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Multiple Approaches to
Children's Literature

Edited by Maria Nicolajeva

Cultural Approach to
Literary Text

Edited by Yang Gexin

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多视角的儿童文学研究
玛丽亚·尼古拉耶娃（栏目主持）

文化视角下的文本研究
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Multiple Approaches to Children's Literature: An Introduction

Maria Nicolajeva
Homerton College, University of Cambridge
184 Hills Road, Cambridge, UK, CB2 8PQ
Email: mn351@cam.ac.uk

This selection of papers by early career researches at the University of Cambridge, UK, reflects a variety of approaches to children's literature, but they all share some common features. Firstly, children's literature scholarship is viewed as a part of literary studies, even though educational dimensions of children's literature cannot be totally dismissed. The implication is that scholars are free to employ a wide range of literary theories adapting them to the specifics of texts written and marketed for a young audience. Secondly, "children's literature" is understood in a broad sense, encompassing texts from picturebooks to young adult novels. While this does not necessarily demand taking the age of potential readers into consideration, it does pose questions about what children's literature is and what it does, how it crosses boundaries either over time, as does *Alice in Wonderland*, or across cultures, as do crossover picturebooks by Jimmy Liao. Thirdly, Cambridge children's literature scholars focus on classic as well as contemporary texts, from *Alice in Wonderland* again to the bestselling dystopian young adult novel *The Hunger Games*. Finally, a distinct feature of Cambridge scholarship is its international focus, where British and American texts are studied side by side with Taiwanese and Brazilian. The intersection of these dimensions creates a vibrant, dynamic field in which emerging scholars are encouraged to find inspiration in each other's work, to be inclusive and open-minded, and to bring the best of their knowledge and abilities to promote the area of inquiry that we are all passionate about.

It is my hope that the selection offers the reader of *Forum for World Literature Studies* a glimpse of the scope and nature of our research and opens a dialogue for future collaboration.

The Brazilian Postmodern Picturebook: The Visual Construction of Metafiction in Ziraldo's *The Panel Boy*

Aline Frederico
Homerton College, University of Cambridge
Hills Road, Cambridge, CB2 8PH, UK
Email: af543@cam.ac.uk

Abstract This article conducts a semiotics analysis of the postmodern features of the Brazilian picturebook *The Panel Boy* (*O Menino Quadradinho*), by Ziraldo. It tells the story of a boy who lives inside a comic book until is forced to move into a world of prose, where the images, colours and sounds of comics must be left behind and the boy must learn to live in a new form of narrative. The story blends the narrative forms of the picturebook, the comic book and of prose with ambiguous representations that generate uncertainty and indeterminacy in the narrative. Self-reflexive and metafictive, in *The Panel Boy*, the protagonist reflects upon and comments on the nature of these different forms of fiction. Finally, several intertextual and intervisual allusions position the narrative in relation to both fine and commercial art, implicitly discussing the relationship between them and bringing awareness to the fact that the meanings of signs are attributed by the reader in relation to other texts and the context. It concludes with a reflection as to whether the limitations generated by the power imbalance between the child reader and the adults author and mediator within the spectrum of children's literature allow for a truly postmodern picturebook.

Author Aline Frederico is a PhD candidate in Children's Literature at Homerton College, Faculty of Education of the University of Cambridge, UK, funded by CAPES and Cambridge Trust. With a background in publishing and book design, Aline now researches picturebooks, with special interest in digital interactive picturebooks and children's responses to these narratives. Other research interests lie in Brazilian children's literature and the publishing of children's texts.

