definitely opposed to one another in a genre where wit had an impact on its verbal orientation. Helen Vendler taking issue over interpretation of one of Shakespeare's sonnets suggested that understanding of its merits depends on an adequate vision of the genre in its "poetics of wit" (Vendler : 445). A concept, though occasional for the author and coined in passing, sounds as good as a general definition for the Renaissance sonnet.

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First Works of Arthurian Literature in the 12th Century: At the Boundary between History and Fiction[1]

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Abstract The Latin rhetorical triad ("historia, " "argumentum," "fabula") was actively used and reinterpreted in the Middle Ages. Macrobius, Isidore of Seville, Geoffrey Map — these are just a few of the authors who have used these categories both for the analysis of literature prior to them and for the analysis of their own works and the works of contemporary authors. This reflection on the form and function of the text also important for the literature written in the vernacular (Wace, Chrétien de Troyes, Guillaume de Lorris, etc.). The authors of the first works of the so-called Arthurian cycle, trying to raise the status of their narrative, insisted on historical accuracy of their texts (this intention was one of the reasons for criticism from the so-called "professional historians," one of them was William of Newburgh, the British historian of 12. c.). First works of Arthurian literature (e.g. *The History of the Kings of England* by Geoffrey of Monmouth, *Le Roman de Brut* by Wace) were characterized by historiographic claims and by downplaying the proportion of invented elements. The latter was varying because of the language in which the works were written (Latin and Old French) as well as depending on the audience for which the texts were intended.

Key words Historia; fabula; argumentum; Galfrid of Monmouth; Wace; historiography; fiction

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Introduction

Cicero in his treatises *De Oratore* and *De Inventione*, Quintilian in his *Institutio Oratorio* and the anonymous author of the *Rhetorica ad Herennium* distinguished between three types of narrative depending on the degree of its verity, and they proposed,

> as do many minor writers on the topic as well, the categories of *fabula*, *argumentum*, and *historia*. A *fabula* is a tale not only invented, but containing impossible or highly improbable elements; talking animals, for instance, or humans metamorphosed into flora and fauna. *Argumentum* is also invented but neither impossible nor improbable; and *historia* is the relation of actual events. The literary genres deriving from these types of *narratio* are: tragedy or *carmina* from *fabula*, comedy from *argumentum*, and from *historia* history, the setting forth of the fact, of *res gesta*, the thing done. (Sargent-Baur 27)

This Classical triad was the object of interpretation and commentary for a whole constellation of Middle Age Latin authors, whose ideas, in turn, resonated with writers, who were creating the first romance writings in their respective vernaculars.

Isidore of Seville, who exerted a great influence on writers in the Middle Ages, devoted a lot of space in his *Etymologiae* to the contraposition and comparison of the three mentioned types of narration. In the first book of *Etymologiae* (Grammar, Chapter XLIV, *The Kinds of History* /De generibus historiae/) he wrote, in particular: "Both history, 'plausible narration' (argumentum), and fable differ from one other. Histories are true deeds that have happened, plausible narrations are things that, even if they have not happened, nevertheless could happen, and fables are things that have not happened and cannot happen, because they are contrary to nature" (65). Isidore dedicated a separate chapter to the fable (XL, *The Fable* /De fabula/): "Poets named 'fables' (fabula) from 'speaking' (fando), because they are not actual events that took place, but were only invented in words" (63).

Developing his idea further, Isidore wrote about the functions of the fables: "Poets have made up some fables for the sake of entertainment, and expounded others as having to do with the nature of things, and still others as telling about human morals" (63). Fables created for entertainment were meant for simple folks (Isidore mentioned, as his example, comedies by Plautus and Terence, in which plots were invented; in this sense they were getting closer to his definition of "fable," that is of fiction). Fables created for the purpose of explaining the nature of things

tell of animals and natural events, both real and not, such that never existed (as, for example, Hippocentaur, who was depicted as half-human and half-horse). Finally, fables on human behavior treat it "so that we arrive at the matter that is intended with the true meaning, though, to be sure, by means of a made-up narrative" (64).

Thus Isidore followed the Classical rhetoric thinking, summarizing its basic ideas and repeating its triple division, while he mentioned both "historia," "argumentum" and "fabula" (invented narration). Let us remark here, however, that one fable type, written "in order to present human morals," invented narration containing some "true meaning" in part comes closer to the histories containing a narration on "true deeds that have happened" (*res verae quae factae sunt*). Let us also point out that the function of fables created for entertainment coincides with that, which Jehan Bodel, the 12th-century trouvere from Arras, regarded as inherent to "Breton sagas" (cf. his famous prologue to his *Chanson de Saisnes*): "Breton tales are empty and entertaining…", as opposed to Roman tales that "teach us understanding" and tales on France that are "always truthful" (3).

Macrobius, a well-known Latin author of 5th century A.D. who was often quoted throughout the Middle Ages, made his contribution to the development of the Classical rhetorical thought in the introduction to his *Commentary on the Dream of Scipio*. This work by Macrobius was known to Isidore of Seville, whose *Etymologiae* "contain many references to *Commentary*" (Isidore LXVII), in particular his third book dedicated to astronomy. We shall try now to explore the difference between the literary thought of Macrobius and the conception of Isidore as well as the Classical rhetorical tradition.

Right at the beginning of his *Commentary* Macrobius justified the use of fiction or, to be more specific, use of dreams in philosophers' works, in particular those by Plato. Macrobius defined fiction as follows (using the expected word — fabula): "Fables, which name alone announces openly that they are fictitious, were invented in one case only with the aim of simply providing entertainment to listeners while in the other case for the purpose of prompting them to lead a more moral life" (6). Macrobius indicated here, therefore, two functions of fable and fiction; the first one, *delectare*, coinciding with the function of fables which Isidore considered as intended "for entertainment"; the second one, *docere*, with the function of those fables that depicted human morals. Macrobius developed this statement further, simultaneously illustrating it with examples: any fiction aiming at only providing entertainment to readers (*totum fabularum genus, quod solas aurium delicias profitetur*) — as, for example, Menander's comedies, practically all of Petronius' works and some of Apuleius' writings — was not worth the

philosopher's quill and was not to be included in philosophical writings.

Works that include fiction, which aims to prompt its readers to lead a more moral life, are divided, in turn, into two groups: "the narrative (*argumentum*) of some fables is completely invented and all of their storyline is woven out of sheer deception — as, for example, in Aesop's fables that are known for their sophisticated inventions; in other fables, however, the narration (*argumentum*) is based on hard facts, which facts are presented only in conjunction with something invented and constructed; they talk in such cases about some 'inauthentic narration' (*narration fabulosa*) and not fable (*fabula*)" (6-7).

Thus Macrobius mentioned the same word, *argumentum*, in his text, which a century later was to be used by Isidore, but it did not appear here as a separate narrative category. He introduced, however, a new type of narration — *narratio fabulosa*. His examples here are ritual Orphic and Hesiodic mysteries as well as mystical cults of the Pythagoreans that were dedicated to the origins of the gods and to their deeds.

The narration of this last type is divided, in turn, into two subgroups.

> Even if some narration (*argumentum*) is based on real facts, it may contain something vile, abominable and obscene — for example, tales of gods' infidelities or a story of Saturn who cut off his father's phallus: philosophers prefer to omit narration of such type in their books. It also happens, on the contrary, that there is nothing indecent in the narration, that only worthy events and persons are mentioned; narration of this type, such "inauthentic narration," is acceptable in the philosophers' works (7).

Macrobius was thus suggesting a polynomial classification for fiction types which would be differing both by the degree of their distance from the "truth," from what really happened, and by their function and the degree of decorum. The boundaries between fiction and "truth" appear in his classification as less clearly defined, as more indistinct than in Isidore's work. This classification was undoubtedly a guideline for the authors in the Middle Ages, when they were using legendary or folklore material, since it allowed them to find in it both partial "truth" and moral value.

During the 12th century, which mediaevalists call "the cultural Renaissance," the success of *Commentary on the Dream of Scipio* reached its apogee, the testimony of which is given by the number of rolls and manuscripts that contained this work. It is not a coincidence that Chrétien de Troyes mentioned the author

of the *Commentary* in his first romance poems *Erec et Enide* (*Erec and Enide*), which was probably written during his stay at the court of Henry II of England (Plantagenet):

> [Et] sor l'autre Erec seoir fist,
> Qui fu vestuz d'un drap de moire.
> Lisant trovomes en l'estoire
> La descrictïon de la robe,
> Si en trai a garant Macrobe
> Qui ou descrire mist s'entente,
> Que l'en ne die que je mente.
> Macrobe m'enseigne a descrivre ,
> Si con je l'ai trové el livre
> L'ovre dou drap et le portrait.[2]

Chrétien de Troyes named Macrobius next to the word "history" so that his name served as a guarantee of the veracity of the narration; Chrétien says unequivocally in his text that it was the author of the *Commentary* who taught him the art of description (*Macrobe m'enseigne a descrive*).

Some decades later Guillaume de Lorris will also recall Macrobius in the prologue to his *Romance of the Rose* (*Le Roman de la Rose*) making him, just like Chrétien did, a guarantor of the truthfulness of his narration:

> Maintes genz cuident qu'en songe
> N'ait se fable non et mençonge.
> Mais on puet tel songe songier
> Qui ne sont mie mençongier,
> Ainz sont après bien aparant.
> Si em puis traire a garant
> Un auctor qui ot non Macrobes,
> Qui ne tint pas songes a lobes,
> Ançois escrit l'avision
> Qui avint au roi Scipion.
> Quiconques cuit ne qui que die
> Qu'il est folece et musardie
> De croire que songes aveigne,
> Qui ce voudra, por fol m'en teigne,

Car androit moi ai ge creance
Que songe sont senefiance…[3]

This all tells, undoubtedly, of the importance of the Latin literary theory to the first French romance writers for it legitimized their use of fiction which they did while trying to raise the status of their writings in the vulgar tongues (vernacular).

But let us go back to the 12th century and to our topic: the interrelationship of history and other types of narration. Walter Map (1140 – around 1210) who was a courtier of Henry II of England (Henry Plantagenet) blurred over the difference between "history" and fiction even more. In the first book of his main and only writing, *De nugis curialium* (*Courtiers' Trifles*), Map named two narrative categories which we already encountered in Isidore's work and in the Classical rhetoric, that is, history and fable, or *historia* and *fabula*: "we have histories which continue from the beginning of time and to our days, and we also read fables" (126). In Walter Map's opinion, we value history because we find in it some mystical sense, *intellectus misticus*, through which we learn of and become familiar with the sense of proportion and humbleness. Walter named Biblical stories as his examples — those of Cain, of Sodom and Gomorrah, of Joseph and others. As for fables — such as the tale of the House of Atreus (Atreidai) and Thyestes, Pelops and Lycaon, as well as others, quite like these — they have the same, edifying, function as histories: "fables also serve us as edification" (126). Therefore, as Walter Map assured, one should not avoid reading fables, since they have the same function as history: "both narration types obey the same laws and have the same goal" (126).

So, Walter Map does not insist anymore on the insurmountable difference between history and fable. Even if such a difference exists, since history is based on veritable truth (*ueritate nititur)*, while the fable is woven of fiction (*ficta contexit*), Walter was inclined not to set apart these two narrative categories, but to unify them, for their goal and function is the same — admonishing, counseling: "Both history based on the truth and fable that is woven of fiction bring happiness by their happy ending, because virtue triumphs condemning the unrighteous to their death — and both show how abominable is vice" (126).

Let us sum up preliminary results. The blurry boundary between "truth" and fiction, the partial or complete conjunction of their functions as well as the possibility of uniting them in the same work became significant to very different authors whom we mentioned in this chapter: for Walter Map and, as we shall ascertain below, for two "historiographers"— Geoffrey of Monmouth and Wace.

The proportion of invented and "truthful" elements, however, as well as the mode of their combination was different for each author.

Geoffrey of Monmouth and His History

In the beginnings of Arthurian literature, which was based on the "Breton material," there was Geoffrey of Monmouth (Galfridus Monemutensis), a Gallo-Norman cleric, who created in England, around 1138, during the rule of Henry I, the history of British kings, *The Historia Regum Britanniae* Geoffrey started his *History of the Kings of Britain* from Brutus, an eponymous king, who came to Albion after the fall of Troy, and he ended it with the death of Cadwallader in 689 A.D.

The History of the Kings of Britain reached us in over 200 manuscripts from the 12th-15th centuries, it gave English kings some celebrated Trojan ancestors and it also inserted the history of the Britton nation into the history of the Antiquity. Attempts at "extending" local history into the pre-Augustan time were generally made in England before Geoffrey, from early 12th century, which had the effect of raising interest in the history of "Celtic" churches and Celtic saints. *The History of the Kings of Britain* by Geoffrey of Monmouth was accepted within the context of this development, for he tried to create a totally new version of the ecclesiastical history of the island, in the center of which a "Brittonic" church was placed. His conceptual approach in general — as opposed to its certain elements — was not accepted, however, by the English historiography. Geoffrey's best known critic, William of Newburgh, his younger contemporary and English historian, dedicated at the close of the 12th century some very caustic lines to *The History of the Kings of Britain* and to its author — in the prologue for his *Historia regum Anglicarum*. William's approach to the creation of the Northumbrian "model" of English history can be called "scientific" and "critical." At the beginning of his work he speaks of Bede and St. Gildas, great historians, whose honesty and truthfulness was "fairly well proven" (112), and he also laments that "a writer in our times has started up and invented the most ridiculous fictions concerning them, and with unblushing effrontery, extols them far above the Macedonians and Romans" (113). The next fragment which tells us what was William of Newburgh's appreciation of history, also contains his comment that Geoffrey was nicknamed ("surnamed") "Arthur," "from having given, in a Latin version, the fabulous exploits of Arthur, drawn from the traditional fictions of the Britons, with additions of his own, and endeavored to dignify them with the name of authentic history" (113). Thus William saw history as a truthful narration in Latin and he juxtaposed empty inventions (*fabularum vanitatem*) to true history, following in this in the paths of the Classical rhetorical

tradition which we mentioned above:

> Moreover, no one but a person ignorant of ancient history, when he meets with that book which he [Geoffrey] calls the History of the Britons, can for a moment doubt how impertinently and impudently he falsifies in every respect. For he only who has not learnt the truth of history indiscreetly believes the absurdity of fable. (112)

Having asked the question why would Geoffrey make up and invent this, William offered two answers: "…either through an unchecked propensity to falsehood, or a desire to please the Britons, of whom vast numbers are said to be so stupid as to assert that Arthur is yet to come, and who cannot bear to hear of his death" (115). We shall have an opportunity later to comment on these beliefs by the Britons; at this point we must note that after this remark William of Newburgh epitomized the content of Geoffrey's book, demolishing and ridiculing all the deceitful stories told by this historian of the Britons. He dedicates his special attention to the history of King Arthur: "On the decease of Utherpendragon, he [Geoffrey] makes his son Arthur succeed to the kingdom of Britain the fourth in succession from Vortigern, in like manner as our Bede places Ethelberht, the patron of Augustine, fourth from Hengist in the government of the Angles. Therefore, the reign of Arthur, and the arrival of Augustine in England, ought to coincide. But how much plain historical truth outweighs concerted fiction may, in this particular, be perceived even by a purblind man through his mind's eye" (114).

Mentioning the description of a celebration at the king's court, which we shall come back to later on, in a different context, William catches Geoffrey of Monmouth in one more historical mistake: "After this, with numberless triumphs, he [Geoffrey] brings him back to England, where he celebrates his conquests with a splendid banquet with his subject-kings and princes, in the presence of the three archbishops of the Britons, that is London, Carleon, and York whereas, the Britons at that time never had an archbishop" (114). William's next argument is his appealing to the many historians who never ever, not one single time, mentioned King Arthur in their writings: "For how would the elder historians, who were ever anxious to omit nothing remarkable, and even recorded trivial circumstances, pass by unnoticed so incomparable a man, and such surpassing deeds? How could they, I repeat, by their silence, suppress Arthur, the British monarch (superior to Alexander the Great), and his deeds […]?" (115). Let us note that one more of Geoffrey's readers, historian Giraud de Barri (around 1145-1223), his contemporary, explained

why, for example, Gildas never mentioned King Arthur: "after Arthur killed Gildas' brother, this saint got so furious that he threw into the sea all the wonderful books which spoke of our king's great deeds" (115). Giraud, however, mentioned in his text "our famous (*famosus)*, not to say fictitious (*fabulosus*) Arthur," (Aurell 122) thus making this king into a hero of fables and fairy-tales and also, in the same breath, relegating to inventions or fables Geoffrey's *History* and equating it to "historia fabulosa," that is to "apocryphal history," which is a new, hybrid, narration category which is so obviously related to Macrobius' *narratio fabulosa* ("inauthentic narration"); the latter, let us remind ourselves, contained a core of truth which was hidden under the fictitious narrative.

In the opinion of Willam of Newburgh, one more reason for Geoffrey's descriptions of Arthur's great exploits and deeds was his fear of the Britons: "it is to be noted that he [Geoffrey] subsequently relates that the same Arthur was mortally wounded in battle, and that, after having disposed of his kingdom he retired into the island of Avallon, according to the British fables, to be cured of his wounds; not daring, through fear of the Britons, to assert that he was dead — he whom these truly silly Britons declare is still to come" (115).

At the very beginning of Geoffrey's book we can read as follows: "Walter, archdeacon of Oxford, a man of great eloquence, and learned in foreign histories, offered me a very ancient book in the British tongue, which, in a continued regular story and elegant style, related the actions of them all, from Brutus the first king of the Britons, down to Cadwallader the son of Cadwallo"(5). That is to say, a man learned in foreign histories (tales) offered Geoffrey some ancient book, which existence we may not be convinced of, but which, if we believe Geoffrey, told of a sequence of kings who ruled Britain. As told before, by referring to Gildas and Bede, neither of whom have seemingly never written anything about ancient kings of this land, Geoffrey decided to fill the gap and thus he dedicated a good portion of his *History* to the story of the birth and heroic deeds of the great king Arthur who vanquished the Saxons and was a threat to Romans, all of which came from this supposedly found book.

Thus Geoffrey was writing his own *History* using ancient tales that he heard from Walter of Oxford (which he will mention again when closing his last, twelfth book), and this *History* laid claim to being the truth beyond question: "[…] I advise them to be silent concerning the kings of the Britons [this refers to historians who were Geoffrey's contemporaries: Caradoc of Lancarvan, William of Malmsbury, and Henry of Huntingdon, since they have not that book written in the British tongue, which Walter, archdeacon of Oxford, brought out of Brittany, and which

being a true history, published in honor of those princes, I have thus taken care to translate"(137).

In this way the author of the first text that gave rise to Arthurian literature introduced it as his translation into Latin of a truthful history written in the language of the Britons. His "historiographical claim" is strengthened by both stylistic peculiarities of the text (in which narration is preferred over weather notes and annals), and following the rules of Latin rhetoric, and a long prologue, or dedication, and the announcement (as part of the prologue) of his intention to write "the history of the kings of Britain," and, finally, the title of a book, which we can find out about in the last lines of *Vita Merlini* (*Life of Merlin*), one more work written by Geoffrey of Monmouth: "Therefore, ye Britons, give a wreath to Geoffrey of Monmouth. He is indeed yours for once he sang of your battles and those of your chiefs, and he wrote a book called 'The Deeds of the Britons' which are celebrated throughout the world" (170).

Despite historiographical claims inherent both in the prologue and the introductory chapters of Geoffrey's book, its text is defined by an intertwinement of the severity and restraint in its historical sources with purely literary qualities. Nevertheless, some episodes of this work were obviously created in a rather dry and severe style, which, perhaps, was meant to attest to the veracity of all that the writer was describing. One of such episodes is his tale of how king Arthur was conceived. It has, obviously, a folklore basis: it resembled the conception of Alexander the Great by the last ruler of Egypt, pharaoh Nectanebo II (comparison of Arthur with Alexander, even if implicitly, is present throughout Geoffrey's book) as well as the wondrous conception of Hercules, not a lesser hero indeed, which Zeus could achieve when he appeared as Amphytrion, Alkmena's husband; tales of the same kind are also known in the Celtic folklore tradition.

This story which is based in folklore was, however, told in a very dry and laconic manner, with no vivid details. It is also telling that it was, in particular, very brief. In today's edition of *The History of the Kings of Britain* (from the moment when Utherpendragon, Arthur's future father, sees Igerna for the first time to the moment when she becomes his wife and two children are born to them, Arthur and Anna) this story takes up some eighty lines (Paragraphs 137-138). Geoffrey of Monmouth characterizes Igerna's physical beauty with only one phrase, even if in the superlative: "Among the rest was present Gorlois, duke of Cornwall, with his wife Igerna, the greatest beauty in all Britain" (92). The description of the burst of feeling that the king experienced is also quite laconic and matter-of-fact, it is still devoid of courtly wording: "No sooner had the king cast his eyes upon her

among the rest of the ladies, than he fell passionately in love with her, and little regarding the rest, made her the subject of all his thoughts" (92). Merlin, who was king Utherpendragon's counsel and helper, provides him, through the use of some magical herbs, with the likeness of Igerna's husband, so that he could successfully spend the night with the woman he loved, during which Arthur was conceived. This tale in Geoffrey's text does not have any dialog between his heroes, and his style is that of a chronicler providing a dry and impartial narrative of the actions that were taken in order for Arthur to arrive in this world: "The same night therefore she conceived of the most renowned Arthur, whose heroic and wonderful actions have justly rendered his name famous to posterity" (134).

Geoffrey used the same severe and laconic style in order to end the history of King Arthur: "And even the renowned king Arthur himself was mortally wounded; and being carried thence to the isle of Avallon to be cured of his wounds, he gave up the crown of Britain to his kinsman Constantine, the son of Cador, duke of Cornwall, in the five hundred and forty-second year of our Lord's incarnation" (124).

We shall try to make an analysis now of the transformation which underwent the episodes that we just looked into above, this time under the pen of Geoffrey's Middle Age translator — Wace.

Le Roman de Brut as Wace's Translation Project

Less than twenty years passed, and in 1155 our text was freely translated. The author of the translation was Wace, who was the historiographer of Henry II of England. Lacking the sense of historicism, one of the first romance writings, just as *History* by Geoffrey of Monmouth, it was not without a claim to historical credibility and to the veracity of the narration. Wace, following Geoffrey's *History*, insisted on the inseparable connection between the Classical world of Antiquity and the world of ancient Britons, between ancient Troy and new Troy, *Troie Nove* — future London. In this connection, Wace's work — together with Geoffrey's *History of the Britons* and two contemporary romances, the [anonimous] *Le Roman d'Enéas* (*The Romance of Aeneas*) and *Le Roman de Troie* (*The Romance of Troy*) by Benoît de Sainte-Maure, who was, just as Wace, creating his works at the court of Henry II of England (Plantagenet) and who succeeded Wace in his capacity as royal historiographer — became "inscribed into the new and modern perspective, according to which the French-speaking world of the 12th century had inherited the culture and the political authority of the Graeco-Roman world that moved from the east to the west" (La geste du roi Arthur 8); this is what Chrétien de Troyes would

be writing about in the famous fragment from the prologue to his poem Cligès:

> Ce nos ont nostre livre apris
> Que Grece ot de chevalerie
> Le premier los et de clergie,
> Puis vint chevalerie a Rome
> Et de la clergie la somme,
> Qui or est en France venue[4].

Such a perspective of *translatio imperii et studii* was meant to confirm that the ancestors of the Angevine kings were Trojans.

Wace developed the episode regarding Arthur's conception into a larger narration provided with new details. Let us mention at first that he dedicated 264 verses to this episode. He kept the superlative to characterize Igerne: "There was no lady so fair in all the land" (n'en ot plus bele en tut le regne /verse 24/), but he also added two more verses which would subsequently become the most frequent description of women in the courtly literature of the 12th-14th centuries: "Right courteous was the dame, noble of peerage" (curteise esteit e bele e sage, e si esteit de grant parage /verses 25-26/). One more detail or, rather, motif, which we owe to Wace (for it was not present in the work of Geoffrey of Monmouth) and which would also start its wanderings through the literary works of the Middle Ages, was the depiction of love that the hero feels for a woman whom he had never seen before and whose beauty became known to him by word of mouth:

> Li reis en ot oï parler,
> e mult l'aveit oï löer;
> ainz que nul semblant en feïst,
> veire asez ainz qu'il la veïst,
> l'ot il cuveitie e amee,
> kar merveilles esteit loee[5]. (vv. 27-32)

This quote, as far as we are concerned, evidenced that the notion of love instilled by word of mouth, something that does not exist in Geoffrey's text, would not give us the right to say that the feeling of love hit Arthur's father like a sunstroke as A. D. Mikhailov wrote about it.

Let us also note — before we can return to the comparison of Geoffrey's and Wace's treatment of the topic — that Marie de France would borrow from Wace

when describing king Equitan's sudden love to the wide of his seneschal, a feeling that burst into flame, even though he knew about her only from hearsay:

> El reialme n'aveit sa per.
> Li reisl'oï sovent loër.
> Soventes feiz la salua ;
> de ses aveirs li enveia.
> Senz veüe la conveita…[6] (vv. 41-45)

Anyone who read *Le Roman de Brut* were of the same opinion — that Wace was "rather a romance writer than a historian" (LXXXVII). The text of *Le Roman de Brut* was more rhetorical than the Latin original, and the octosyllabic verse that Wace was using was in organic conjunction with his use of many rhetorical devices and of a certain picturesqueness; for example, Wace who wanted to achieve rhythmic effects would again and again use repetitions, citations and anaphors: "whether he ate or drank, spoke or was silent" ("se il manjot, se il beveit, se il parlot, se il taiseit" /verses 35-36/) or this when Brut:

Vit les valees, vit les plainnes,	Sees plains and valleys,
[…],	[…],
Vit les eues, vit les rivages,	Sees lakes and rivers,
Vit les champs, vit les praeries,	Sees fields, sees meadows,
Vit les porz, vit les pescheries,	Sees harbors, sees water filled with fish,
Vit sun pople multepleier,	Sees how his people multiply,
Vit les terres bien guaainier…	Sees well-tended lands…
(vv. 1210-1216)	(verses 1210-1216)

All these devices make Wace's verses easier for both appreciation and performance (let us remind that these writings were meant to be spoken loudly and not to be read silently). We shall find analogous rhetorical passages everywhere in the text, like, for example, this one:

Ne puis aler, ne puis venir,	I cannot walk, nor come about my
ne puis lever, ne puis culchier,	business,
ne puis beivre, ne puis mangier...	I cannot wake for sleep, […]
(vv. 109-112)	Neither can I eat or drink …
	(verses 109-112)

Comparing other episodes in Geoffrey's *History* and Wace's romance provides similar results: Wace's narration is in many cases more rich, it is more colorful, and it is possible to say that it moves even further away from the strict historical narration than its Latin original. For example, where Geoffrey was content with one phrase describing the fortress city Tintagel ("he [Igerne's husband] put her into the town of Tintagel, upon the seashore, which he looked upon as a place of great safety."), Wace offered a whole wide picture to his readers:

Tintajiel ert bien defensable: n'esteit par nul engin pernable; de faleise est clos e de mer; ki sul la porte puet guarder, mar i avra dute ne reguart que hum i entre d'autre part. (vv.73-80)	It was a strong keep, easily holden of a few sergeants, since none could climb or throw down the walls. The castle stood on a tall cliff, near by the sea. Men might not win to enter by the gate, and saving the gate, there was no door to enter in the tower. (verses 73-80)

Wace, unlike Geoffrey, included in his narrative dialogs between Utherpendragon and Ulfin (verses 105-128) as well as long monologs of the king (verses 202-225), his councilor Ulfin and also Merlin whom Wace made wear the semblance of Bertel and who was described in much more detail than in the Latin original (verses 149-174).

Let us also point out two important details which are not present in Geoffrey's text and which first appear in Wace's rendition. Firstly, Wace introduced for the first time the motif of the round table, which king Arthur established and of which Britons told so many fables:

Pur les nobles baruns qu'il ot, dunt chascuns mieldre estre quidot chascuns se teneit a meillur, ne nul n'en saveit le peiur — fist Artur la Röunde Table dunt Bretun dïent mainte fable. (vv.1019-1024)	Because of these noble lords about his hall, of whom each knight pained himself to be the hardiest champion, and none would count him the least praiseworthy, Arthur made the Round Table, so reputed of the Britons. (verses 1019-1024)

Secondly, just like Geoffrey, Wace — when ending his tale of king Arthur's

rule and telling the year of his departure to the island of Avallon — conveyed several important details: he mentioned the Britons and their faith in the eventual return of the king, reminded of himself and of his own unwillingness to believe in the king's disappearance because he seemingly did not know anything beyond what had been already told, and finally he added an emotionally tinted regret that Arthur was childless:

Arthur, si la geste ne ment,
fud el cors nafrez mortelment ;
en Avalon se fist porter
pur ses plaies medicinier.
Encore i est, Bretun l'atendent
sicum il dïent e entendent ;
de la vendra, encore puet vivre.
Maistre Wace, ki fist cest livre,
ne volt plus dire de sa fin
qu'en dist li prophetes Merlin ;
Merlin dist d'Arthur – si ot dreit –
que sa mort dutuse serreit.
Li prophetes dist verité :
tut tens en ad l'um puis duté,
e dutera, ço crei, tut dis,
se il est morz u il est vis.
Porter se fist en Avalun
pur veir puis l'Incarnatïun
cinc cenz e quarante douz anz
Damage fud qu'il n'ot enfanz :
al fiz Cador, a Costentin,
de Cornüaille, sun cusin,
livra sun regne si li dist
qu'il fust reis tant qu'il revenist.
(vv. 4435-4458)

So the chronicle speaks sooth, Arthur himself was wounded in his body to the death. He caused him to be borne to Avalon for the searching of his hurts. He is yet in Avalon, awaited of the Britons; for as they say and deem he will return from whence he went and live again. Master Wace, the writer of this book, cannot add more to this matter of his end than was spoken by Merlin the prophet. Merlin said of Arthur — if I read aright — that his end should be hidden in doubtfulness. The prophet spoke truly. Men have ever doubted, and — as I am persuaded — will always doubt whether he liveth or is dead. Arthur bade that he should be carried to Avalon in this hope in the year 642 of the Incarnation. The sorer sorrow that he was a childless man. To Constantine, Cador's son, Earl of Cornwall, and his near kin, Arthur committed the realm, commanding him to hold it as king until he returned to his own. (verses 4435-4458)

There were, however, omissions. We cannot agree with Ivor Arnold, the publisher of *Le Roman de Brut*, that these omissions are "rare and insignificant: some names of minor characters, Roman generals, Saxon leaders; names of Britons' bishops

from the times of king Arthur, and genealogy of the kings of Brittany" (qtd. In Wace 5). One omission can be regarded as both serious and major: Wace excluded from his translation Merlin's prophecy regarding the suture of Britain and its kings which Geoffrey introduced in the sixth book of his History. Possibly Wace was absolutely sincere when he confessed why he was not willing to pass on Merlin's prophecy:

Dunc dist Merlin les prophecies	Thus Merlin spoke his prophecies,
Que vus avez, ço crei, oïes,	Which, I think, you may have heard,
Des reis ki a venir esteient,	About the kings who will come to rule
Ki la terre tenir deveient.	And will own lands.
Ne vuil sun livre translater	I am not willing to translate his
Quant jo nel sai interpreter…	[Geoffrey's — N.D.]
(vv. 7535-7540)	book,
	Because I do not know how to interpret it.
	(verses 7535-7540)

These prophecies were indeed very obscure, but we should not forget that Wace was writing for the less educated people and, as any writer of that period who was using the vernacular, he aimed at making simpler the content of his work.

Conclusion

Diffusive nature of such categories as "truth" and "fiction," which was important for the literary theory of the 12th century, was significant both for Geoffrey and for Wace, his successor. The latter erased the boundary between them even further making his romance be closer to the "inauthentic narration" ("*narratio fabulosa"*), truthful in its base, but containing many fictitious elements. Such a shift was in Wace's case, of course, correlating with his using the poetical form of the romance in the vernacular and thus to a new audience. Just as did other translators who created non-literal versions of Latin texts, Wace was explaining and simplifying the original, while at the same time amplifying it. Just as did other authors who rendered prose with verses, Wace introduced additional elements into his text, including epithets, descriptions, direct speech, and all of that is organically incorporated into the versified narration, because this type of narrative is conducive to it. In the meantime, it would not be possible to say that Wace restricted himself to the task that was usual for the authors of such translations: unlike them, Wace

significantly increased the fairy-tale element in his version while introducing such additions there which were not sought after only in conjunction with the task of the translators in the Middle Ages.

Notes

1. The article was prepared within the framework of the Academic Fund Program at the National Research University Higher School of Economics (HSE) in 2015- 2016 (grant №15–01-0035) and supported within the framework of a subsidy granted to the HSE by the Government of the Russian Federation for the implementation of the Global Competitiveness Program.

2. King Arthur sat upon the one, and upon the other he made Erec sit, who was robed in watered silk. As we read in the story, we find the description of the robe, and in order that no one may say that I lie, I quote as my authority Macrobius, who devoted himself to the description of it. Macrobius instructs me how to describe, according as I have found it in the book, the workmanship and the figures of the cloth (transl. by W.W. Comfort, Everyman's Library, London, 1914).

3. "Many men say that there is nothing in dreams but fables and lies, but one may have dreams which are not deceitful, whose import becomes quite clear afterward. We may take as witness an author named Macrobius, who did not take dreams as trifles, for he wrote of the vision which came to King Scipio. Whoever thinks or says that to believe in a dream's coming true is folly and stupidity may, as he wishes, think me a fool; but, for my part, I am convinced that a dream signifies the good and evil that come to men, for most men at night dream many things in a hidden way which may afterward be seen openly"(31) See *The Romance of the Rose.* Trans. Charles Dahlberg. (New Jersey:Princeton University Press, 1971).

4. Our books have informed us that the pre-eminence in chivalry and learning once belonged to Greece. Then chivalry passed to Rome, together with that highest learning which now has come to France. (See: http://www.gutenberg.org/files/831/831-h/831-h.htm#link2H_4_0004 [accessed 23 January 2015]).

5. The king had heard much talk of this lady, and never aught but praise. His eyes were ravished with her beauty. He loved her dearly, and coveted her hotly in his heart, for certainly she was marvelously praised.

6."Certainly she had no peer in all the realm. The King had heard much in praise of this lady and many a time saluted her upon the way. He had also sent her divers gifts. Often he considered in his mind how best he might get speech with the dame." (105). *Medieval Lays and Legends of Marie de France*. Trans. Eugene Mason. (New York: Dover, 2003)

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The Politics of Literary Fame: Tracing Eileen Chang's Reception in China and the United States

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Abstract As a modern Chinese woman writer who valued traditional Chinese culture and female subjectivity, Eileen Chang (Ailing Zhang 张爱玲 1920–1995)[1] has attracted more and more interest from academia and popular culture. Her literary fame has undergone dramatic ups-and-downs over the seventy years since she began publishing (1943-2013). Although she is now possessed of a respectable literary reputation, Chang was long considered merely as a popular story writer in China because of the bias towards the theme of women and love as well as women's literature (1943-1952). Later, as a diasporic writer in America where Orientalism was prevalent, Chang was submerged in grey oblivion (1955-1970s). Her literary fame has been gradually resurrected by the gains in momentum made by gender studies and multiculturalism (1970s-present). This paper examines the inexorable connection between the vicissitude of Chang's literary fame and social-political influences, and asserts that a canonical work is inevitably shaped by changing literary standards and social-political preferences.

Key words Eileen Chang; literary fame; canonical work; reception; social-political preference

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Eileen Chang (Ailing Zhang 张 爱 玲 1920-1995), once considered as merely a popular story writer and almost forgotten by the public, has garnered increasing

attention and praise in today's world where feminine subjectivity, traditional Chinese culture, and quotidian life are highly appreciated and evaluated. Eileen Chang's literary fame is inevitably intertwined with social and political influences even though she declared that she always held an apolitical stance. Her literary fame has undergone dramatic ups-and-downs over the past seventy years (1943-2013). These seventy years witness how political, social, and cultural elements shape and reshape Chang's authorial reputation. A canonical work is considered to be a work that is unfettered by time and space. However, through examining the vicissitudes of Chang's literary career I claim that a canonized work is inevitably constructed by social and political preferences. The history of her literary fame can be divided into three periods: 1943-1952, her career as a popular story writer in China; 1955-1970s, her years as a diasporic American writer submerged in grey oblivion; 1970s-present, the resurrection of her authorial reputation all over the world.

In the 1940s, after publishing her short stories, Chang won millions of readers in Shanghai. Nevertheless, she was never considered as a serious writer because her works deal with women and love, which Chinese critics considered mundane and trivial. Chang shares the same experience with women writers from Charlotte Brontë to Toni Morrison with regard to public reception. In 1955, she moved to the United States where Cold War policy and Orientalism were prevalent. She was always considered to be a Chinese writer rather than an American writer, even though she spent forty years in the United States producing English literary works. Confronted with the prejudices of Orientalism and living in displacement, Chang again was not recognized as a canonical writer because of the inhospitable social-political environment. Even though she was highly praised by some scholars, her English literary works have not attracted much attention in American popular culture until recent years. Because critical attention to gender and multiculturalism has been elevated,[2] Chang's literary fame has been gaining momentum posthumously. Nowadays, Chang's world-wide fame is clearly demonstrated by her works' inclusion in two major literary anthologies: *The Norton Anthology of World Literature*[3] and *The Longman Anthology: World Literature*.[4] In these anthologies, Chang is given pride of place next to modern contemporaries including Virginia Woolf, Franz Kafka, Marcel Proust, and James Joyce.

The canonical literary value is embedded in Chang's modern concerns for romantic love and women's subjectivity. Love, among the most sincere and intense of all human emotions, and women, half of the people who may experience love, had both been, to some extent, neglected for a long time in Chinese literary history.

Inheriting the Chinese romantic love genre and meanwhile closely associated with the western romantic literary tradition, Eileen Chang elevates this long-time suppressed Chinese literary genre while also embracing a modern sense of humanity. Chang's readers can sense a new form of humanity emerging in her stories, one which takes a significant position in China's modernization. Chang's focus on women's subjectivity and romantic love in the first half of her authorial career serves as a double-edged sword. On one hand, this emphasis on women and romance brought her popularity among middle-class readers, especially women readers. On the other hand, she did not receive approval or support from mainstream literary critics because she subversively prioritized individualism over nationalism in the 1940s, when the national cause was regarded as the overarching goal. Also, in opposition to the prevalent socio-political climate in America in the 1950s, Chang's English fiction did not receive success.