Introduction

Ziraldo is one of the most acclaimed and influential children's literature creators in Brazil, having published more than 100 books for children, many translated into English, Spanish, French, Italian and Basque. This paper aims to place the work of Ziraldo in the context of postmodernity by analysing his book *O Menino Quadradinho* (*The Panel Boy*), published in 1989. *The Panel Boy* tells the story of a boy who lives inside a comic book, where he lives adventures with super-heroes and other characters from children's literature, but also plays with the formal features of comic books, such as colours, speech bubbles and sound effects, until one day the heroes and panels and bubbles are gone and he has to face pure written text, in which he has to learn to appreciate the pleasures of this different kind of narrative. By close-reading *The Panel Boy*, I aim to deconstruct the elements of postmodernity present in this narrative and elucidate how they operate in the visual text to generate an original and creative metafictional narrative.

The Postmodern Picturebook

Postmodernism is "the cultural and intellectual phenomena … that have blossomed since the 1960s in the form of buildings, paintings, works of literature and other cultural forms and artefacts. … Particularly for artists and cultural critics, is thus a reaction to or transcendence of modernism in the arts, or both (Lewis 88). The use of the notion of postmodernism to reflect on contemporary art and culture seems to be loosing importance in general scholarship and new notions like Hypermodernism (Lipovetsky, 2005), Digimodernism (Kirby, 2009) and Metamodernism (Vermeulen & van den Akker, 2010) have been suggested to discuss the 21st Century aesthetic production. In the field of children's literature, nevertheless, the analysis of the so-called postmodern picturebook has been extensive in the past decades, with studies considering both the features that characterize this group of works (e.g., Allan, 2012; Lewis, 2001; Sipe & Pantaleo, 2008, Pantaleo, 2010; 2014), and how children respond to these texts (e.g. Pantaleo, 2009; 2014; Flores-Koulish & Smith-D'Arezzo, 2016).

The permanence of the notion of postmodernism in picturebook theory might derive from the fact that postmodern picturebooks "rarely unhook themselves totally from mainstream literary norms and none possesses the apocalyptic, endgame quality … that is found in much postmodern art" (Lewis 99). Lewis enumerates the characteristics of postmodernity as: indeterminacy, fragmentation, decanonization, irony, hybridization, and performance and participation, and yet

believes that most features traditionally associated with postmodernism are actually explorations of the playful characteristic of picturebooks and on the fact that most of these narratives are built upon the metafictive, which proceeds postmodernism but is significantly more frequent in postmodern literature.

Goldstone (2004), however, has a firmer belief on the postmodern aspects of many contemporary picturebooks, claiming they should be considered a sub-genre. The scholar claims that, in contrast with the characteristics of traditional picturebooks — plot based on a problem and its solution, linearity, complementarity of images and texts, author and illustrator as authorities, and a certain set of communication codes established to permit the interpretation of the images — the subgenre of postmodern picturebooks has three motifs that unify them as a group: nonlinearity of plot and voices, irony, and metafiction and co-authoring.

Sipe and Pantaleo (2008), although also reflecting on the difficulties of defining the postmodern picturebook, consider they usually present six groups of characteristics: 1. unclear boundaries between pop and high culture, among literary genres, and among author, narrator and reader; 2. subversion of literary traditions and conventions, and of the distinction between fiction and reality; 3. explicit intertextuality, including pastiche and layering of texts from various origins; 4. multiple meanings, ambiguity and open-endedness; 5. playfulness; 6. self-referentiality and metafiction.

Postmodern Features of the *The Panel Boy*

Considering the different features different scholars use to define the postmodern picturebook, *The Panel Boy* can be considered a quintessential example of the genre. While the postmodern picturebook flourished in the 1990s and 2000s, this early example anticipates some of the ground breaking features and literary devices present in many of the most acclaimed picturebooks, usually from the English language tradition, such as *Stinky Cheese Man* (1992) and *The Three Pigs* (2001). The narrative has two clear parts: in the first part, a boy is inside a comic and introduces to the reader several of the conventions of comics, both in terms of form (speech bubbles, sound effects, panels) and content (referring to different literary genres such as science fiction or superhero). There are two transition spreads, where this comic structure fades out, giving place to a prose narrative where the verbal language (including the use of typography) is responsible for conveying the story. The book is firmly structured having the double spread as a unit, especially in the first part, and Ziraldo consciously explores the movement of turning the pages, each spread having its own set of characteristics and working almost as an

independent module, or subchapters of the story. In the close reading of *The Panel Boy*, I will navigate linearly through the narrative, identifying along the way the features of postmodernism most salient in some spreads of the first part, and more generally in the second part, where the visual features become less prominent, being circumscribed to the use of typography.

Genre Hybridity

One of the most salient postmodern features of *The Panel Boy* is the blurring of boundaries amongst genres. The discussion of genre is crucial because genres generate expectations in readers, therefore affect the way they interpret the works, limiting a narrative's meaning potential according to the knowledge and experiences that readers have with that genre.

The very definition of genre in children's literature is controversial, and in different contexts "genre" can be used to group works according to its "formal, thematic, or material [characteristics] — or, mostly likely, a combination of those three in relative proportions" (Westman 464-465). In picturebook scholarship, however, most commonly "the picturebook is [considered] a form that incorporates, or insights, genres, forms of language, and forms of illustration, then accommodates itself to what it has swallowed, taking on something of the character of the ingested matter, but always inflected through the interanimation of the words and pictures" (Lewis 65). Therefore, the term is used to classify works according to their content or theme (thus, the genres of fairy tales, adventure, fantasy, etc.), while the categories of "picturebooks" or "comics" are generally considered artforms (Bader, 1976; Lewis, 2001; McCloud, 1994; Nodelman, 1988; Nikolajeva & Scott, 2001).

Some scholars, however, in considering genre in a broader sense as "a set of similar characteristics shared by a group of literary works that acts as a mediating framework between texts, authors/illustrators, and the audience" (Goldstone 198), consider that categories like picturebook, comic book or graphic novel can be considered genres. According to this definition, the picturebook is considered a genre and the postmodern picturebook a subgenre, as it has its own set of shared characteristics and structures. It is not the purpose of this work to discuss which definition is more appropriate and why. For the purposes of this analysis, both definitions of genres are considered, with the former being called "literary genres"and picturebooks, comics and graphic novels termed as "book genres."

In *The Panel Boy*, both concepts of genre are present, discussed, challenged and hybridized. Just by going through the pages and considering its most obvious visual features, it is noticeable that the story has a shift from the comic book to

the prose genre as it starts as a multimodal narrative comprised of writing and images, organized in a comic-like panel structure, and ends in a purely written narrative. Looking at the cover, the visual representation follows the conventions of the comic book genre, with all writing — title, author and publisher's name — represented inside speech bubbles, while the title of the book makes use of a comic-style typography. The material features of the book, however, are typical of picturebooks: the format is 20.5 cm x 25.5 cm, while most comic books in Brazil, especially at the time of publication, had the reduced format of 13 cm x 21 cm; it has 32 pages, standard length of picturebooks; the paper, both for the cover and for the internal pages, is thicker and of better quality, rarely used in comics in the late 1980s in Brazil; finally, the title is part of the series "Mundo Colorido" (Colorful World), whose other titles are all picturebooks.

On the first page of the story, the images are presented in panels, as a comic, but the story starts with "Once upon a time…"[1], said on the first panel by a bird passing far in the sky. While fairy tales are in the literary genre level and comics in the book genre, typically fairy tales are presented in picturebook form, therefore a fairy tale comic book breaks reader's expectations, generating unfamiliarity and a subtle suggestion for readers to reflect on the nature of the narrative. The images, however, don't show typical fairy-tale elements, except perhaps for the fact they invoke childhood; a kite, a dog, a soccer ball, a skate and dirty sneakers suggest the universe of a child, most probably a boy (in Brazil, kites, skates, and soccer balls are usually considered boys' toys). The elements are very concrete and don't make any reference to a magic or fantastic world, except, perhaps, for the presence of a talking bird as narrator.

Figure 1: *The Panel Boy*, pages 4-5.