1943-1952

Chang won overnight authorial reputation when she was twenty-three years old. She expressed her opinion about this instant popularity when *Chuanqi* 传　奇 (*Romances*),[5] the collection of her short stories, was published: "Ah! Get famous as early as possible! If fame comes too late, the happiness won't be as intense" (6).[6] In the beginning, she wrote serialized stories for magazines and journalssuch as *Ziluolan* 紫罗兰 (*Violet*), *Wanxiang* 万象 (*Phenomena Monthly*), and *Tiandi* 天地 (*Heaven and Earth*). Some of her most famous works — *Love in a Fallen City*, *The Golden Cangue*, *Red Rose, White Rose* — are among these early stories. If 1943 is the year of Chang's literary debut, 1944 is the peak of her literary career in her life time. In August 1944, Chang published the first collection of her short storieswhich aroused a big public sensation. The collectionwas sold out in four days. *Chuanqi* was reprinted in one month and reprinted the third time three years later.[7] One of her stories, *Love in a Fallen City*, was adapted into a play and was warmly welcomed by the Shanghai people in the same year. Everything Chang wrote at this time attracted public attention. *Liuyan* (*Written on Water* 流言), a collection of her essays, was reprinted three times in December 1944. By the end of 1944, Chang had published sixteen novellas and short stories, and two collections of her literary works. In 1943 and 1944, Chang was remarkably prolific and popular.[8]

Despite receiving the public's approval, Chang was not taken to be a serious writer by the influential writers of China. In the 1940s, China was undergoing Japanese invasion (1937-1945) and an endless civil war. Chang gained her popularity by writing about middle-class life and love affairs in Japanese-occupied

Shanghai. However, most of the Chinese writers in China during that special political time upheld May Fourth ideology. For instance, inheriting and developing this ideology, some leftist writers, such as Lu Xun 鲁 迅 , Ro Shi 柔 石 , Tian Han 田 汉 , and Qu Qiubai 瞿 秋 白 , formed their powerful association — The League of Left-Wing Writers. These writers used their pens to promote communist revolutionary literature and fought for their nation's freedom and independence. Their ethos was that everything should be connected to national cause, including personal life. Sándor Petőfi's poem was translated to be used as a patriotic slogan prevalent across the country: "Life is indeed important, love is more valuable. However, if it is for the sake of freedom, both life and love could be sacrificed."[9] Such a declaration highly privileges nationalism over individualism and gender.

The major topics of Chang's works — personal matters and love affairs — made her male literary contemporaries hostile to her. Tonglin Lu observes, "among the problems created by the prevailing masculinism of May Fourth intellectuals was an indifferent if not hostile attitude toward women's new role as writers. For women writers, preoccupation with gender-related problems typically earned them the criticism of indulgence in the insignificant private sphere" (6). Qian Zhongshu 钱 钟 书 ,[10] a Chinese scholar and writer, never thought highly of Chang. Fu Lei 傅 雷，a famous translator, also criticized Chang's works as trivial, even though he was the first critic who provided a candid critical view of Chang's works.[11] Fu denies Chang's aesthetic value because of her unvaried themes of love and marriage, unlikable characters, and petty bourgeois life in her works. In other words, Fu condemns Chang for betraying political engagement and the lofty nationalistic cause.

Chang is not the only woman writer who is either categorized as a popular writer or faces the charge of nationalistic betrayal in modern times. Such women writers as Jane Austen, Charlotte Brontë, and Edith Wharton were addressed as popular writers in the beginning of their writing careers because of their themes of love and marriage. Moreover, African American writers such as Zora Neale Hurston and Toni Morrison were also accused of racial infidelity because they exposed women's issues and prioritized gender over nationalism.

Different from many of her contemporary peers, Chang never encompassed the big historical picture in the 1940s nor generated patriotic claims as other Chinese writers did in such a time of upheaval. Instead of ruining people's happiness, the outside world filled with wars and chaos aids the protagonists to gain their love in Chang's stories. Chang steadfastly positioned personal feelings and her literature in the first and foremost position through isolating herself from the outside world.

This inclination is explicitly expressed in her essay "Tiancai Meng." She delineated her profound feeling about the "petty trivia" artistically:

> I do appreciate some of the art of living. I know how to […] listen to the bagpipe played by Scottish soldiers, enjoy the breeze while sitting on a wicker chair, eat peanuts soaked in salty water, watch neon lights on rainy nights, and reach out from a double-decker to pick new leaves off the treetops. My life is brimming with joy as long as I don't have to make contact with others.(64)

Not all the critics devalued Chang and categorized her as merely a popular writer. Hu Lancheng 胡兰成 (1906-1981), a scholar and collaborator who served Wang Jingwei's puppet government during the Japanese occupation, wrote essays highly praising Chang's devotion to individualism.[12] He depreciated the naïve slogans of nationalism by comparing Chang's upholding humanity with the leftist writers' faith in collectivism. Romanticizing the secular and mundane life and unwilling to parrot nationalistic slogans, Chang claims her apolitical stance and her literary emphasis of the personal dimension in the essay "Writing of One's Own."

> All I really write about are some of the trivial things that happen between men and women. There is no war and no revolution in my works. I think that people are more straightforward and unguarded in love than they are in war or revolution. War and revolution, by their very nature, make more urgent demands of rationality than sensibility. Works that portray war and revolution often fail precisely because their technical prowess outstrips their artistry. (18)

Even when there is social upheaval in her works, the turbulent political revolution merely serves her love theme and literary aesthetics. In "Sealed Off," the two strangers on the same tramcar, Lu Zongzhen and Wu Cuiyuan, would not be in love without the blockade. War and revolution, toppling the preexisting order and convention, can breed true love, however ephemeral it is, in Chang's vision. A more striking example is *Love in a Fallen City.* In this novella, Bai Liusu, a divorced young lady in Shanghai, tries to remarry Fan Liuyuan, a wealthy playboy from Hong Kong. Liuyuan intended to leave Liusu as his mistress but the war delays his departure for Britain and creates an opportunity for him to realize his love for Liusu. "He was just a selfish man; she was a selfish woman. In this age of chaos and disorder, there is no place for those who stand on their own, but an ordinary married couple, room can always be found" (165). When Liusu and Liuyuan

support each other on the verge of death amid the ruins and chaos, they reach a deep mutual understanding. In the end of the story, Liuyuan finally promises marriage to Liusu because they both realize their love for each other at the fall of Hong Kong, even if the love is temporary. Chang writes in the end, "Hong Kong's defeat brought Liusu victory" (167). Liusu's happiness owes enormously to the war in this story. The political calamity in Chang's works does not torture and destroy her characters. Instead, it facilitates their pursuit of love.

Eileen Chang distinguished herself from many women writers who devoted themselves to the revolutionary cause as most of male writers did. For instance, Ding Ling 丁 玲 (1904-1986), an outstanding woman writer, presents the big picture composed of national upheavals and social movements. Different from May Fourth writers such as Ding Ling, Chang was apolitical and committed herself to exploring individual matters. Chang used the dramatic political upheavals as a means to interpret the theme of love and personal salvation, rather than to promote national salvation. In other words, she subversively privileges individualism over nationalism.

Since the May Fourth movement,[13] Chinese literature has been inexorably interlinked with politics.[14] Popular, but overlooked as a mere popular writer when the Nationalist Party ruled, Chang was confronted with a much harsher environment after the establishment of New China in 1949. Inheriting the legacy of the socialist movement, the Communist Party continued to provoke social and ideological changes in New China (1949-). Women's voices and representations were still marginalized in the prevailing masculine discourse of nationalism. Ostensibly, the Communist Party firmly advocated women as equal as men. Mao Zedong 毛 泽 东 (1893-1976), the first Chairman of the People's Republic of China, defined women as the upholders of half of the sky and claimed that men and women were equals. Essentially, the dominant powers in the new regime, like other radically political revolutionists (such as communists in Russia and Marxists in Europe), merely intended to unify and include women as part of their social change by presenting their seemingly progressive declaration of gender equality. As Tonglin Lu straightforwardly expresses, "women's emancipation is a gift imposed by the Communist Party, which used this gesture as a marker of its progressive stance. Once their function to represent the party in public is fulfilled, women must continue to play a submissive role not necessarily in the family but in society" (7-8). Women were treated as sexless objects serving the system of the new communist country. They were not only supposed to submit to fathers and husbands, due to the permeating and lasting patriarchal norm, but also were

supposed to obey the sexless collectivity and the lofty nationalism. Nationalism is in binary opposition to Chang's aesthetic emphasis of individualism and gender. Yue Meng and Jinhua Dai claim, "the very state of submission has not changed. The throne of the past patriarchal figure, the emperor, is nowadays occupied by a collectivity, the incarnation of the nation" (31). Moreover, literature is adopted as a means to serve and consolidate communist domination. Back in 1942, Mao already clearly stated that political standards should always be privileged over the artistic standards.[15]

According to Xiaojue Wang, communism's official dominion over mainland China in 1949 meant that China disintegrated topographically and ideologically into several parts — the red mainland, Nationalist Taiwan, colonial Hong Kong, and millions of Chinese people in diaspora all over the world.[16] The political change significantly influences modern Chinese literature. Highly valuing nationalism and collectivism, New China rejected Chang's literary works, which did not suit the new political regime's agenda. Feeling uncomfortable with the political demands, Chang left her native city for Hong Kong in 1952. Since her exile from mainland China, wandering in the great China region, she never went back to Shanghai, the city that celebrated and witnessed the height of her writing career. Chang then immigrated to the United States in 1955 and began her forty-year endeavor as a Chinese diasporic writer in America.

1955-1970s

Unpleasantly restricted by the politics in mainland China, Eileen Chang carried her sincere hope that America would accept and approve her literary works, but was also strictly constrained by American politics. She was not categorized as a Chinese American writer until recently, even though she produced a number of English literary works in America. The reason she was always considered as a Chinese writer rather than an Asian American writer could be because her primary topics are people's lives in China and never involve Chinese Americans or other Americans.[17] More importantly, it is because her literary works written in English never received the outstanding reception it did in Shanghai. Talking little about America, Chang immersed herself completely in classical Chinese literature and the life back in China. In 1995, Chang was found dead in her apartment in Los Angeles, isolated, alone, and forgotten.

It is worthwhile to examine the reasons her English literary works did not attract much attention from American readers and critics. What Chang endured in her later writing career in America, to some extent, reflects the reception politics

with which numerous Chinese American writers were confronted. In the 1950s, immigrant writers as well as Asian American writers, like Chang, were faced with the severe political constraints of both Cold War culture and the prevailing Orientalism.[18] Orientalismhere means the American / Western way to depict stereotypical Chinese people and Chinese culture. Chang's strategy to survive in such a literary environment filled with intense political stress and rigid cultural stereotypes was schizogenesis. Betraying her literary interests, she wrote about the politics in New China in *The Rice Sprout Song* and *The Naked Earth*. However, these two novels did not receive much public attention. After her attempt to cope with American literary politics failed, Chang became nostalgic about her youth in China and about traditional Chinese literature. Her reclusive life in America and her mere description about the good old time in China demonstrate her profound sense of displacement as a diasporic writer.

In America, Chang produced three types of major works. The first type were the novels written or translated in English, like *The Rice Sprout Song: A Novel of Modern China* (1955)[19] and *The Naked Earth* (1956),[20] *The Rouge of the North* (1967).[21] The second type were the translations she wrote for other Chinese writers, such as *The Sing-Song Girls of Shanghai* (*Hai shang hua liezhuan* 海上花列传 1892), originally written by Han Bangqing 韩邦庆 in the late Qing Dynasty. The third type was fully colored with self-retrospection and nostalgia. Written in Chinese or English, these works include semi-autobiographical novels, *Xiao tuan yuan* (小团圆 *Little Reunion*), *The Fall of the Pagoda* (*Lei feng ta* 雷峰塔), and *The Book of Change* (*Yi jing* 易经).[22] Chang also devoted half of her life to writing *Nightmare in the Red Chamber* (*Honglou mengyan* 红楼梦魇 , hereafter referred to as *Nightmare*), her study of Cao Xueqin's (曹雪芹)*Dream of the Red Chamber* (*Hong lou meng* 红楼梦 1792).[23]

In the beginning of her period of diaspora, with the hope of becoming a writer of English fiction and hoping for financial success, Chang coped with Cold War cultural politics. She wrote two anti-communism novels — *TheRice Sprout Song* (1955) and *The Naked Earth* in Chinese (1954) — then translated them into English in 1955. Sponsored by the United States Information Agency, these two novels are themed with anti-communism. *The Rice Sprout Song,* her first English novel published in America (publisher: Charles Scribner's Sons), describes peasants' miserable life and the hypocritical life the communist cadre led under the new regime. Gold Root and Moon Scent, a couple, lead their lives as hardworking peasants. Fearful and indignant, Gold Root expresses his resentment to a local official because the government urges the peasants to contribute food to the Spring

Festival so as to honor the Korean-War solders' families. A riot follows and Gold Root's family is accused as counter-revolutionists. After the deaths of Gold Root and his daughter, Moon Scent vengefully sets fire to the storehouse and kills herself in the fire. This tragedy ironically exposes that what the communists promise is merely an illusion. Peasants will never be the master of the country after the new country is established. In fact, the peasants still have to submit to the government as they did before and their miserable life is not improved at all.

This novel is suspected of being a political propaganda because of its content and its political sponsor. Regardless of its political content, it received favorable reviews from mainstream American journals and newspapers, such as *The New York Times*, *Time Weekly*, *Herald Tribute*, and *The Saturday Literary Review*. In *The Saturday Literary Review* (1955), Preston Schoyer comments, "it is a moving story, growing in excitement as it rises to its tragic climax. But the tale is much more than its plot implies. Miss Chang gives the scene and the people the honest feel, the very smell of China; both are brilliantly alive. The book has another dimension; it opens a clearer window on life in Red China" (qtd. in Trudeau 33). Also, highly appreciating Chang's irony and earthiness, Schoyer writes, "as a penetrating commentator on the hidden world of Communist China as well as an exciting new artist, one can only hope that we shall hear again from Eileen Chang" (qtd. in Trudeau 34). Nevertheless, good reviews do not equate to market success. *The Rice Sprout Song* was not reprinted after the first edition was sold out.

To accommodate herself in the Cold War political climate in the US, Chang had to work on topics beyond her themes of love and marriage. This literary transition inhibited her writing talent. For instance, Amy Ling asserts, "*The Naked Earth* is a flawed novel with a particularly weak ending. The author herself expressed displeasure in this book, confessing that she was constrained by a plot contractually agreed upon beforehand" (qtd. in Trudeau 45). Moreover, Chang had to undertake academic work, such as translating *The Sing-Song Girls of Shanghai* or the research on *Dream of the Red Mansion* in universities, the politically safe positions, so as to avoid the political scrutiny of McCarthyism. The unfamiliar topics fettered her literary talent and the scholarly life replaced her creative writing career. The major American publishing houses did not favor Chang's literary works. Even if she had her literary works published in America, American readers barely paid any attention to her. Diasporic writers were not only living under Cold War culture but also were censored by Orientalist anxiety.

In the 1950s, American readers, intimidated by communist China, preferred to identify China and the Chinese according to what they themselves imagined

and constructed. Caucasian was the default race in America. Other ethnicities were considered as outsiders, who were potentially primitive, intimidating, and precarious for the whites. Their imagination of China and Chinese people was embedded in the stereotypes from the American popular novels of the 1950s, such as Jade Snow Wong's 黄玉雪 (1922—2006) *Fifth Chinese Daughter* (1950) and Suyin Han's 韩素音 (1916—2012) *A Many-Splendored Thing* (1952). American readers favored the assimilated and westernized Chinese. Like the daughter in Wong's autobiographical fiction or the sweet and tender Eurasian girl who loves her gentle Caucasian lover in *A Many-Splendored Thing*, these acclaimed Chinese figures embrace the Anglo-Saxon ideology and desert the traditional Chinese value system. Pursuing their own individualism, denouncing their Chinese family, and challenging the outdated Chinese ideology, these "bold and subversive" Chinese are by nature American and identify themselves as Americans. As Xiaojue Wang observes, "Han's China is not only a world 'ornamented with classical poetry,' but one that features sentimental love stories between a Chinese girl and a Caucasian. It is a vision of China with which Western readers can easily identify" (127). It is much easier and more pleasant for the American readers to accept and appreciate this type of Chinese character than those in Chang's novels. China and Chinese people in Chang's imagination are nothing other than Chinese. She wrote to Chih-tsing Hsia (C. T. Hsia), an influential Chinese scholar in Columbia University, "I always have a hunch, for those who love China, the China they love is exactly the China I intend to disavow" (70-71). Even though aware of what the readers in America expect, Chang was unwilling and unable to pander to the prevalent Orientalist politics. The Chinese she depicts are equivocal and unlikable. Gold Root and Moon Scent are selfish and cowardly in *The Rice Sprout Song*. The woman in *Pink Tear* is cruel and loveless. Compared to the brave, amiable, independent Chinese people crowned with a western halo, Chang's Chinese characters are plain, backward, and alien. Their otherness, which is repugnant and intimidating, cannot win the readers' favor in an era when Orientalism was highly predominant.

Women writers who fulfilled the public's expectation were rewarded with fame and glory. In 1953, Jade Wong was sent on a four-month speaking tour in Asia by the U.S. State Department because of her successful depiction of Chinese Americans. Suyin Han also attained immense popularity after *A Many-Splendored Thing* was published. In 1955, the movie, *Love is A Many-Splendored Thing,* was released after the adaptation of the novel. In contrast, Eileen Chang was constantly rejected by mainstream American publishing houses. Never considered as an American writer, she was on the verge of oblivion in public. Displaced and

disoriented in diaspora, Chang was reclusive during her stay in America. She devoted herself totally to classical Chinese literature and memories of her life as a youth back in China.

As I noted before, Chang indulged herself in the research and translation of traditional Chinese literary works, such as *The Sing-Song Girls of Shanghai* and *Dream of the Red Mansion*. She also reflected on her own life, translated herself, and wrote the autobiographical novels — *Little Reunion*, *The Fall of the Pagoda*, and *The Book of Change*. During her struggle in the United States, Chang fell back to the sentiment that she formulated in 1944: "we seek the help of an ancient memory, the memory of a humanity that has lived through every era, a memory clearer and closer to our hearts than anything we might see gazing far into the future. And this gives rise to a strange apprehension about the reality surrounding us," as she wrote in "Writing of One's Own" (19). She attempted to dissolve her sense of displacement through tracing back to the memory and nostalgia.

Most of Chang's works were not published in America while she was alive. Not able to interest any mainstream publishers in the United States, *The Naked Earth* was published by Union Press in Hong Kong in 1956.[24] *Pink Tear*, the first English novella completed once Chang settled down in America, was the reworking of "The Golden Cangue," one of her short stories published in 1943. *Pink Tear* was rejected by the major publishers such as Scribner, Norton, and Knopf in America due to its suspicious pro-communism. Chang revealed Knopf's comment in her letter to C. T. Hsia. Knopf commented on the manuscript, "all characters are loathsome. If the old China was like this, wouldn't it make the Communist Party the savior?" (69-70) *The Rouge of the North,* reworked by Chang several times based on *Pink Tear*, was eventually published, not in America but by Cassel in England twelve years after Chang completed the story. *Nightmare* was published in Taiwan in 1976. Her three semi-autobiographical works were published posthumously in Taiwan and Hong Kong — *Little Reunion* in 2009,[25] *The Fall of the Pagoda,* and *The Book of Change* in 2010. Chang was never able to find an American publisher for *The Book of Change* and *The Fall of the Pagoda*.

Fettered by the Cold War literary politics as well as by Orientalist expectations, Chang, like numerous other Chinese diasporic writers in displacement, was neglected by the mainstream media and the public. Nevertheless, several major scholars in America unearthed Chang's literary works and highly valued her literature. Her literary fame owes debts to critics including C. T. Hsia, David Der-wei Wang, Leo Ou-fan Lee, Nicole Huang, Shuang Shen, Xiaojue Wang, and numerous scholars from Taiwan and Hong Kong. In 1961, C. T. Hsia

anthologized Chang in his breakthrough book *A History of Modern Chinese Fiction*. Closely examining Chang's major literary works, "The Golden Cangue," "Jasmine Tea," "Blockade," and *The Rice Sprout Song*, Hsia praises Chang's contribution to modern Chinese literature. "Eileen Chang is not only the best and most important writer in Chinese today; her short stories alone invite valid comparisons with, and in some respects claim superiority over, the work of serious modern women writers in English: Katherine Mansfield, Katherine Anne Porter, Eudora Welty, and Carson McCullers" (389).

David Der-wei Wang has also studied Chang's literary works since the 1980s. He initiated the research on the Gothic nature of Chang's fictions. Wang writes forewords for Chang's English literary works — *The Rice Sprout Song, The Rouge of The North*, *The Sing-song Girls of Shanghai*, *The Fall of the Pagoda*, and *The Book of Change*. In his foreword for both *The Fall of the Pagoda* and *The Book of Change*, Wang perceives that Chang's most convoluted modernity is hidden in her two semi-autobiographical works. Wang grasps Chang's poetics — derivation rather than revelation and involution instead of revolution. Following her Chinese precursors — Han Bangqing and Cao Xueqing — Chang transforms her memory of the past into her fictional works. Wang sheds light on Chang's altered ego rather than focusing on authenticity as previous scholars and readers did. *The Fall of the Pagoda* and *The Book of Change* are derived from Chang's family history but already revisited and re-interpreted by Chang for several times. As for involution, Chang never ceased to explore humanity and to question the revolutionary ideal.

In addition, Wang also gives another reason for the waning of Chang's literary fame after 1952. "Conventional wisdom has it that Chang's creativity suffered a precipitous decline after she left China in 1952. This may be the conclusion if one defines creativity narrowly in terms of originality, novelty, and iconoclasm" (241). The literary standard in the specific modern era determines that a literary giant is devalued because of her misfit and ahead-of-time feature.

> Chang opted to dwell on what many critics deem decadent and ideologically problematic. She points nevertheless to a genealogy in which revolution is underlined by involution, and revelation presupposes derivation. And it is not until the dawn of a new century that we have finally come to realize that where most of her fellow writers performed the least modern of modernities, Chang managed to bring about the most unconventional of conventionalities. (241)

Indeed, it takes almost half a century for us to realize the sophisticated, innovative

features inherent in Chang's artistic expressions.

Other scholars such as Leo Ou-fan Lee, Nicole Huang, Shuang Shen, and Xiaojue Wang perceive Eileen Chang's works from different perspectives in numerous books and papers. Leo Ou-fan Lee, an influential scholar at the University of Hong Kong, writes *Shanghai Modern: The Flowering of a New Urban Culture in China*, *1930-1945* (Harvard UP, 1999), *Cang Liang Yu Shi Gu: Zhang Ailing De Qi Shi* (Oxford UP, 2006), and numerous papers on Chang and her literary works. Nicole (Xincun) Huang, a professor at the University of Wisconsin-Madison, devotes her research to the study of Chang, such as *Women*, *War*, *Domesticity: Shanghai Literature and Popular Culture of the 1940s* (Brill, 2005) and *Writing Against the Turmoil: Eileen Chang and Popular Culture in Occupied Shanghai* (Shanghai, 2010). Shuang Shen at Pen State University studies Chang in diaspora literature. For instance, her paper "Ends of Betrayal: Diaspora and Historical Representation in the Late Works of Zhang Ailing" discusses about Chang's literary choice as a diasporic writer in America. Xiaojue Wang, an assistant professor at the University of Pennsylvania, studies Chang's works from the perspective of Cold War cultures. Their critical points of view facilitate readers' understanding and appreciation of Chang's literary works aesthetically and culturally. Their research works attract more specialists and students to engage in the study of Chang.

1970s-Present

Time changes, politics also changes simultaneously. Around 1990, when gender and multiculturalism studies rose to social prominence, Chang's works were excavated and re-evaluated both in Chinese-speaking regions and in America. There have surfaced a remarkable number of women writers in Taiwan that followed Chang's writing style and aesthetic strategy since the end of 1970s. David Der-wei Wang observes this Chang phenomenon in literature and names these writers who were immensely influenced by Chang as *Zhangpai zuojia* (张派作家 Chang-school writers).[26] These writers include Li Ang 李昂 , Shi Shuqing 施叔青 in Taiwan and 钟晓阳 in Hong Kong. There also emerged a new Eileen Chang fever in mainland China in the 1990s, after the policy of Reform and Open-up had been implemented for a decade. Some mainland Chinese writers are also included into *Zhangpai zuojia* by David Wang, such as Wang Anyi 王安忆 . Movies based on Chang's stories were released during this time: *Love in a Fallen City* (1984), *The Rouge of the North* (1988), *Red Rose, White Rose* (1994), and *Eighteen Springs* (1997).

In America, Ang Lee's 李安 movie — *Lust, Caution* (*Se, jie* 色，戒) —

drew public attention to Eileen Chang in 2007. Its English translation by Julia Lovell and *Love in a Fallen City* — a collection of Chang's translated stories by Karen Kingsbury — were published in the same year. Chang's works have also been anthologized in *The Norton Anthology of World Literature* and *The Longman Anthology: World Literature*. In the MLA International Bibliography, over ninety academic papers have been devoted to Chang's literature since 1990. There is a whole book in English to explore Chang's works — *Eileen Chang: Romancing Languages, Cultures and Genres* — published in 2012. Today, Chang's literary fame is reaching higher both in public and academia. One's literary fame is constructed by countless scholars, professors, film-makers' endeavor. These people, like C. T. Hsia, David Der-wei Wang, Leo Ou-fan Lee, Nicole Huang, Shuang Shen, Xiaojue Wang, and Ang Lee rewrite Chang's literary works by contributing their research and cultural products.

From the reception history of Chang's literary works, we obtain a heightened understanding about the relationship between literature and society. The modern consciousness of female subjectivity in Shanghai provided the prerequisite for Chang's early success. However, the prevalence of nationalism and communism caused her to be marginalized in China. Her literary career was later unluckily undermined by Cold War politics and Orientalism in America. Finally, with the rise of gender and cultural studies in academia, her authorial reputation has begun to find the prominence it deserves. The history of her literary fame is a mirror of global social politics and cultural hierarchy in the past seventy years.

Canonized literary works are, to some extent, fruits cultivated by readers, social-political conditions, and cultural standards in specific historic times. This essay does not unveil the asocial, apolitical, and transcendental nature possessed by canonized works but rather claims that literary fame is founded on the basis of various politics embedded in society. As Frank Kermode observes, "reception history informs us that even Dante, Botticelli, and Caravaggio, even Bach and Monteverdi, endured long periods of oblivion until the conversation changed and they were revived" (33). The oblivion about Chang is a modern version of the reception experienced by these canonical writers. We recognize that one masterpiece is written and re-written by its readers, scholars, and its society even after the writer completes the work. The power hidden in this creation is diffused but significant. Everyone is involved in this creation. Everyone is responsible for the emergence or the stifling of a great work. In this way, we, as social classes and cultural groups demystify the definition of masterpiece and realize that essentially we all contribute to or jeopardize the formation of the masterpiece in everyday life.

Notes

1. Born in a distinguished aristocratic family in 1920 China, Eileen Chang was caught in two worlds: the traditional Chinese and the modern Western world. Her great grandfather was Li Hongzhang 李 鸿 章 , an influential official in the Qing dynasty. As an outstanding Chinese woman writer, she presented Chinese heterosexual love in the 1940s, when she witnessed the old world rotting and dying, and simultaneously the new world desperately crawling toward enlightened, modern China from political chaos and Sino-Japanese war.

2.This is claimed by King-Kok Cheung in the introduction to *An Interethnic Companion to Asian American Literature*. See 1-36.

3. "Sealed Off," one of Chang's short stories, is included in *Norton Anthology of World Literature*. See Puchner 1345-54.

4. "Stale Mates," a short story by Chang, is included in *The Longman Anthology of World Literature* (New York: Longman, 2004). See 745-750.

5. The first collection contains ten novellas and short stories.

6. Eileen Chang, preface to the first edition of *Chuanqi* published in 1944; rpt. in *Qingcheng zhi lian—Zhang Ailing duanpian xiaoshuo zhi yi* (倾城之恋—张爱玲短篇小说之一 *"Love in a Fallen City"—Collected Short Stories of Zhang Ailing*). Taipei: Huangguan, 1994.

7. In the third edition of *Chuanqi* (published in 1947), five more stories were included.

8. The information of Chang's career is referred from http://baike.baidu.com/view/2137.htm

9.「生命诚可贵 , 爱情价更高 . 若为自由故 , 两者皆可抛 .」I am responsible for the English translation.

10. A famous Chinese intellectual known for his scholarly work — *Guan zhui bian* (*Limited Views: Essays on Ideas and Letters* 管锥编) and the satiric novel—*Wei cheng* (*Fortress Besieged* 围城).

11. Fu Lei wrote the essay "On Eileen Chang's Fiction" in the same journal, *Wanxiang*, in 1944.

12. Chang and Hu were married in August 1944. Their marriage lasted only three years. He was also the editor of the journal, *Ku zhu yuekan* (苦竹月刊 *Ku Zhu Monthly*), where Chang published some of her short stories and essays.

13. Students at Peking University protested against Japanese imperialism on May 4th, 1919. Since then there had been a series of protests advocating nationalism and social reforms. According to Kirk Denton, the May Fourth movement "was a broad cultural revolution characterized principally by radical anti-traditionalism" (113).

14. This was claimed by Ye Shaojun 叶绍钧 , one of the Chinese scholars.

15. In 1942, Mao Zedong gave the speech "Talks at the Yenan Forum on Literature and Art" ("Yan'An wenyi tanhua" 延安文艺谈话), in which he resolutely privileged political criterion

over artistic criterion.

16. In Wang's essay "Eileen Chang, *Dream of the Red Chamber*, and the Cold War" (113).

17. Belinda Kong also notes that Eileen Chang lived in the United States but "produced novels in English about China" as a Chinese diasporic writer. See Kong 141.

18. Driven by dominant pride as well as peril, whites assimilated Asians by means of creating westernized Asian characters and cultures.

19. The original Chinese work, *Yang ge* 秧歌，was published in Hong Kong, 1954.

20. The original Chinese work, *Chi di zhi lian* 赤地之恋 , was published in Hong Kong, 1954.

21. Chang translated it into Chinese, *Yuan nu* 怨女 , which was published in 1968.

22. *Little Reunion* was written in Chinese. *The Fall of the Pagoda* and *The Book of Change* were written in English.

23. Chang did her research on *Dream of the Red Chamber* when she was working for some American universities, including Miami University and University of California.

24. Both English and Chinese versions.

25. Chang began writing *The Book of Change*, *The Fall of the Pagoda*, and *Little Reunion* in the 1970s. It is believed that she delayed publishing them because Stephen Soong (Song Qi 宋淇), her friend and literary agent, warned her that Hu Lancheng 胡兰成 , her ex-husband, might trouble her due to the content about Chang's personal life. Her fame could be tainted after publishing *Little Reunion*.

26. "Nuzuojia de xiandai guihua — cong Zhang Ailing dao Su Weizhen" ("女"作家的现代"鬼"话—从张爱玲到苏伟贞 " 'Female' Writers' Modern 'Ghost' Tales — From Zhang Ailing to Su Weizhen"), in *Zhong sheng xuanhua: Sanshi yu bashi niandai de Zhongguo xiaoshuo* (众声喧哗: 三十与八十年代的中国小说 *Heteroglossia: Chinese Fiction in the 1930s and 1980s*, Taipei: Yuanliu, 223-238. 1998)

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Cosmopolitanism, Trauma and World Literature: A Review of *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma*

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Abstract With the increasing rise of global problems, cosmopolitanism has become one of the hot topics in contemporary academics. In *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma*, Vladimir Biti claims that, to a large degree, the concept cosmopolitanism is derived from the personal or national traumatic experience, and explores the conception of cosmopolitanism and its impact on the European and non-European cultural and political space. As an alternative, he calls for a dispossessed cosmopolitanism, which refers to dispossessed belonging outside the established political space, aiming to maintain the form of dissensual politics and to reexamine nationalism, patriotism and democracy accordingly.
Key words *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma*; cosmopolitanism; democracy; literary theories; the politics of trauma
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As an age-old issue as it is, "cosmopolitanism" has been recently revitalized, owing to the emergence of globalization. As David Harvey aptly puts it, "cosmopolitanism is back" (Harvey 529). Starting in the mid-1990s, it has become one of the hot topics in contemporary academics. Vladimir Biti's latest book, *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma* (2016), is intriguing and provocative, which invites readers to take a step back from "the noise" of the world and view it in a light that encompasses a wide range of theorists.

The word cosmopolitanismis derived from the Greek“KKόσμος” and “Πόλις,” meaning“world” and “city.” The conception of cosmopolitanism can be traced back to Diogenes, the founding father of the Cynic movement in Ancient Greece, who claimed that “I am a citizen of the world.” A cosmopolitan, thus, means a “citizen of the world.” Although the term cosmopolitan was used by Greeks earlier than the Stoic philosophers，it was the Stoic philosophers who firstly took this term and endowed it with a meaning of being “cosmopolitan.” Later, cosmopolitanism was resurrected by the Enlightenment, and continues to make an impact on modern critical theory. Perhaps no discussion and exploration of contemporary cosmopolitanism can be complete without some reference to Kant’s cosmopolitanism. He launched a revolutionary way to justify cosmopolitanism.[1] In some sense, the west cosmopolitan political tradition derives from Kantian understanding of cosmopolitanism, although some critics claim that Kant changed his views over time and his ideas are somehow paradoxical and inconsistent.

The complex dynamics in cosmopolitanism lies not only in contradiction since its inception, but also in the interdisciplinarity and multifacetedness in its follow-up development. According to sociologist Craig Calhoun, cosmopolitanism means something different on different occasions: it refers to the world as a totality (Calhoun 428). It also resonates with Wang Ning, who proposes ten varieties of cosmopolitanism to prove its pervasiveness (Wang 103).

While a growing awareness of common risks with the advent of globalization is arguably fostering a sense of collective future, it leads a call to mediate on cosmopolitanism afresh. As Wang has pointed out, while the advent of globalization has thus provides cosmopolitanism with notions for its rise, cosmopolitanism has in turn provided globalization with a sort of theoretic discourse, and thus, cosmopolitanism has once again become a current theoretical topic (Wang 100).

Most critics deal with cosmopolitanism from the perspectives of political philosophy and sociology and thus have given adequate attention to the relevant issues of literary and cultural production and criticism. Against this backdrop, Biti’s groundbreaking book sheds new light on the treatment of cosmopolitanism in those areas. Providing a detailed account of the conception of cosmopolitanism, this book traces literature, theory and democracy in post-theoretical context, and investigates the emergence of the cosmopolitanisma and its impact on the democratic reconfiguration of the European and non-European cultural and political spaces. Biti claims that, to a large degree, the concept cosmopolitanism is derived from the personal or national traumatic experience. His study of the equivocal cosmopolitan narratives consists two parts. Part one deals with the

rise of the modern cosmopolitan idea of literature from French Republic of Letters to Goethe's Weltliteratur. He jumps into his chapters by taking a detailed interpretation of Voltaire's retroactive canonization of the Republic of Letters as starting point, and then comparing national universalism with cosmopolitan nationalism, Johann Gottfried Herder with Friedrich Schlegel in terms of literary *Bildung*, Kant's "Mankind" with Herder's "Nature," and finally elaborating on Goethe's idea of *Weltliteratur* and globalization. The second part traces the destiny of modern literary theory by clarifying Bakhtin's cosmopolitan self, immigrant cosmopolitanism, immigrant cosmopolitanism, class cosmopolitanism,messianic cosmopolitanism, Deleuze's and Rancière's philosophies, etc.

As already observed above, Biti's conception of cosmopolitanism mainly focuses on the literary and cultural levels, trying to align Europe and its others, narrative theory, trauma theory and other research fields. For want of a better understanding of cosmopolitanism, he proposes an insightful term as cosmopolitanism axis from the perspective of cultural and political trauma. Moreover, he offers a thick description of cosmopolitanism, and provides a comprehensive account of evolution of the literary concept and ideological trend by employing longitudinal and latitudinal study approaches and molding various materials toward a particular position and synthesis. Historically, cosmopolitanism has mirrored the ideologies of different periods, carrying different connations in in different contexts. In this sense, Biti's comprehensive and systematical analysis and reinterpretation of cosmopolitanism in the context of contemporary literary criticism and world politics are undoubtedly context-oriented, and by doing so, it becomes an important force in the profound study of cosmopolitanism.

In "Theory and Trauma"(2009), Biti emphasizes the importance of trauma in the study of cosmopolitanism and literary theory. He notoriously avers that literary theory is usually regarded as being a child of the cosmopolitan spirit (Biti, "Theory and Trauma" 83). Coincidentally, after investigating Georgian literary thinking, Irma Ratiani argues that writers are engaged in the dialogue between nation and the world, cosmopolitism and patriotism when they experience personal or national trauma (Ratiani 510-512). There is no doubt that trauma has impacted almost all—if not all—the spheres of life. Trauma theory, shifting its area from psychology towards contemporary cultural criticism, becomes a significant paradigm in contemporary academics.

It needs to be mentioned that the present academic world of trauma is still haunted by nation, freedom, liberation and other political ideas under the rubric of Western value system. Biti thus denaturalizes the concept of trauma (4) in response

to the victims repressed by western modernity in the process of globalization. Insomuch he does not refer to the psychoanalytically inspired concept of trauma, but focuses on cultural and political trauma, mixing personal and collective trauma, as well as overt and covert trauma. To put it in narrative terms, Biti argues that individual narratives indirectly indicate the experience of pain, and the collective ones directly present it. In this regard, he takes French Republic of Letters as a convincing instance to elucidate. He claims that Voltaire's covert and individual trauma experience evoked by his unfair economic, political and social treatment stimulated his project of cosmopolitanism and looked for remedy in literature. Equally illuminating is German "cosmopolitan nationalism" that implies overt and collective trauma narrative. The long nineteenth century marked a period of great change for Germany. The French Revolution led to a new consideration of self in the German nation. To turn the long-term inferiority into the superiority, German intellectuals engaged in the huge mission of evoking patriotism and strengthening the national identity. In other words, modern German nationalism, to some extent, is the production of national reaction to the trauma.

Borrowing the concept of subject and object in political trauma, Biti coins the term of cosmopolitanism axis to bifurcates the carrier group of victims into agencies (speaking "survivors") those politically entitled to conduct the dialogue of equals, and the non-political enablers (silenced victims), excluded from this dialogue in order to procure its prerequisites. Rather than strict opponents, they are co-implicated attributes lying along the social, political, economic and cultural axes. Shifting from either-or-logic to as-well-as-logic, agencies and enablers establish the coexisting relationship, which can be seen in the instances of enlightenment and romanticism. It is, however, based on the fundamental premise that the lower enablers should firmly adhere to the higher agencies' law, otherwise they will be expelled, just like Roman cosmopolitanism that does not destroy but expand. In addition, agencies and enablers can also switch positions. Biti cites Cavarero, Levinas and Nietzsche's challenge to European mainstream pattern of subject-formation, that is to be a subject means to accept a subjected position, to become a self means to surrender to the Other (311).