The verbal narrative continues on the next spread (pp.4-5) and these presumptions are confirmed: [Once upon a time…] "there was a boy!", says another

little bird. In this scene, the protagonist is introduced and his relationship with the reader starts to be forged. The image portrays a boy, seated on the grass, surrounded by nature (flowers, trees, a lake in the background), his body covering most of the spread. The comics' panel structure continues, but instead of each image portraying a scene of the story, they all form the pieces of a mosaic that constitutes the portrait of the boy, merging the comic book format with the full-page illustration typical of picturebooks. McCloud (1994), building on the terminology by Eisner (1985), defines comics for the sequential nature of its images. While the presence of several panels in one spread reinforces the characterization of this text as a comic, the lack of temporal relationship between the panels challenge it. According to McCallum (2008), "the white space is the liminal space between fiction and reality" (190), so the gutter constitutes a barrier between the world of the reader and that of the character. The boy is imprisoned by the white "bars" and forced to stay in the universe of fiction.

Figure 2: Detail of Edouard Manet's Le Déjeuner sur l'Herbe
(Luncheon on the Grass)

Kress and van Leeuwen's (2006) claim, in accordance with the ideas of Halliday (1978), every text presents, amongst other meaning functions, an interpersonal metafunction, which positions the participants depicted in the text, and those reading/viewing it, in relation to each other. Interpersonal meanings are visually constructed through the exploration of different kinds of "(eye) contact," "social distance" and "attitude." In a parodic reference to classic outdoor paintings in the history of art, possibly to Manet's *Luncheon on the Grass* (see figure 2) the boy is posing (although dressed and alone), reclining on the grass and surrounded by nature. In terms of "contact," or how the characters visually address the viewer through their gaze ("demand") or lack of gaze ("contact") (Kress & van Leeuwen,

2006), this picture is extremely ambiguous. On the one hand, the boy's body position suggests an offer type of relationship: he is posing and wants to be seen by the reader (meaning that is more explicit in Manet's painting by the fact that the woman is also naked). On the other hand, this representation could be considered of "demand," as the boy is facing the viewer and smiles, inviting them to engage; the boy is somewhat acknowledging the reader on the other side of the page, but the key element in Kress and van Leeuwen's theory that defines an image as demand or offer, the eye contact, is ambiguous as the eyes are covered by a dark shadow, so there is no real eye contact. Painter, Martin and Unsworth (2014) have applied and expanded Kress and van Leeuwen's framework with regards to picturebooks' visual text and problematize the direct attribution of demand and offer meanings simply by eye contact. They suggest the meanings of "contact" instead of "demand" and "observe" instead of "offer." In this case, therefore, since the connection between character and reader is not fully established, it constitutes only a partial offer, pending towards a "observe" meaning, which confirms the meaning suggested by the presence of the panels: reader and character, real and fictional worlds, are clearly defined. This ambiguity regarding the lack of a real gaze from the character contributes to creating a feeling of unfamiliarity towards the story.

"Social distance" refers to the levels of relationship between characters and reader, as realized through close-up (personal/intimate distance), medium (social distance), and long shots (impersonal relationship) (Kress & van Leeuwen, 2006). In this scene, Although his whole body is depicted, which usually characterizes a medium shot, the image represents a quite close shot. The fact that the top of his head and the limit of his knees are cut by the limits of the panels gives the reader a sense of proximity, of being able to touch or hug the character. Finally, with regards to "Attitude" (Kress & van Leeuwen, 2006), which refers to the involvement or detachment between reader and character and the power relations between them, the image shows a relationship of involvement (frontal angle) and equity (eye level angle) between viewer and character. Nevertheless the fact that the portrait is framed and crossed by the gutter's white bars, implies, at the same time, a sense of detachment and objectivity.