The cosmopolitan fusion of enablers with agencies along this axis, in the meantime,cannot but produce new enablers. To put it in another words, one man's remedy is another man's new round of suffering, and it foreshadows new traumas by multiplying new enablers. Such a transformation of trauma communities from victims into killers can be seen in Voltaire's Republic of Letters, Rousseau's social contract, Herder's and Goethe's generous cosmopolitanism. In conclusion, as Biti

shrewdly observed, the irremovable and permanently resurfacing gap between the agencies and enablers is the traumatic origin of cosmopolitan projects (2). Trauma narratives at the expense of the denial of other traumas construct the discourse of cosmopolitanism (9-10), which repeatedly reproduces the exclusion that they were trying to overcome (37).The cosmopolitan healing of social and political trauma paves the way for the forthcoming global democracy, and the trace of the cosmopolitanism idea of literature is also the key contention of Biti's argument. Therefore, the reconceptualization of trauma and the relationship between agencies and enablers is the gist to understand the connotation of cosmopolitanism, literature, theory and democracy.

Biti tries to investigate cosmopolitanism in the context of the whole western culture to cope with a couple of questions: "where does the concept come from?" "Where will it go?" Along with the transformation from enlightenment, romanticism, and Russian formalism to French structuralism, Biti's profound analysis on evolution of the literary concept and ideological trend highlights the dialectical unity of continuity and discontinuity in the process of development. The continuity refers to that process of change in which the new thing inherits the reasonable part of the old in a continuum form; whereas the discontinuity manifests the negation of the old in a discrete form. While romanticism was, in essence, a movement that rebelled against and defined itself in opposition to the enlightenment, early romanticism still carried on the verities of universalism and cosmopolitanism from the enlightenment, displaying diversity-in-unity. Russian formalists' rewriting of early romanticist cosmopolitanism was revolutionary in its spirit. The affirmation of literature's innate strangeness resulted in the growing dependence on the interpretive context, which remained loyal to the early German Romanticist advocacy of the fundamental arbitrariness of life. As the legitimate inheritors of Russian formalists' revolutionary doctrine, French structuralism also committed itself to the reconstruction of the condition of the possibility of literariness.

A close look at the Biti's analysis reveals that he does not limit to the longitudinal comparison, he also uses the method that combines historical survey with latitudinal comparison, breaking the barrier of discipline, space and time. For instance, when comparing Herder to Schlegel, Biti underlines the unity-in-diversity. Despite the fact that they belonged respectively to "hard" Enlightenment and "soft" Romanticism, and they shared two *Bildung* attitudes; in the development of his Romanticist idea of national literary history, Schlegel drew largely upon his Enlightenment predecessor Herder. In comparison, diversity–in-unity is

displayed in the analysis of Goethe and David Damrosch. Goethe's approach and idea is, to some degree, taken up by Damrosch. Damrosch's alternative project of world literature in comparison with the national, however, reveals that he misuses Goethe's elitist idea for the sake of imperial globalization. As opposed to it, being established in exile, on foreign soil, the U.S.-American democratic cosmopolitanism belongs to the Roman type (171).

Upon entering the 21st century, the literary critics have been constantly haunted by the anxiety about the death of the theory. Just as Terry Eagleton's dramatic opening salvo claims, the "golden age of cultural theory is long past" (Eagleton 1). Admittedly, the function of theory is no longer ubiquitous as before, and it is to a certain extent restricted. However, Biti does not quite agree with its death report. We are now in the post-theoretic era, with the prefix "post- " that does not merely indicate the temporal sequel or break, but also stresses the ongoing influence of the former on the latter. For Biti, theory is confronted with the echoes of a dispossessed exile, and enters the process of self-disempowerment (347-349). To put it more bluntly, the dispossessed belonging makes theory decentralized. Bearing the traumatic narrative between agencies and enablers in mind, post-theory's permanent task is to raise awareness of the violence inherent in such undertakings as well as to give those anonymous "exilic" enablers space to speak their traumatic experience. Viewed in this light, Biti's proposal for an alternative form of cosmopolitanism, namely the dispossessed cosmopolitanism is rather timely and suggestive. It refers to dispossessed belonging (345) outside the established political space, aiming to maintain the form of dissensual politics [2]and to reexamine nationalism, patriotism and democracy accordingly (20).

Putting it in a nutshell, Biti offers his readers an excellent and fruitful vision of fostering new understandings of cosmopolitanism, democracy, literature, theory and trauma. Although his map of cosmopolitanism is necessarily limited by its proximity to Europe, and does not deal with cosmopolitanism in other regions in the world, his projection of the dispossessed cosmopolitanism is insightful and persuasive that can resonate with Chinese context. According to Douwe Fokkema, cosmopolitanism could be regarded as the defining feature of Chinese culture (Fokkema 3). The notion of *tianxia* (all under heaven) embodies a worldwide perspective rooted in Confucian thinking, and the proverbs such as "all men are brothers within the four seas" and "the whole world is one family" also reflects social egalitarianism in Chinese traditional ethics. With the benefit of the hindsight, Biti's contributions will hopefully open up the concept of cosmopolitanism to the kinds of perspectival shift from western countries to China. In bringing

Western cultural trends and theories in China, Biti 's projection of dispossessed cosmopolitanism could, to some extent, inspires Chinese intellectuals to export Chinese culture and literature to the world's cultures and societies.

Notes

1. For instance, Derrida regards Kant's conception of cosmopolitanism as one of the milestones in the construction of the concept. Wang Ning has also emphasized Kant's profound influence upon Marx, Engels, Derrida, Habermas and other theorists' concept of cosmopolitanism. For more details see Derrida Jacques, *On Cosmopolitanism and Forgiveness*, trans Mark Dooley and Michael Hughes (Routledge: London and New York, 2001) 21; Wang Ning. "Cosmopolitanism." *Foreign Literature* 1(2014): 98.

2. Here, Biti uses Rancière' s term. According to Rancière, political dissensus is not a discussion between speaking people who would confront their interests and values. It is a conflict about who speaks and who does not speak, about what has to be heard as the voice of pain and what has to be heard as an argument on justice; while "policing" means imposing a consensus on a political space by suppressing the gap amid it. For Rancière's understanding of the "police" (as against the "political") see Jacques Rancière, *On the Shores of Politics*, trans L. Heron (London: Verso, 1995) 11-20.

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Recovering the Lesbian Theme in *The Children's Hour*

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Abstract Comparing the script of *The Children's Hour* by Lillian Hellman, its historical prototype, and Hellman's later film adaptations of the play, this paper aims to analyze the nuanced treatment of the taboo subject matter in order to revisit the complicated question of the work's attitude toward lesbianism. As critics have long noted, the lesbian theme is seemingly muted to the point that the sexuality of the characters is almost a secondary theme or even an afterthought. This paper argues, however, that the lesbian theme is clearly present in the work and that the various permutations, particularly those of the two film versions, do not marginalize its presence. The very title of the play refers to children's story-telling, after all, and this includes attempts to "normalize" the myths and fables intended for the young generation. Therefore, the mutability of the different versions can be explained as an artistic demonstration of the social dynamics of attempts at marginalizing lesbianism rather than an overt effort of the text itself to force lesbianism into conformity.

Key words *The Children's Hour*; Lillian Hellman; lesbianism

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One of the earliest stage depictions of lesbianism and still perhaps the most familiar, Lillian Hellman's 1934 play *The Children's Hour* has for decades generated critical disagreement as to the work's precise attitude toward sexuality —

and indeed, whether the play is primarily about lesbianism at all. The controversy was never cleared up by Hellman herself, who altered the stage version several times, made various and sometimes conflicting statements about its content, and even willingly assisted in a 1936 film version that deleted the lesbian theme entirely.[1] Yet, the play also concerns the very nature of language and story-telling, which is arguably why the title alludes to the practice of telling and re-telling myths and fables for the edification of children. The argument has also been made that the play can be read as a postcolonial text in which the Other can be taken as both the lesbian as well as the child of multicultural parentage, the latter having been the case for the nineteenth-century incident on which the play was based.[2] However, our purpose is to argue that the play can be understood as a hybridization in which lesbianism is subsumed by the perceived need to force "problem" stories and tales into "proper" conformity for social consumption. In other words, the several versions of the play and movie may have certain variations pertaining to the sexual theme, but all versions can be understood to involve the social practice of story-telling and its implications as a sort of "shell game." Regardless of whether certain characters in the play attempt to suppress lesbianism, and regardless of whether contemporary audiences applaud them for doing so, the ploy does not succeed: lesbianism is always to be found beneath one of the shells in each of the film and theatrical iterations.

The Children's Hour is the story of two female owners of a girls' school, Karen Wright and Martha Dobie, who are falsely accused of being lesbian lovers by aspoiled and maladjusted young female student named Mary Tilson. One day, when Mary runs away from school after receiving some rather harsh punishment, she repeats a story to her grandmother that has originated with Martha's aunt Lily Mortar, another teacher at the school, implying that Martha and Karen are lovers. After hearing the embellished version of the story, Mrs. Tilson withdraws Mary from the school and persuades most if not all of the other parents to do likewise. In an attempt to salvage their business and reputations, Karen and Martha take Mrs. Tilson to court for libel, but lose their civil suit in part because Lily Mortar refuses to testify. Karen, who is portrayed in all versions as being unambiguously heterosexual, breaks off her engagement with the local doctor. Martha, however, admits to her old friend that she indeed possesses homoerotic feelings for her. Martha commits suicide offstage, and either just before or immediately afterward (depending on the version), Mrs. Tilson knocks at the door and says that she has discovered that Mary fabricated the story of the lesbian affair. Also depending on the version, the story ends with varying degrees of ambiguity about Karen's future.

An enormous hit on Broadway, *The Children's Hour* brought the young playwright instant recognition and launched her on a long and distinguished literary career. It is therefore perhaps surprising that Hellman continued to rewrite the play and change certain details. From the 1934 stage original and its various theatrical revivals to its two film adaptations — namely the 1936 film version that drops the lesbian theme and renames the work as *These Three*, and the 1961 screenplay that restores both name and original lesbian theme — one can infer that Hellman's attitude toward the play was nuanced. For example, her removal of lesbian references from the first film version to better reflect 1930s social mores, and especially her emphasis of both Mary's mischievous lying and the civil trial that resulted, would seemingly indicate that the lesbian theme is "largely incidental," as has been proposed (Mantle 33).

Many critics, in fact, have viewed the lesbian theme of the play as being oblique if not somewhat misunderstood. The critic Shuei-may Chang, for example, has argued that the draconian treatment of the adults toward Mary was the actual reason for events to have spiraled out of control, and consequently that the play should be reinterpreted as an observation on "the pursuit of justice and the lack of mercy" (Chang 1). Carol Strongin Tufts believes that Hellman wrote the play to acknowledge lesbianism, but in such a way that the practice is undermined: "gossip can kill," Tufts states as the theme of the play, "but if the victim happens to be a lesbian, it has, after all, been for the best" (Tufts 76). Anne Fleche proposes that lesbianism is indeed present in the play, even though it is bent to conform to the social climate of the times, much as a carpenter's "lesbian rule" is a device that is bent over uneven surfaces in order to provide accurate measurements (Fleche 16). Benjamin Kahan likewise understands lesbianism to be present in the play, although he believes that Hellman has distorted the play's address of sexuality to provide an indirect but nonetheless convenient thesis that lesbians are not born but rather are heterosexuals who are caught up in the situations of the moment (Kahan 177). Somewhat closer to the assumptions upon which we base our own argument, Mary Titus proposes that the "text seeks simultaneously to confirm but condemn public opinion, while the diffusion of desire through the characters and the violence against the one self-admitted lesbian character in the play point to Hellman's contradictory private response to the changing sexual ideology" (Titus 326). And as one would expect, Slavoj Žižek employs heavy theoretical artillery in judging the second filming (the one in which lesbianism is reinstated) as a "'drama of false appearances' [that] is thus brought to its truth: the evil onlooker's 'pleasurably aberrant viewing' externalizes the repressed aspect of the falsely accused subject"

(Žižek 109).

For many past commentators on *The Children's Hour*, presumably, the actual tragedy at the center of the plot is the unfolding of circumstances rather than the inborn sexuality of one of the main characters. Indeed, there is good reason to believe that lesbianism in the play was not deliberately planned as an erotic claptrap, but an artistic expression of the playwright's insight into a deviant-phobic society that may indeed suffer from greater shortcomings than merely being sexually obsessed. To wit, these shortcomings involve a type of normative story-telling in which the Other is forced into conformity in order that an "appropriate" cultural narrative for children's hour may be constructed. But first it is necessary to provide a brief overview of lesbianism and homophobia, and then to trace the evolving process of Hellman's artistic representation of lesbianism from the legal records of the Scottish lawsuit, to her original 1934 play, and further to the two screen versions, in order to unveil the author's intentions of presenting the deformation of the social acceptance of lesbianism.

Heteronormativity and Homophobia

The roots of heteronormativity may be traced to those foundation works in gay and lesbian studies in the 1980s, including the groundbreaking perspective of Michel Foucault, and feminist arguments contributed by Adrienne Rich and anthropologist Gayle Rubin, to name only a few.[3] All of these works share the same basic notion that only when the single sexual standard is replaced by an anthropological understanding of different cultures as unique expressions of human inventiveness, rather than as the inferior or disgusting savage habits, that the pluralistic sexual ethics can be achieved.

Like gender roles and differentiations, female heterosexuality has largely been taken for granted, but, when addressed as an issue to be explained, it has been a very difficult phenomenon to account for. In Foucault's opinion, while genetic heritage provides humans the potential to practice sexuality through a wide range of behaviors and to conceptualize human sexualities in a variety of forms, social environment determines what sexual practices individuals select to express from the genetic repertoire and what sexual practices individuals use to think about themselves as sexual beings.

According to the feminist psychoanalytic explanation of female heterosexuality, as articulated by Nancy Chodorow, the Oedipal crisis arises when a girl discovers the socially inferior status of her first-love object, her mother, as the possession of a powerful father. Consequently, the girl, seeing the father as the only

parent having the power to confer dominant status, attempts to develop a special relationship with him so as to achieve equality with him and other men. Later in adulthood, this special relationship which the girl earlier sought with the father, in aim of attaining equality with men, is transferred to other males for the same purpose, and thus female heterosexuality is formed. Apagogically, a girl's negative Oedipus complex would determine for her a female object-choice. Therefore, in the psychoanalytical theory of female sexuality, a woman's homosexual object-choice is customarily explained as an "enduring, active, and phallic attachment to the mother consequent upon the disappointment of her Oedipal love for the father" (Laurentis 183).

In *The Children's Hour,* Martha Dobie, a self-acknowledged and suicidal lesbian, provides an example of the formation of female homosexual inclination, with her drifting father-absent childhood and her independently struggling late adolescence and young adulthood with Karen Wright. With more tremendous impact than the psychoanalytic significance of Martha's homosexuality formation is the supposed connection between lesbianism and single-sex schools, a public discourse established in the play and in reality with Mary Tilford's knowledge of lesbianism. The play's construction of the girls' school as an unsafe environment for heterosexual women with no apparent evidence would seemingly indicate the potential for lesbianism and convey the implication of its deleterious consequences. But a close attention to the manner in which the plot unfolds would indicate that any such assumption is overly simplistic.

Indeed, the homosexuality presented in *The Children's Hour* appears as a rarely mentioned or depicted taboo, but at the same time, is the very blasting fuse that sets off the conflict. The various other plot occurrences, such as Mary's vicious lies and manipulation, and even class differences and struggles, further obfuscate Hellman's attitude toward homosexuality. But one must never discount the simple facts that Martha indeed admits to homoerotic feelings for another woman, and that Lily Mortar has refused to testify in court, presumably because she truly believes that her niece is a lesbian and neither wishes to perjure herself nor provide damaging truthful testimony. Also pertinent to the analysis is the manner in which Hellman selectively chose details of the original incident on which the play was based. The most prominent modification of the play from the real case is the addition of a confessing and a suicide-committing lesbian, which determines the approach a psychoanalytical one to the homophobic panics of the entire society and the internalized homophobia suffered by the homosexual. Hellman, in her presentation of homosexuality and her representation of the historical case, tries to

maintain a balance between probing into the inner struggle of those involved, and unfolding the homophobic social environment that breeds the calamity.

The concept of homophobia has gained currency, for decades, as a one-word summary of the widespread abhorrence and hatred behind irrational fear against homosexuality. In forms of fear, anxiety, anger, discomfort and aversion, homophobia is not limited to the heterosexual, but also targeting at identity formation of the homosexual affected by heterosexual socialization, the psychological formation termed as Internalized Homophobia, or IH.[4] The notion of IH has become a backbone as well as a tradition of the psychological literature dealing with lesbian, gay, bisexual and transgender (LGBT) experience confronting internalization of pejorative societal homophobic attitudes. In an attempt to manage their own internalized homophobia, sexual deviants, alert and vulnerable to the self-hatred, may engage in self-destructive behaviors like suicide and self-mutilation.

From Court to Stage

As previously mentioned, the story of a boarding-school girl accusing her two headmistresses of having an inordinate mutual affection is not entirely a fictional creation by Hellman, but is rather the author's re-creation of a notorious 1811 Scottish lawsuit, *Miss Woods and Miss Pirie against Dame Helen Gordon*.[5] The lawsuit offered Hellman a safe medium for exploring very personal issues, as she commented that "one thing that has struck me about *The Children's Hour* is that anyone young ordinarily writes autobiographically. Yet I picked on a story that I could treat with complete impersonality" (Gilroy 25). Nonetheless, Hellman's "impersonality" toward the original case is complicated when one considers whether or not she identified with the young teachers.[6]

Another major point of departure was the avowed lesbianism of one of the two women characters, and this is arguably the most important departure from the original trial. As presented in the published prints of the trial, the two teachers consistently maintained that they were heterosexuals and that the story of their lesbian relationship was a pure fabrication. Hellman's attribution of homoerotic feelings to Martha is therefore solely the author's artistic innovation. Thus, one may argue that the actual trial was more about hearsay and vicious gossip, hysterical children and the destructiveness of their exaggerations, and so on, but the fact remains that lesbianism is not only the focus of scandal in the play, but an actual orientation of at least one character.

Another departure from the original court record is the deletion of the judges' obvious confusion about the physical details of actual homosexual relationships.

As Lillian Faderman explains in her 1994 book, the judges were "exposed to evidence that revealed an aspect of female sexuality that was not supposed to have existed, and however they might decide the case, the implications would be distressing" (Faderman 255-7). On the one hand, the absolute physical and moral improbabilities of "the thing" charged against two ladies were identified by the court as favorable testimony for the schoolmistresses, for the judges simply could not conceive of how the two women could literally have performed the acts described. On the other hand, the court could simply not understand how Jane Cumming and the other girls would have been in possession of such detailed sexual knowledge had they not actually witnessed the sexual behavior described in their accusations (Tuhkanen 1005). Thus, if Jane Cumming indeed possessed any accurate knowledge of the practices described, then she must have gotten that knowledge because of her foreign ancestry and upbringing. Because she was of mixed ethnicity, Cumming became a handy scapegoat for the emergence of the specter of lesbianism in the Scottish school for young ladies. At any rate, the court ultimately concluded that the mistresses were not guilty because lesbianism was a thing unheard of in their part of the world. Furthermore, most of the girls were unable to secure places in other private schools (Tuhkanen 1026).