Accordingly, this image creates a dubious relationship between the character and the reader. The character is close to the reader, it feels as if he could be reached by extending one's arms; he is also equal to the reader, the boy mirroring the reader to a certain extent. On the other hand, he is unreachable, separated by the panels; the bars mark the limits between the world of the reader and that of the boy; he looks at the reader but his eyes cannot be seen, the reader cannot address him or be

addressed by him directly.

A final detail cannot go unnoticed in this image: at the panel positioned at the boy's chest, there is a visual and sound effect: the word "ZAP" appears over a spiky and colourful bubble. These effects seem to suggest the appearance of the boy in the story, as if a magic or special introduction. The positioning of this effect is again dubious, it could be an illustration in the boy's shirt, which can indicate his appreciation for comics, or it can be a narrative feature enhancing his entrance in the story, therefore creating ambiguity between what is represented and how it is represented, or the story and the discourse.

Figure 3: *The Panel Boy*, pages 6-7.

On the following spread (pp.6-7) the multi-panel structure remains, with one big image covering the whole spread but limited and restrained by the gutter spaces; the image shows ruins of a castle with cave like entrances and the skeleton of a huge animal at the bottom of the right-hand side. The boy is at the far end, deep within the castle, with his back to the reader and looking through a window to a bright blue sky. In contrast the previous scene, the "long shot" suggests an impersonal relationship with the reader ("social distance" relations) and a detached "attitude" (Kress and van Leeuwen, 2006); the boy is distant and unreachable. The environment seems to be hostile and subjugating the boy. He, however, seems relaxed looking through a window. The text on this page, continuing the sentence started in the first page, says: "[Once upon a time… there was a boy] who lived inside / a comic. / Everybody said he was stuck. / That's why he was called The Panel Boy" (6-7, / indicates a different speech bubble).

While the sequence of panels does not represent the passage of time in relation to the visual text, it does so in relation to the verbal text, which are

disposed in various bubbles following this sequence. The bubbles come from different participants hidden inside different caves, or possibly from the cave itself, except from the last bubble is enunciated by a tiny ladybug. There is, therefore, an ambivalence created by the image text relationship as to who is the narrator, whether there are multiple narrators, as suggested by the positioning of the bubbles in the visual text, or one omnipresent narrator.

The Construction of Metafiction

According to Hutcheon (2013), metafiction is "fiction about fiction-that is, fiction that includes within itself a commentary on its own narrative and/or linguistic identity" (1). Hutcheon classifies metafiction into *diegetic*, when metafiction manifests through the narrative structure, or *linguistic*, when it manifests through language–which here will contemplate not only verbal language, but also visual, including typography. On the spread presented above (pp.6-7)*,* the metafictional and self-referential aspects of this story become more explicit: the story is about a boy who lives inside a story, statement that reinforces that the boundaries between real and fictional worlds are not permeable. On the next spread (pp.8-9), however, the narrator/narrators is/are silenced and the boy takes control of his own narrative, which is now in the first person: "Stuck? / How stuck? / If here, I am the one / who paints the colours of the rainbow. / I know all the drops of blue from these seas… / all the drops of light… / all the drops! / I live inside here / as blue and red / live inside purple." Pantaleo (2014) has described a series of narrative devices that constitute the metafictive nature of postmodern picturebooks and several of them refer to the relationship between reader, characters and narrator (326). Here, the boy replies with a question, which by the sequence of the narrative would indicate a response to the narrators' comments. Nevertheless, the direct gaze of the child towards the reader, suggests a direct communication between then, and perhaps a slight softening of the fiction reality boundaries. By assuming his own voice in the story, the boy is questioning the narrator's authority and asking for autonomy. He is the one to talk about his own experiences in the fictional world, and his opinion diverges from the narrator: he is not only enjoying being "stuck" in this universe, but he is an expert in it. From this spread on, until the narrative changes from comic into prose, the narrative will reflect on the nature of the comic book form with each spread dedicated to a different aspect of it, therefore manifesting a diegetic type of metafiction. On pp. 8-9, colour and the process of reproducing coloured images on paper is the focus. The reflection on the printing process occurs both on the diegetic level, with the boy claiming to be responsible for the colours on the pages,

and on the linguistic level, as the representation of Ben-Dey dots, exhibiting the micro drops of ink as much bigger dotted patterns that superpose, make the printing process explicit.