More than a century after the Scottish case, Hellman encountered the story in a 1931 book titled *Bad Companions*. Despite the passage of time, lesbianism was still an explosive topic when she wrote her play in 1934. As Mary Titus explains in some detail in her analysis of the play, a lesbian-phobia emerged in the early part of the twentieth century due to women's successes in a variety of arenas, particularly the financial and sexual, especially the latter. According to Titus,

> As a result of these cultural shifts in the ideology surrounding women's sexuality, Hellman and her contemporaries, particularly other women artists and professionals, experienced powerful social pressure not to make choices that could potentially separate them from the heterosexual path of marriage and childbearing. Frequently this pressure came in the form of accusations of sexual deviance. (Titus 215-16)

What women do together becomes far more threatening to men if women are socially and economically independent, because they can reject marriage and the family as dependent females never could. At any rate, the anxiety about potential female rejection of patriarchal sexual and family patterns, as associated with feminism, was becoming increasingly fierce in the 1930s. Facing social hostility,

many American feminists at the time, on the one hand, admitted the importance of passionate friendships between women, and on the other hand, implied that such expression between women was somehow deviant and needed more explanation than heterosexuality, Titus further elaborates. This paradox unfolds an interesting inverse relationship between the amount of social independence a woman has in a society, and the latitude she is permitted to express affection for another woman. Arguably, this is a partial explanation of why Hellman chose to alter the lesbian theme from the original Scottish court case, and to have the final denouement end in the suicide of the lesbian character.

Moreover, Hellman's other innovations also include the construction of a bipolar opposition between the two women. One of them, Karen, is engaged to the local doctor, himself an aristocratic nephew of Mrs. Tilson and thus a first-cousin-once- removed of Mary's. Always quick to laugh off his young relative's histrionics, Joe Cardin provides not only a firm rationality to the plot but also a strong heterosexual orientation for Karen. In an almost overdetermined manner, Karen repeatedly assures Martha that her relationship with Cardin is solid, is based on true love, and has been postponed solely because of economic exigencies. Martha Dobie's confession and eventual suicide, as well as Karen Wright's voluntary and contented engagement in a heterosexual marriage to the young doctor, suggest that Hellman wished to clarify the sexual orientations of her characters, and furthermore, to leave audiences with a fairly black-and-white portrayal of the two women. And even though the parentage of Mary Tilson may be slightly ambiguous, with Cardin in a passing moment dismissing her antics as representative of "another branch of the family," she is nonetheless a fourteen-year-old who has acquired sexual knowledge the good old-fashioned way — by clandestinely reading adult books. Hellman therefore deletes the speculation of the trial judges that precocious sexual knowledge is due to a "questionable" ethnic heritage and upbringing, and instead relegates this graphic knowledge to Mary's curiosity.

But this is precisely the sort of seemingly minor detail that reinforces the importance of the lesbian theme. Why, after all, would Mary Tilford be curious in the first place? Most people, when asked this question about any teenager, would probably smile and reply that curiosity is an inborn trait among intelligent human beings. However, one may additionally view this change in the original source material as a way of indirectly reinforcing the fact that sexuality is an inborn characteristic — and lesbian sexuality as well. In other words, if Hellman has purposely deleted the Scottish judges' argument that sexual knowledge must arise

from some corrupting influence — be it a foreign ethnic and cultural background, or too many secret sessions with sexual books — then perhaps she has surreptitiously left the text with evidence of a natural world in which some women love each other by dint of their natural propensities. Thus, the possibility of lesbian relationships is clearly stated in the play, even though it comes in through the back door in order not to scandalize audiences who might consider the possibility a bit too intense for easy consumption. If this is so, then perhaps many of us never entirely outgrow or need for a "children's hour" in which certain details are mollified.

From Stage to Screen

The elusory intelligibility of lesbianism in *The Children's Hour* from its stage version to its two screen versions, *These Three* and *The Children's Hour*, forms a traceable clue of Hellman's strategic management of the sensitive topic. In order to be able to move the play onto screen, Hellman made drastic changes in her 1936 screenplay, directed by William Wyler. Most awful among these rearrangements were the substitution of the original lesbian rumors with accusations of an affair between Martha and Karen's fiancé Joe, and the forced renaming of the film owing to the Production Code Administration's fear that the notoriety of *The Children's Hour* had spread. Though obliged to the lesbian theme of her original, Hellman was reportedly satisfied with adapting the screenplay into a heterosexual love triangle with complete compromise, saying that the play's central theme of evil was unaffected by the changes (Albert 170).

With no evident reference to lesbianism in the 1936 version, and with even intentional construction of a heterosexual love triangle in place of a homosexual one, it seemed, at the time of its production, as if everyone participating in *These Three* knew the subject matter of the original play and could not help suggesting a "Martha's Theme."[7] It seems understandable that such visionary audience and critics as Bernard Dick discover that the theme is often heard when the women are together, and further interpret the scene in *These Three* when Martha is watching Joe dozing off as suggesting Martha's intense loneliness, not because she is losing Joe to Karen, but because she is losing Karen to Joe. Therefore, it is reasonable to deduce that Hellman's satisfaction of this screen adaptation roots in its invulnerable manipulation of the lesbian taboo, with "Martha's suppressed love for Karen existing within the subtext of the film; it is something one senses rather than perceives" (Dick 39).

The 1961 film adaptation of *The Children's Hour,* also directed by Wyler, was released under its original title with the lesbian theme restored. For Hellman, the

fidelity of the 1961 film version to her original play would seemingly have been more flattering to her than the bowdlerized *These Three*. However, when comparing the two film adaptations, Hellman expressed her reservations with the second adaptation, commenting that "the first *Children's Hour* was better than the second" (Doudna 197). There may have been many reasons for Hellman's deliberate alienation and negative evaluation for the 1961 movie as the original scriptwriter, with misinterpretation and distortion of her original intention at the top of the list. Despite the intact lesbianism in the 1961 screenplay, the changes made by Wyler actually reinforced the moral perspective of the Production Code Administration, in that one may perceive a subtle but distinct condemnation of lesbianism in this new version.

The first change of the 1961 screenplay from the original stage version is the weakened role of Mary, whose reading of *Mademoiselle de Maupin* is replaced by her reading of only pulp novels. The film depicts Mary as not intelligent, even puzzled by her own accusation of the "unnatural" thing between the two teachers, a rancorous wicked teenage girl with no shrewdness, a spoiled child who will do anything to get out of attending school. Hellman's original attribution of Mary's knowledge of sexuality to forbidden reading rather than to her racial and social inferiorities, provides justifiable reason for the belief that Hellman does not reject the idea of an unacknowledged lesbian desire as the source of Mary's actions. The cramped narrow space in the boarding school is suffused with a tense atmosphere of competition and resentment. In an entirely female community in the girls' boarding school constructed in the original play, full of jealousy and manipulation, Mary's claim of the teachers' lesbian relationship seems to unravel what is already in the air. Hellman's artistic addition of Mrs. Mortar, who feels in competition with Karen Wright for the attention of her niece, Martha, is a deliberate strengthening of the stifling environment. The function of the role of Mrs. Mortar does not end with launching dramatic conflict, but works in concert with Mrs. Tilford, who seems to find the idea of Martha and Karen making love easy to believe. Mrs. Mortar's accusation of Martha's affection for Karen from the original play as being "unnatural, just as unnatural as it can be" (Hellman 21), echoes with Mrs. Tilford's firm conviction of the teachers' lesbian relationship merely deducing from Mary's uncertain description of "funny noises" and "funny things" in "fast, excited" whispers to her grandmother (Hellman 42). There is reason to infer that an unacknowledged but present potential desire is implied in the two old ladies. What's more, the description of the sex-segregated school, with the shifting of bedrooms and the secret circulation of a forbidden copy of *Mademoiselle de*

Maupin, further suggests the "homosexualizing influence" of a "sex-segregated adolescence," during which "the unwholesome fashionable practice of sex-segregated schools brings young people into a homosexual atmosphere" (Dell 309).

Mary's accusation in the original play articulates and thereby actualizes Martha's unacknowledged desire for Karen, a desire that women of the earlier century would have seen as a delightful fascination or a happy refuge from the lovelessness of a sexually dichotomized world, and which is now self-acknowledged as leprous, making Martha feel dirty and ashamed. Martha's unacknowledged desire is her fatal flaw, which brings on the tragedy, and her homophobic sense of shame and guilt, and her consequent unforgiving punishment on herself, provide "justification" for Hellman's arrangement of her death. Understandably, Martha's suicide exhibits the fact that ignorance and prejudice of society sends a strong message leading to conflicting feelings regarding sexual orientation. Unconscious or conscious, people of any sexual orientation internalize the homophobia that surrounds us, resulting in depression, fear, shame, guilt and self-hatred with any self-acknowledged deviant orientation.Martha's internalized homophobia established in a heterosexist environment, at the time of meeting with her self-acknowledged homosexual desire, transforms into a fatal impulse of suicidal bravery.

Martha's internalized homophobia, a complex psychological trauma, is treated with helpful ambiguity in Hellman's original play, with the final appearance of the innocence-saving message brought by Mrs. Tilford. However, it is this artistic arrangement of Hellman to delay a hasty association of Martha's death to a fear of social punishment that the 1961 screen version recomposes. A radical structural re-composition in the third act of the film is achieved with the plot lines changed from the original "Martha's confession — Martha's suicide — Mrs. Tilford's revelation" to "Martha's confession — Mrs. Tilford's revelation — Martha's suicide" in the film. The original sequence in the play provides an imagination space for the audience to speculate Martha's psychological trauma and the reason for her committing suicide. Be it the impulses caused by her internalized homophobia. Be it Martha's fear of the external legal and social punishment. Be it her pricks of conscience revealing the nonreciprocal desire for Karen. Be it Karen's harsh rejection and negation. The doubt increases with the confession by Mrs. Tilford that follows. Moreover, the last lines and stage directions in the original play, with a collection of hopeful images, suggest that, with Martha's death pushing the play to its climax, Mrs. Tilford's appearance makes fresh beginnings possible. Hellman is intentionally inviting the thought-provoking ambiguity about Martha's suicide

motivation.

However, the film adapter's exhausted trial to clarify and define Martha's suicidal psychology is a thankless task for its resolving and demystifying the ambiguity. To confirm the fatally driving force of Martha's internalized sense of homophobia, generated in the homophobic environment and the homophobic culture in general, Wyler promotes a more depressive and pressing atmosphere of the homophobic community, and makes Martha's sense of inferiority and dirtiness outspoken in the film version**.** The suffocative and besieged condition of the two ladies is broken with Martha's suicide and Karen's marching from the crowd of curious onlookers.

The strongly socialized heterosexual Karen in the play, with her decisive refusal to face Martha's confession and her striving attempt of suppressing and stifling the sudden acknowledged desire of Martha by trying to silence Martha forcefully, contributes to Martha's self-loathing, shame and her final suicide. In the play, Martha's confession is forcefully silenced by Karen's crying that "It's a lie. You're telling yourself a lie", in a shaken and uncertain tone (Hellman 79). Karen in the play rids herself of a heroic image by sneaking into the pervasive homophobic atmosphere. One might even suppose that Karen enjoys the suggestive surname "Wright" because it signals her "right" sexual orientation and her "right" choices. Thus, the play is not a play of the two mistress, but a play of Martha, whose individual tragedy is brought by her fatal flaw of an unacknowledged and unaccepted desire.

The various changes in plot, stage arrangements, and even character portrayal in the 1961 film, at first glance, might seem to follow the original intention of Hellman. In fact, most if not all of these changes result in a rather large alteration in the play's theme. For example, the stage locations of the two characters in the final act are altered for the 1961 film: rather than assigning Martha knelling beside Karen, the director arranges a positional balance between Martha and Karen, with each of them occupying one side of the screen. Also, When Martha in the play confesses bitterly and softly in an emotionally self-controlled calmness, Martha in the film experiences a hysterical mania with an emotional meltdown. Karen in the film, rather than horrified and confused, patiently listening to Martha's emotional disclosure with no rude interruption, discloses a strong sense of understanding and compassion for Martha's state, and tries to comfort Martha by convincing her with gentle words and gestures. However, the contrasting opposite positions between the two ladies are highlighted in the play, with Martha proceeding and Karen receding; while, in the film, a sense of harmonious mutual understanding is taking the place.

In the play, the dialogue of the two ladies is concluded by Karen's decisive order of Martha disappearing from her sight. Quitting the scene slowly, carefully and quietly, Martha's adjacent suicide, only a few minutes after her exit, seems predictable for the audience as well as for Karen. Hearing the sound of the shot, fully realizing the death of Martha, Karen does not move until a few seconds after the sound dies out. These few seconds of stillness seem to be Karen's pronounced capital punishment for Martha's crime of improper desire and lead to a freeze-framed distance between Martha and Karen, and the insuperable gap between two worlds. Karen's coldness towards Martha's death is reinforced by her toneless rejection to Mrs. Mortar's request of sending for a doctor. Not crying herself, Karen firmly orders Mrs. Mortar to stop crying, a gesture of vital importance for understanding the relationship Hellman intends to construct between the two ladies. Are they real lovers? The answer is definitely no. Karen's posture is well revealed in her detachment and alienation from Martha, who is trying to seek a consonance, with extravagant hopes, in Karen. It seems that Karen gets her final relief of a heavy load when Martha, the black sheep and the inharmonious factor, is rid of. "We're not going to suffer any more. Martha is dead" (Hellman 84). The reversed legal judgment brought by Mrs. Tilford seems to have opened a new chapter for people trapped in the muddy scandal. The atmosphere is once again cleared and purified, which, after long days of coldness, "seems a little warmer" (Hellman 86).

The film possesses disparate differences from the play in terms of stage direction and demeanor of the characters, the most prominent of these being Martha's manner of suicide and Karen's reaction towards the suicide. In the film, the confessing scene of Martha towards Karen is interrupted, not by Karen's irritation, but by the visit of Mrs. Tilford, bring with her the reversed court judgment and her plea for forgiveness. Different from Karen's active and profound conversation with Mrs. Tilford in the play, the communication between the two surviving victims of the scandal is concise.[8] With Martha still alive at the time of the visit, the role of Karen is weakened in her confrontation with Mrs. Tilford in the film. Many of Karen's lines in the play are cut in the film, maintaining only her brief condemning words at Mrs. Tilford's confession. Due to Martha's postponed suicide in the film, Karen's reaction to Mrs. Tilford's confession is plainly hatred and ungratefulness, without a shred of mutual understanding or comfort as presented in the original play. In the scene of the two teachers receiving the old lady, Martha stands in the foreground facing the camera, with Karen and Mrs. Tilford in the background, which shifts the center of the screen onto Martha and foreshadows Martha's suicide.

An experienced film reviewer would not neglect the unsmooth awkwardness of the shifts in the film. Martha's suicide, postponed in the film by the clarification of her social reputation, is not sufficiently justified. If it is due to her fear of the sudden self-acknowledged desire, the postponed suicide seems too dilatory and weakened in its tragic effect. If the suicide results from her self-resentment and sense of guilt for Karen, it remains discrepant with Karen's tendered reaction to Martha's confession. What is equally reduced in the film is the depiction of the role of Mrs. Tilford, whose vital place at the closure of the play is completely abolished in the film. She is rushing in and out of the scene, functioning only as a messenger of the reversed court decision. Moreover, different from Karen's acceptance of Mrs. Tilford's apology and warm-hearted gesture in the play, Karen's arbitrary order of Mrs. Tilford to leave sounds like the same arbitrary recomposing of the original play by the film director. Mrs. Tilford's final appearance is a meticulous design of Hellman signifying a purified promising future with the exile of the deviant, rather than a tool for a sudden plot turning. It is therefore reasonable to believe that the film adaptation deforms a tragic play into a melodramatic film.

In addition to this, Martha's suicide by shooting herself is replaced by her hanging herself behind the locked bedroom door in the film. At the first glance, this change adds more visual excitement to the screen with the vestiges of the suicide: an overturned chair and dangling feet in silhouette. However, with careful analysis, a deeper comprehension of the change naturally emerges; the silenced death of hanging makes Martha's suicide a gesture of defeat. In a study on the types of execution methods, it is maintained that death by gunshot "may still be the most humane form of capital punishment, and it may be the most dignified — associated, as it is, with military execution" (Head 81). Hanging, on the other hand, has become nearly synonymous with the lynchings of African Americans in the American South, evoking cultural memories of the white Southern oppression, and arguably, relegating Martha to the role of the Other. The stage direction in the original play emphasizes the sound of the shot in that it breaks the dead silence, a catharsis and a release. While the smothering death brought by hanging aggravates the already tense atmosphere. This subtle change can be viewed as keeping with the social mood and expectations of the times. Martha's hanging herself sets a precedent for miserable endings in films addressing homosexuality.[9] If not victims, lesbians were depicted as villains or morally corrupted, or even predators and vampires.[10] The silenced death by hanging, compared with the explosive shooting, rids the deviant of any power of utterance.

According to Hellman's original plan, Martha's suicide, to be emotionally

powerful or tragic, must arise inevitably from her fatal "flaw" with the sudden acknowledged repressed desire and be directly attributed to it. The 1961 film producers were so eager to be faithful to the original that they cleared what they believed to be the obstacle for comprehension of the tragedy, ahead of the tragic moment. Ostensibly, retarding Martha's suicide after Mrs. Tilford's clearing of their crimes seems to be helpful in eliminating possible attribution of Martha's death to her fear of social rumor, while artistically the change ruins the enchantment of irony and ambiguity of the original play, and reduces the credibility of Martha's death. It would be reasonable then to believe that Hellman's veiled complaint of Wyler's "over-respectfulness" to her original, is a tactful criticism of his distortion.

Conclusion

Whether or not the death of Martha is fundamentally altered by Wyler, the fact remains that Martha dies in all film and stage versions. One may thus be tempted to infer that the elimination of the lesbian character (or sexually problematic character, in the case of the 1936 film) is intended to suppress a controversial theme by altering the plot. However, the argument may also be made that the ambivalent lesbianism of *The Children's Hour* is much more than merely catering to the tastes and social mores of the contemporary audience. Simply stated, the demise of Martha is not the end of lesbianism in the story. Brutal and tragic as Martha's end may be, the community has been "restored" in a sense, but in a very elusory way. Martha may be dead, but there is also a fair amount of indirect evidence that other characters in the play have homoerotic feelings, particularly Mrs. Tilson's housekeeper Agatha and Martha's aunt Lily Mortar. Thus, lesbianism has not been eradicated in actuality in the play's universe, but merely in the normalization of the comfortable tale that women should have traditional heterosexual relations with men, and that this tale alone is suitable for consumption by the children. Thus, one may also infer that the norming of the "children's hour story" is the true return to normalcy.

But one again, the mere rewriting of stories to have comfortable endings may not necessarily obviate the qualms that the lesbian plot naturally invokes when individuals are forced into the role of the Other. The reason is that the safely and conveniently exiled sexual "deviant" is never entirely banished from the plot. While this argument may also suggest that Hellman is simply "having her cake and eating it too" — in other words, catering to both the sexually repressive temper of the times while also preserving her liberal and sexually liberated credentials — the fact remains that all versions of the stage production and film simply do nothing to

suppress sexual variation, not for society or even for the children. True, the 1936 film elides lesbianism entirely, while the 1961 film acknowledges lesbianism but attempts to eradicate it, but neither film manages to stifle the eroticism of sexual variations. In fact, as Žižek argues, the 1936 attempt to delete the lesbian them may have inadvertently heightened the "repressed eroticism" of the attraction between Karen and Martha (Žižek 109).

Thus, when Martha Dobie confesses her acknowledged desire and laments her own fatal flaw, Hellman denounces the deviance-phobic society and its destructive power, and expresses in a subtle way her understanding and sympathy towards the exiled deviant. The deviant lesbian and the stifling environment in Hellman's literary creation, are deemed as an extreme type of female independence and patriarchal panic caused by potential deviants. The accused contaminating sexual eccentricity of the mistress triggers panic extermination for its subverting power against the patriarchal ideology on female subordination. Women's growing economic independence and professional competence would be regarded as an achievement at the expense of socially accepted feminine qualities, among which female heterosexuality and subordination rank the most basic.

Hellman, a female playwright in a male-dominated American theatrical arena with her double-edged success, was accountably pushed to the limelight of fame as well as skepticism. By eliminating the lesbian and purifying the heterosexual community through her artistic exile of the lesbian Martha in *The Children's Hour,* Hellman is plausibly declaring her anti-homosexual determination and her own heterosexual orientation. However, with a comprehensive look at the historical vicissitude of the lesbian scandal from court to stage, and further from stage to screen, a more convincing conclusion can be reached. Hellman, by sacrificing the deviant Martha and standing by the "right" Karen, intends to silence the public doubt and censure, and by issuing Martha a strong voice of confession and self-liberation, attempts to condemn the disciplinary institution of heterosexuality. And in doing so, she constructs both a "safe" story to be told to the children during story-hour, but at the same time, a story of human sexuality that merely reassures the protectors of convention without deleting the very subject-matter of their concern.

Notes

1. One can assume that the textual emendations were not solely due to the social controversy of lesbianism in the 1930s when the play was first produced, because Hellman continued to make

alterations four decades later. In fact, a 1972 version of the play is included in the anthology *Forbidden Acts: Pioneering Gay and Lesbian Plays of the Twentieth Century* with the following note from the Little Brownedition from which it was extracted: "For this edition Miss Hellman has made numerous small revisions and emendations in each of the plays: the textsas given here are henceforth to be regarded as definitive" (Hodges 177).

2. In his article "Breeding (and) Reading: Lesbian Knowledge, Eugenic Discipline, and *The Children's Hour*," Tuhkanen argues that the lesbianism of the play should be re-evaluated with greater attention to the "colonial and racial subtext," referring to the East-Indian ancestry and early upbringing of the actual girl upon whom the story was based (Tuhkanen 1003).

3. Relevant works include Foucault's *The History of Sexuality*, Rich's "Compulsory Heterosexuality and Lesbian Existence," and Rubin's "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality."

4. Alan Malyon coined the concept of Internal Homophobia in his article "Psychotherapeutic Implications of Internalized Homophobia in Gay Men."

5. The first published print of the case is the chapter entitled "Closed Doors, or The Great Drumsheugh Case," in *Bad Companions*, recounted by William Roughead (New York: Duffield& Green, 1931, 109-146). A published reprint of the case, *Miss Marianne Woods and Miss JanePirie Against Dame Helen Cumming Gordon*, is a photo-print edition of the National Library of Medicine copy, with manuscript notes by Lord Meadowbank, one of the judges of the case, in themargins (New York: Arno Press, 1975). Lillian Faderman, in *Scotch Verdict* (New York: WilliamMorrow & Co., 1983), frames her account of the trial within an autobiographical narrative, reshapes the court depositions, and modernizes the language of the trial testimony in the interests of readability. The printed edition cited in this paper is the 1994 edition published by Columbia University Press.

6. Hellman told in 1968 that "I have no idea about this story. I suppose because Iknow something about New England I put the play there and the girls were my age. I changed it. It took me two years. I think they started out twenty-six and got to be twenty-eight by the time the play was over. I put the school in a New England town and changed the whole plot really" (Funke 96).

7. Bernard F. Dick coined the phrase to describe the score of These Three, which he believed "lacksthe hopeful, romantic character of the music associated with Karen and Joe," that was typically heard by audiences when Martha appears.

8. Karen says in one version, "It's over for me now, but it will never end for you. She's harmed us both, but she's harmed you more, I guess" (Hellman 85).

9. An example is the death of Sandy Dennis's character in the 1968 film *The Fox*.

10. Examples include the portrayals of brothel madams by Barbara Stanwyck in *Walk on the Wild Side* and by Shelley Winters in *The Balcony*.

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Anxious Masculinity: A Comparative Study of Philip Dick's *Scanner Darkly* and Richard Linklater's Adaptation

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Abstract This article aims to encourage a comparative approach to studying literature and film focusing on the decontextualizing, as well as recontexualizing of masculinity. It emphasizes on gender anxieties represented in male characters of Philip Dick's *A Scanner Darkly* (1977) and Richard Linklater's adaptation (2006). Within a comparative framework, it draws on the sociocultural and political similarities men encounter in the time of novel's publication and its adaptation. Although the novel has many themes, Dick's depiction of men and his critique of traditional masculinity motivate Richard Linklater to adapt the novel almost thirty years later (2006). Interestingly, this crisis is traveling from one medium, literature, to another, movie. What Dick reveals about masculinity in novel has been concealed for three decades in Hollywood. In the end, it is concluded that, the sociocultural similarities in the setting are the cause of this adaptation and Linklater's alterations.

Keywords Masculinity; Identity; Philip Dick's *A Scanner Darkly*; Linklater's adaptation; Postwar America

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Introduction: Masculinity in Crisis

> Paltry people who will not know the dreadful war we've gone through, and the losses we took, unless in some footnote in a minor history book they catch a notion. . . . There should be a monument somewhere, . . . listing those who died in this. And, worse, those who didn't die. Who have to live on, past death. . . . The saddest of all.
>
> — Philip K. Dick, *A Scanner Darkly* (268)

Gender researchers introduced the ideology of traditional masculinity in seven areas: 1) homophobia, 2) autonomy, 3) escaping femininity, 4) violence, 5) limiting emotion, 6) achievement 7) non-relational attitudes toward sex (Levant and Fischer, 1998; Levant et al. 1992; Wetherell and Edley, 2014; Levant and Richmond, 2007; Shepard et al. 2011). This article tries to trace the distortion of these seven ideological values and hegemonic masculinity in Dick's *Scanner Darkly* and Linklater's adaptation. The ideological hyper-masculinity, embodied in war hero, finds its crisis in postwar American literature and movies. In *Stiffed: Betrayal of the Modern Man* (2011), Susan Faludi depicts the crisis in masculinity that afflicts contemporary American society. In post war culture, the repetition of "brand-new" looks like an elevation in the definition of masculinity. Yet, it represents the enforced postwar domesticity. Two types of anxiety surround the image of masculinity: the damaged soldier and homosocial man.

The damaged soldier transports the aggression and violence of war into peacetime world and the homosocial man cannot breakaway with the relationships he forged between his fellow worriers. This relationship is threating the heterosexual normative of domesticity and masculinity. Vietnam War (1954-1975) serves as the background for the emasculated men in Dick's postmodern novel, *Scanner Darkly* (1977). Almost thirty years later, Linklater adapts (2006) the novel in a similar social background of Iraq War (2003-2011). Though the war is officially ended in 2011, in 2006 a referendum on war shows great tendency to end or reduce American military involvement in Iraq. The literal war in the social background of novel movie is metamorphosed into war on drugs. The science-fictive aura of the novel and its adaptation is the very proof of the anxiety since both artists recontextualized their postwar setting. Man is deprived of his manhood in the 1970s (the time of novels' publication), and in early 21st century (Linklater's

adaptation). Interestingly, both novel and film put emphasis on the continuation of this anxiety in their dystopian future.

Since Dick and Linklater's male heroes are the object of violence rather than practicing it, this article focuses on the image of "homosocial man" rather than "the damaged soldier." The term "homosocial" is introduced by literary critic Eve Sedgwick in *Between Men: English Literature And Male Homosocial Desire* (1985). The term is obviously coined by its analogy with "homosexual." It means social bonds between people of the same sex. This male bonding is shaped in homophobic societies, where hatred and fear of homosexuality is dominant. In this case, the *desire* is silenced and the continuum between homosexual and homosocial is either invisible or drastically disrupted (Sedgwick 1-2). The anxiety and fluidity of gender roles and sexuality is embedded in this continuum. For Steven Cohan, the writer of *Masked Men: Masculinity and The Movies in the Fifties* (1997), the anxiety is mirrored in challenging the domestic and economic structures of capitalist America (42-44). He claims that "hegemonic masculinity" is introduced to postwar American literature and culture where the figure of "breadwinner" is the central point. Any other definition of masculinity is regulated according to this image in ahierarchal order. This paper argues that the anxieties concerning civil, economic, and social organization are arranged around the term masculinity. It traces the definition of new masculinity in *Scanner Darkly*, novel and film, where men are domesticized by social and economic structure. The plot of drug-culture novel/film revolves around psychedelic substance D that is a means to domesticize the deviants of the society. The "brand-new" masculinity is the continuation of William Whyte's *Organization Man*, one of the most popular nonfictions in American 1950s. The 1950s is the time that America was struggling to cement its super-power stature. In postwar era, the definition of *new* masculinity is introduced: men are evaluated in terms of financial successes that can be read as Levant's achievement. At the same time, hegemonic masculinity, demasculinizes men by depriving them of adventure and heroic actions of wartime. This article aims to fill the gap of recontextualization of masculinity defined by two artists in two different eras: Dick as the novelist in late 20th century and Linklater as the director in early 21st century. It aims to find the importance of similarities and differences in two versions of *Scanner Darkly*. In the end, what is revealed or concealed by this comparison is the significance of this paper. The literal war, be it Vietnam or Iraq War, is concealed. The anxieties are revealed in a decontextualized setting: a fictive paranoiac world where war against drugs is doomed to failure. This failure is mirrored in the failure in understanding and demarcating masculinity. Though this

paper emphasizes on anxieties that men face in defining themselves, it can refer to the anxiety of a nation experiencing the constant state of war after three decades. Two artists, Dick in cold war era of Vietnam War and Linklater in post 9/11 era of Iraq War depict not only the anxiety of their male heroes but also the anxiety of their nation.

The Emasculated Identity: Socio-Historical Perspective of Dick and Linklater's *Scanner Darkly*

Unlike the scientific texts, literary texts "do not integrate prefabricated textual elements without alterations, but rather reshape them and supply them with new meanings" (Plett 9). Thus, interpreting "masculinity" in *Scanner Darkly* is more a matter of understanding the text as interrelated sociocultural links rather than straightforward references. The anxiety and crisis can be seen even in the title: "Scanner Darkly" where masculine identity is darkly scanned. *A Scanner Darkly* (1977, dystopian science fiction) is Philip K Dick's quasi-autobiographical novel depicting the 1960s drug subculture. The definition of masculinity in novel/ adaptation is three-dimensional. As for being science fiction, it lives between the scientific medicalization of male body and the fictive paranoia of control. This dialogic interrelationship of science and fiction is well played in the novel. Furthermore, *Scanner Darkly* is an autobiographical mingling of personal definition of factual masculinity and the fictitious quality of ideal masculinity. It is not simply the multiplication of the text since the author changes history to fiction; it is also the multiplication of the postwar context. The narration of self-referential hallucination, drug abuse, digital camouflage clothing, and technological snoop drowns readers in anxiety and crisis.

Male characters oscillate between their real self and their phantasmagoria. They are emotional creatures with no achievement. Such oscillation represents Plett's "perennial interplay between identity and difference" (17). The novel's autobiographical text, writer, characters, and readers experience the phantasmagoric definition of male identity in different degrees. Among the introduced seven areas of masculinity, autonomy, violence, limiting emotion, and achievement are best represented in paranoiac visions in the novel and its adaptation. Male characters are unable to create an autonomous masculine identity because they are homo-social, unable to limit their emotions and hence act femininely.

A brief summery casts light on different dimensions of problematic masculine identity in *Scanner Darkly*. The informant narc protagonist, coded as Fred, becomes addicted to psychedelic Substance D. He has to be addicted to Substance

D so that nobody suspects him. Fred loses his sense of self and his identity when he plays back the camera surveillance of Bob Arctor (his real name). As an undercover narc, Fred/ Bob Arctor, like all police agents, must wear Scramble Suit to camouflage his features. Scramble Suit challenges his gender identity as a man. His gender constantly changes in every second. Donna, Arctor's beloved and a drug dealer, turns out to be another narc. Fred/ Bob Arctor's identity is evaporated to the extent that he cannot even remember his own male name when he goes to rehab clinic; that is why he is later called Bruce (i.e.: Fred/ Bob Arctor/ Bruce). Because of the drug abuse, and Fred/ Arctor/ Bruce's increasing paranoia, the parameters of "reality" and "masculine identity" in the novel and film fluctuate. As a result, the readers are unsure of believable facts and unbelievable delusions. Actually, reality exists by *mutual approval*. With a few more participants, any illusion becomes less unreal. Even drug delusion is another dimension of reality and another definition of self and masculine identity (Kucukalic 175-6).

In *Hitchcock, Homophobia, and the Political Construction of Gender* (1996), Corber claims that the generalized crisis of identity is the byproduct of postwar politics. The interrelation between gender norms and cold war (1947-1991) brings homosexuals, women, and communists under the umbrella term of Other who deviate from male normativeness. Heterosexuality is closely linked to capitalist ideology. Ehrenreich's *The Hearts of Men: American Dreams* (2011) investigates homophobia, fear of homosexuality, in terms of capitalist ideals. The social or economic failure of men denounces them as Other or "irresponsible" contrasting the ideal definition of masculinity: the heterosexual conformist. She draws an ingenious equation: "I am a failure = I am castrated = I am not a man = I am a woman = I am a homosexual" (25). That is how Levant's criteria for masculinity norms, homophobia, escaping femininity, violence, and limiting emotion, are closely linked. Furthermore, the postmodern atmosphere of the novel/ movie augments male identity crisis. Thomas Byers finds strong links between homophobia and pomophobia, fear of postmodernism (5-33). For him, postmodernism equals "Kissing Our Selves Goodbye" (6) since the orientation of gender, sexuality, history, memory, and knowledge is skewed. As identity is tightly linked to these orientations, the *impression* of masculine identity is totally changed. Identity crisis may approach the verge of absurdity when every image of identity is marginalized and even annihilated by institutions. When the anxieties and fears of MacDonald, feminism and gay fandom meet, "pomophobia" is shaped. As for the Hollywood adaptation of the novel, we can draw on Tasker's interconnection between postmodernism and Hollywood male hero. She declares

that postmodernity indications significant shifts in the definition, understanding and availability of masculine identity. Shifts in the representation of Hollywood's male hero mirror his anxieties about masculine authority and identity (242-243).

In "Terminating the Postmodern: Masculinity and Pomophobia," Thomas Byers, meticulously studies the destabilization of the superstructure reflected in the Hollywood representation of male hero. He well justifies that economic crisis not only re-/ *dis*places but also *mis*places "material anxieties into hatred of and violence against the marginalized" (5). He claims that labels like homophobia and anti-feminism push different sexual and gender orientation to the margin. Such crisis existed in the time of Dick's *Scanner Darkly* (1977) taking place in post-Vietnam War era as well as its film version (Dir. Linklater, 2006) adapted in post-9/11 period of Iraq War. Bearing in mind Faludi's definition of masculine anxiety, one can see the image of the damaged soldier in *Scanner Darkly*. For her, the crisis is located in the failure of fatherhood in the postwar American society. The veteran of war cannot follow his path to virility in the safe family life. Both Dick and Linklater highlight this fact since they emphasize how Bob leaves his family to become the undercover agent, Fred. Thus, we can see how Levant's violence and autonomy are related: through violence, the male hero tries to assert his autonomy.

For Byers, economic crisis explodes into violence against the margin. That is how Levant's violence is linked to economic achievement. Both novel and its adaptation depict examples of violence against the marginalized. Both the novel and the movie start with the violence of police system against the suspects. The suspects are the deviants by every definition. They are poor and addicted; they are mentally unstable; their being straight is questioned and they are both undercover agents and minor drug dealers. Thus, both the police system and drug mafia marginalizes them. Even the marginalized drug addicts are asserting their masculinity by violence against their friends. Now Levant's violence is associated with homophobia and escaping femininity. Their rehab clinic is the best site of personal, public, and institutionalized violence against the marginalized members of the society. However, the institutionalized violence of the rehab clinic is somehow silenced in the adaptation. While for Dick the violence is both institutional and personal, Linklater prefers to depict violence in private scale. It is perhaps because Hollywood, this gigantic corporation, frowns at institutional critique.

Many works like *Postmodernism* (Jameson 279-96), "Nostalgia for the Present" (Jameson), "After Armageddon: Character Systems in *Dr. Bloodmoney*" (Mullen et al.), and Bukatman (48-55, 93-99) praise Dick for fitting and literally predicting Fredric Jameson's definition of capitalism. On the other hand, Andrew

Hoberek undermines those ideas and finds Dick not as a theorist but as a vehicle to deliver anxieties. All those seemingly contradictory ideas lead us to one place: the masculinity crisis in postwar period. Instead of labeling Dick as "fictional theorist of capitalism," Hoberek introduces his works as the "experiential and ideological matrix through which Dick's model of capitalist/ postmodern culture [is practiced]" (375). One decade after the World War II, we witness the rise of a new form of multinational capitalism, which shifts production to consumption-based industry (Hoberek 375). This shift is definitely challenging gender roles and causing masculine anxiety. The analogy between masculinity — production and femininity — consumption has been drawn by many critics (Cohan 52). The shift from masculine production to feminine consumption defines a new white-collar, working-class: one that has to sell his mental labor, one who will be subject to downsizing without the protection of unions, and one who is deprived of decision-making in the hierarchal corporation (Hoberek 375-76). The identity, social and organizational value of every man is embedded in his domesticity and consumption. That is how Levant's escaping femininity, and limiting emotion are challenged. The man of war and adventure, the hero, is emasculated and domesticized. Shifts from the heroic production-oriented to emasculated consumption-based industry are not only studied by Fredric Jamesonian definition of capitalism in Byers (5-33) and Hoberek (374-404). Even Dargis's film review of *Scanner Darkly* focusses on consumption and domestication as vogue (10).

Capitalist definition of masculinity, problematic and even emasculated, is not only favoring consumption-based industry but also applying consumption-*craze* strategy. The crisis in masculinity is embedded in the growth of contraceptive technology in one hand and the explosive expansion of pornography on the other (Levant's non-relational attitudes toward sex). Journalist Ann Marlowe believes that the mainstream pornography is a desperate need to assert masculinity since it "becomes less and less essential to reproduction, we brandish it even more defiantly" (qtd. in Albury 128). One side of capitalism is the homogenization of masculine identity: white, virile, muscular, and sexy. Woman's body is considered as consumer's commodity but men's consumer-oriented visibility is a new subject. Not only women but also men are objectified and hence feminized. The new definition of masculinity in the time of novel's publication and adaptation (Tasker 73, Edwards 2) represents institutionalized control over masculine body. This control is mostly embodied in masculine sexuality. For Michel Foucault, "control" and "institutionalization" is not always seen in suppression, but through great visibility (*History of Sexuality,* 1990). The maximal visibility of male body

indicates a type of sexualized masculinity that silences any resistance or opposition to the norm. For Beynon, visible male body does not indicate the decline of patriarchal ideology in the objectification of women; it is the very cause of anxiety (77-79). The hegemonic masculinity that puts breadwinner at the center is declined and hence anxiety is born. Being unsure about their masculinity, men are abused by different drugs in *Scanner Darkly*. Drugs are born for correction, medicalization and control: drugs to alleviate by hallucination, stronger drugs to reduce that hallucinations, and the strongest Substance D to terminate the hallucinations and pains by annihilating the user. In Dick and Linklater's paranoiac world, many men are unsure about their identities while they are on duty because they have to wear scramble suit. "This man . . . once within the Scramble Suit, cannot be identified by voice, or by even technological voiceprint, or by appearance. He looks, does he not, like a vague blur and nothing more?. . . In his scramble suit, Fred, who was also Robert Arctor, groaned and thought: 'This is terrible'" (22-23). The same words are exactly found in the first half of the adaptation. In *Scanner Darkly*, a junkie poses as a narc and the narc fakes a junkie where nobody knows who is a junkie and who is a narc while he tries to evade them both.

The Emasculating Cybernetic: Dick and Linklater's Science Fictive World

The post-1960 era marks the advent of computer science and programming. With the invention of the first microprocessor, world's first personal computer is welcomed by market. The link between Dick's paranoiac fascination with technology in late 1970s and Linkater's adaptation in early 2000s is traced in the nostalgic manifestation of heroic masculinity that is threatened by cybernetics. In other words, Levant's autonomy and sense of achievement are challenged by cybernetics. The late 1970s is one step after the mass production of personal computers and one step before the popularity of WWW. The popularity of science fiction novels and movies in the end of cold war (1970-1990) and post-cold war era, mirrors the continual struggle to create a kind of space for heroic masculinity since the technocratic and bureaucratic structures ruins the possibility of individualism and autonomy. For King and Krzywinska "good" guys are opposing "bad" bureaucracy which is a part of the "network of potentially sinister state forces, the favorite demons of the contemporary frontier tradition" (25- 85). In "Endopsychic Allegories," Laurence Rickels links technophobia, paranoia and identity crisis in Dick's *Time Out of Joint* and *Valis* trilogy. That is how postmodern fluidity of identity is closely associated with masculine identity crisis and emasculation. In "How to Build a World That Doesn't Fall Apart Two Days

Later," Dick is criticizing hegemonic masculinity with his ironic conclusion: "I will reveal a secret to you: I like to build universes that *do* fall apart. . . two days later" (262). However, he is obsessed with finding the answer to: "What is real?" He finds himself under the emasculating bombardment of "pseudorealities manufactured by very sophisticated people using very sophisticated electronic mechanisms" (ibid). There is no objection to the sophisticated technologies. The outcome looks problematic and even apocalyptic. Masculine sense of identity and integrity is evaporated. Dick reveals that "I do not distrust their motives; I distrust their power" (ibid.). Later in 1980s, critics claim that the supremacy of "built" bodies in action star reverberates another phase of masculine crisis (Tasker [1993], Edwards [1996] and MacKinnon [1997]). Any other male body construction, (i.e. not-built), is culturally stigmatized and marginalized. Marginalized masculinity is interpreted as homosexual, feminine and emotional (i.e. Levant's homophobia, escaping femininity, limiting emotion). Discussing Hollywood heroes and villains of the 1990s, Byers (1995) introduces many affinities between anxious masculinity and Pomophobia (postmodern phobia). In the 1990s, twenty years after *Scanner Darkly*, Stuart Moulthrop repeats Dick's paranoiac vision when he discusses the influence of postmodern culture on media and the controlling power that cannibalizes identity. The title of the article, "You Say You Want a Revolution?" is as audacious as the conclusion: "The question remains: which heads do the changing, and which get the change?" (par. 53). It is not coincidental that Manohla Dargis entitles the *New York Times* film review of *Scanner Darkly* as "Undercover and Flying High on a Paranoid *Head* Trip" (emphasis is mine).

It takes almost thirty years that Dick's male hero can enter Hollywood. Hegemonic masculinity finds its way in the built male body of the stars in 1980s like that of John Rambo. Later in the 1990s, the fluid mercury body of T-1000, the villain of *Terminator*, adds more to this masculine anxiety. In the 2000s, Hollywood heroes are allowed to display their anxiety. That is where Linklater enters the stage and adapts *Scanner Darkly*. Still, such a fluid definition of masculinity for hero is not customary since Linklater's *Scanner Darkly* is set in science fictive universe. Dick's literary text of the 1970s can permit the emasculation of the hero only in cyber-culture. Though emasculated heroes are present in American literature of the 2000s, Hollywood accepts this emasculation of American man only in an imaginary time.

Scrambled Masculinity: Reading *A Scanner Darkly*

> Any given man sees only a tiny portion of the total truth,... he deliberately deceives himself about that little precious fragment ... A portion of him turns against him and acts like another person, defeating him from inside. A man inside a man. Which is no man at all!
> — Philip K. Dick, *A Scanner Darkly* (novel and adaptation)

The watching eye of the scanner and the fluidity of identity in Scramble Suit are the causes of crisis for Fred/ Bob and all male characters who wear the suit. Carrigan, Connell, and Lee's (1985) definition of hegemonic male is very helpful to interpret Fred/ Bob's character. For them, masculinity is a plural term because different kinds of masculinities are created in relation to, and through struggles with, each other (Wetherell and Edley 356). In this part, we examine the rivalry between the privileged form of masculine identity (i.e. Levant's hegemonic masculinity) and hero's redefinition of masculinity. It is understood that despite their struggle, the heroes (novel/ movie) fail to define their own version of masculinity: "A man inside a man. Which is no man at all!" (Scanner 133). Whenever Fred/ Bob/ Bruce tries to prove his autonomy, to escape femininity and emotion, or to actively participate as hegemonic male, he fails. Different instances in the novel/movie show that he hates to be the ordinary man, Mr. Average, or what Whyte calls *Organization Man*.

From the very beginning, Fred/ Bob is introduced as: "A vague blur and nothing more" (*Scanner* 22; Linklater's adaptation). This lack of autonomy and identity is what "Fred, who was also Robert Arctor, groaned and thought: 'This is terrible'" (ibid.). The most important female character in the novel/ movie is Donna, "Bob's chick" (27). Bob's girlfriend is introduced to the reader by Barris who claims that he can "lay her for ninety-eight cents" (27) despite her frigidity. Bob embarrassedly replies: "I don't want to lay her. I just want to buy from her." (ibid.) While projecting their own frigidity on Donna, male characters are all fanaticizing to be with her. Expectedly, none of them are able to build any relationship with women be it Donna or anybody else. Only Bob meets a prostitute to prove his masculinity.

Bob's meeting with the prostitute, Connie, is an assertion of his failed masculinity. Though in his male gang, he is the only one who picks the girl, instead of Connie, Bob is the object of her gaze. Connie is baffled by Bob's homo-social

lifestyle. Their short conversation bears witness: "'You're queer?' 'I try not to be. That's why you're here tonight'" (165). Connie continues, "If you're a latent gay you probably want me to take the initiative. Lie down and I'll do you" (ibid). He fails to answer the fundamental question: "'Are you putting up a pretty good battle against it [being gay]?'" (ibid.). Instead, he sympathizes with Connie who is a drug addict and has nothing to sell but her body. For him, every junkie is a recording machine, unable to take the initiative. Substance D is an emasculating drug. That is why he is brooding over male's integrity when he claims: "Every junkie . . . is a recording [machine]" (166). His relationship with Donna is a failure since he does not have the courage to take the initiative. Numerous examples in the course of the novel show how Bob and his male friends fail to have women despite their sexual availability. One can refer to the girl in "short plastic jacket and stretch pants" (9), the pretty girl "wearing an extremely short blue cotton skirt" in NEW-PATH (49), "the short girl with the huge breasts" (96), and the ethereal girl, "atmospheric spirit" (269). Linklater is graphically depicting the scene with the prostitute while Fred/ Bob's inability to take the initiative with other women is totally absent in his adaptation. Instead of Bob's sexual impotency, Linklater depicts Donna's superiority in terms of autonomy and achievement. Interestingly, Linklater's Donna turns out to be Fred's boss in the police department. Thus, her sense of achievement is signified. She drives Bob to the hospital and fully sympathizes with him after understanding the result of psychology testing lab. The result shows that Fred, the undercover police agent, is addicted to Substance D. Donna is strong enough to create a balance between her conflicting identities as police and drug dealer (autonomy and integrity). In the novel/ movie, Bob's identity is lost to Fred. Both Linklater and Dick's Bobs are equally weak. Yet, unlike Dick, he does not reveal men's impotency directly. Thus, his Donna is stronger. This alteration can be traced in the popularity of feminist movements in 2000s in America. In the 1970s, only one decade is passed after Betty Friedan's commencement of Second Wave feminism. Her *Feminine Mystique* (1963) delivers audacious critique of Freudian psychology. In the fifth chapter, "Sexual Solipsism of Sigmund Freud," she challenges the eligibility of "penis envy" though Freud was popular and valid in her time. In the post-9/11 era, the position of women is drastically changed in America. Third Wave feminism has been initiated in 1990s and women have served as soldiers in Iraq War.

Hegemonic masculinity treats women, as sex objects who must be pursued as conquests and if a man is unable to do so, his manhood is challenged (Altmaier and Hansen 380). For Dick and Linklater, the strength of Donna's character is

embedded in her unattainability. She has rejected every man in Barris' drug gang. Not just that she is virgin but also she does not allow any man to drive her car. Bob is the only man she cares for. Yet, he is incapable of conquering her. The virginity of a female drug dealer lacks verisimilitude for 21st century audience. Thus, Linklater emphasizes Donna's obsession with her car to signify her sexual unavailability: "nobody else can drive my car! . . . no man especially!" (Dick, 109; adaptation). Bob's impotency is portrayed in many scenes. When he lies near the sleeping prostitute, her figure is metamorphosed to Donna's body though he is not hallucinating (ch. 10). The chapter ends with Fred's dialogue with another undercover agent: "'Saw some kinky sex?' a scramble suit asked. 'You'll get used to this job.' 'I never will get used to this job.'" His embarrassment about sex directly revels Levant's non-relational attitudes toward sex. Interestingly, the movie replaces this bedroom setting with another scene that has more science fictive flavor. Fred sits before whirling holo-playbacks and watches the bedroom scene. Suddenly, he feels that the prostitute is Donna. The moment that he tries to touch her, Donna's figure is changed to Connie again. In the novel, this scene is followed by an epiphanic moment when Bob picks the provocative *Picture Book of Sexual Love*. Instead of arousal, he delivers the most philosophic speech of the novel: "Any given man sees only a tiny portion of the total truth, and very often, . . . he deliberately deceives himself about that little precious fragment as well. A portion of him turns against him and acts like another person, defeating him from inside. A man inside a man. Which is no man at all" (Scanner 133). Linklater changes the scene into a concluding voiceover when Fred is going to be committed to the rehab clinic.

Confined in their blurry Scramble Suit, characters are tangled in a world where they can only "see darkly" because they are unable to break through the hegemonies of life. For both Dick and Linklater, Scramble Suit is a "super-thin shroud-like membrane large enough to fit around an average human" (14). "Seeing darkly" is a key phrase that is connected to manhood. Because of the fluctuating nature of Scramble Suit, Fred/ Bob/ Bruce — the ever-present character of the novel (and film) — turns to an enigma. Dick and Linklater call the wearer of the Scramble Suit "Everyman in every combination" and therefore "any description, of him — or her — was meaningless" (23, adaptation). Scramble Suit keeps the reader and characters in a threatening suspense: nobody is recognizable; everybody can be anybody; everybody informs on everybody but nobody knows who is who. The cyber world authorized a paranoid situation. The cyber-creation of scramble identities is ironically echoing the drug-created identities that lack autonomy. These

identities are fluid and ungraspable.

Bob's identity is revealed to him and to the readers not through a set of consistent or coherent actions and reactions but through interruptions. Nothing has consistency or authenticity but the "interruption" and the "inverted space" that he is "infinitely pulled through" (Ford 66). He is deprived of identity by being domestisized in a family and finalized as an organization man. William Whyte's *The Organization Man* (1956) is groundbreaking in the mid 1950s. It is equally influential in the 1980s since he is re-invited to Richard Heffner's *Open Mind* interview show. Twenty-six years after his first appearance, William Whyte still needs to defend and redefine "Organization Man." Stretched between the definition of Organization Man of the 50s and the 80s, *Scanner Darkly*'s hero happens in the late 1970s. Whyte describes "Organization Men" not simply as "clerks" or even "top managers," but the "middle class" people who are "the mind and soul of our great self-perpetuating institutions" leaving home, spiritually and physically to "take the vows of organization life" (3). Bob Arctor does not want to be the American "Everyman" cliché. He struggles to shape an identity in another formless from of life. The "pain" in his domesticity "cleared away the cobwebs [that] he hated his wife [and] his whole house"; his "life" had "no adventure" (ch. 4; adaptation). That is how Bob deviates from the norms of patriarchy dictating every father to be the provider of a *safe* home. He tries to redefine masculinity in adventure and opposing "bad" bureaucracy but he loses his identity in physical and mental levels. In the end, when he returns to the supposedly normal pace of life, he loses his power of articulation. He is now the mentally dysfunctional Bruce who is nothing but an echo (273). He gives away Bob — etymologically "bright" and "glory" — to gain Fred or "ruler"; but he ends up in Bruce, a Norman name, totally alienated from his two previous Germanic origins. Both Dick and Linklater build their hero on the same structure: the man who tried but failed.

Scanner Darkly, with its struggling hero of fluid identity, is a good choice for adaptation. Bob is not the first nor will he be the last Hollywood male hero who embodies "anxieties about masculine identity and authority" (Tasker 243). From the beginning of the narratives, novel / film, the theme of fabrication of reality and lack of autonomy is ever-present. It is depicted in the scene of collecting imaginary aphids that are pestering the defenseless nude body of Jerry. *Scanner Darkly* (novel/ movie) threatens hegemonic masculinity by such objectification of male body. Expectedly, Bob's body that *appears* masculine and clear in outline shows many subversions of the identity in masculine body image. By representing Bob — the used-to-be family man — in a male gang, Dick/ Linklater challenges

the authenticity of "straightness." They highlight the phoniness of "objective" reality and its social supporting systems that sets straightness as norm. His last name, Arctor, is signifying the artificial nature of his identity reminding the audile of acting: Bob Actor. Bob projects his lack of masculine autonomy on every part of the narrative. Substance D is not natural but a synthetic drug. Fakeness is everywhere: nothing is immune from this contagious fake reproduction. Identity is constantly counterfeited by Donna, Barris, Fred / Bob / Bruce, Spade Weeks (a drug dealer and inhabitant of New Path) and Hank. Everybody shapes a new identity to hide his previous forged identity. Even tapes, cocaine, flowers, aphids, Jim Barris' sandwich, and dog excrement can be plastic, sham, and unreal. Needless to mention that a mere physical existence and vegetable-like state of Bruce, who used to be Fred/ Bob, is more tragic than physical death.

Linklater tries to re-create Dick's scrambled masculinity visually. *Scanner Darkly*'s "unbounded" visual structure produces a movie that is neither a digital film nor an animated cartoon. In *New York Times*, Dargis praises Linklater's animation technique called rotoscoping. Rotoscoping means that motions and live-action images, previously traced by ink and paint, are now sketched by software (10). The result is the fluidity of bodies "floating above the background visuals. . . . [They] appear almost liquid, as if the characters had been recently poured and had yet to harden into final shape" (ibid.). Hence, Linklater adapts Dick's Scramble Suit in every part of his narration. The unreality of animation and the reality of digital filming, the liquid, yet harden final shape represent the "cognitive dissonance and alternative realities, though both the vocal and gestural performances by [actors]" prove the film more of live action than animated cartoon (ibid.). This tension in the identity of male heroes is cracking through Dick's story, Linklater's adaptation, and even the nature of technological improvement in rotoscoping. Audiences are always aware of watching a film but when a film is turned to animation, it augments the alienation effect. Linklater's "curvilinear" narrative structure tries to capture the spirit of Dick's *Scanner Darkly* (1977).

The lack of solid identity and autonomy in Scramble Suit is traced in Dick's condemnation of MacDonald and Coca Cola. For Dick, they equally force the male hero to abandon his identity. Dick's harsh criticism is silenced since Linklater is aware of and recognizes Apter's "dominance of superstates." Instead, Linklater augments Dick's emphasis on the "militarization of information and intelligence" symbolized by the fascist police system (Apter, 365). Everybody spies and informs on everybody. Police is not just recording what everybody has done, it forces everybody to confess what s/he has not done and commit what s/he does

not mean to do. Police military power goes beyond physical "border patrol." The metaphysical power is not only in "information and intelligence" but also in the distribution and manufacture of psychedelic drug, Substance D. Junkies take the drug because they are simply addicted and narcs must take the drug to keep their undercover identity, to be assimilated to the drug culture and hence to become better informers. "Better" is synonymous with "more dependent" rather than "more reliable." With the dominance of Substance D and its systematic hallucination, "everything *is* everything else"; the drug, the junkie, the narc, the head police, the undercover informer, and the junkie informer are all the same. The narc has to betray his fellow junkie friend to keep his position as a police and the junkie extradites his narc and junkie friend to keep away from prison. And yet, every information is delivered with the anguish of imprisonment. Thus, Linklater and Dick's heroes are not only losing their autonomy, but also they become the object of violence. Needless to mention that hypermasculinity necessitates men to become the subject of violence and they are feminized if they endure violence.

Conclusion: Masculinity Scanned Darkly

This article has tried to trace Levant's portrayal of traditional masculinity in Dick and Linklater's *Scanner Darkly*. They are exemplified in seven areas: 1) homophobia, 2) autonomy, 3) escaping femininity, 4) violence, 5) limiting emotion, 6) achievement, and 7) non-relational attitudes toward sex. In the 20th century (Dick's novel) and 21st century (Linklater's adaptation), "self" is shaped by and is shaping the notions of "reality." That is why reality turns experimental. Alternative version(s) of reality portrays different kinds of masculinity, including unhealthy mental states or doped-up men. Bob Arctor, like many heroes of postmodern literature and 21st centy Hollywood movies, attempts to create a private or collective version of reality while ironically his identity turns out to be doped-up or scrambled. The pomophobia, for whoever doomed to live in postmodernist hell, means the lack of "core-self" or "an individual soul" (Pfeil 34). That core is identity in general, and the solidity of masculinity in patriarchal culture. The protagonist of *Scanner Darkly* is perplexed by his triple identity: Fred/Bob/ Bruce. Even his masculinity is under question by quitting his wife and living with male friends.

In masculture (i.e. masculine culture), Scramble Suit represents an anxious body, a borderless physique that reveals fragility of masculine identity. Here, we have focused on men's artistic creation as discursive practice that is loaded with ideological consequences. The definition of masculine identity is complicated and multifoliate. The socioeconomic setting of late 1970s is the basic motivation for

Philip Dick to write this novel. Thirty years later, Richard Linklater, finds the same anxiety in 21st century men. This paper does not defend traditional masculinity. Instead, it shows how artists try to criticize hegemonic masculinity in their works. When the dominant discourse of the society is privileging traditional masculinity, Dick claims: "those men who didn't die. Who have to live on, past death [are] the saddest of all" (268). Dick uses words like "sin," "punishment," "Greek tragedy" and "deterministic science" for the characters who challenged traditional masculinity. He finishes the novel with a list of friends who suffer from "deceased," "permanent psychosis" and "massive permanent brain damage" (288-89). Thus, his conclusion is more critical toward masculine hegemony: "[My friends] remain in my mind, and the enemy will never be forgiven" (289). In 2006, Linklater concludes his movie in the same way. Our research reveals how different context, like literature or movie, is affected by masculine ideology.

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