Figure 4: *The Panel Boy*, pages 8-9.

The boy, on the one hand, mirrors the implied child reader, with its love for and understanding of the comic universe but, on the other hand, his knowledge excels that of the typical child reader, and therefore the reflection on the printing process become a didactic device that aims at enhancing the child reader's understanding of the book production. The last sequence of panels, however, is contradictory because the boy claims to know that purple is made from the combination of blue and red, basic colour mixing theory that is familiar to most children, while in the printing process, purple is created from the combination of magenta and yellow. Apparently, this level of knowledge was considered above what the implied child reader would possess.

The next spread (pp.10-11) brings awareness to the representation of sound typical of the comic book form: sound effects are represented with the playful use of typography, visual effects and colour. Again, the boy declares, "From comics, I know all the surprises, all the sounds" (10). This text comes in a trembling bubble, which matches the sound effect of the panel. Again, if on the one hand, this spread teaches readers some of conventions of the comic books, then on the other hand, it expects the reader to possess at least a certain level of knowledge of these conventions to make sense of it. In this spread, the ambiguity of the relationships between character, narrator and reader are further explored, as there is an (ambivalent) direct address: "Did you (plural) think I was in trouble?". "You" could refer to the multiple narrators from the previous scenes but, in the context of the spread, "you" most likely refers to the readers, in a playful interactive relationship around the sound representation devices. Therefore, there can be a suggestion of

a further softening of the boundaries between fiction and reader, but the reader is, here, left to decide.

Figure 5: *The Panel Boy*, pages 10-11.

Indeterminacy

Indeterminacy is another device commonly considered characteristic of the postmodern picturebook. According to Lewis (2001), "the more we know about other societies and cultures, the more we become attuned to difference and the less confident we become in our judgments of what constitutes normal behaviour. Literature has responded to such developments by placing an increased emphasis upon undecideable outcomes and irresolvable dilemmas" (89). The ambiguity of the representations in this story, as discussed in previous scenes, permeate the story throughout and introduces a slight level of indeterminacy to *The Panel Boy*. At the end of the spread discussed above (pp.10-11), however, one panel creates a more explicit sense of indeterminacy: after the boy has played with the sounds, the scene ends with a last sound effect, "zzzz," which emanates from the boy as he lies on the bed; by his side, on the floor, lays a colourful comic book. The colours in this panel are much less bright and saturated than the previous panels, except for the comic, just colourful as those previous panels. The scene suggests a momentary closure to the narrative: is the boy just dreaming about being inside a comic? But on the the following pages the story continues and nothing is mentioned about this image, again readers are left to their own conclusions.

Intertextuality and Intervisuality

"*Intertextuality* refers to elements of another text (e.g., a book, film, movie, etc.) that incorporate references to or imitation of a preexisting content in another

context, often in subtle ways" (Desang 42). When these allusions refer to a visual text, such as a piece of visual art or the visual aspect of a multimodal text, the term intervisuality is often used (Nikolajeva & Scott, 2001; Serafini, 2016).

Figure 6: *The Panel Boy*, pages 12-13.

As the story continues, intertextual and intervisual allusions multiply and some of them contribute to the portrayal of the comic genre, moving from the discussion of its formal features to references to some of comics' most famous protagonists. Pages 12-13 present several "friends" of The Panel Boy: Superman, Batman, the Spirit, the whole crew from Turma do Pererê, (a comic book series by Ziraldo himself), Horacio (a character from the most famous Brazilian cartoonist, Mauricio de Souza), Captain America, Tarzan, Mickey Mouse and Spider Man. Through these references, The Panel Boy is defining himself as a character in relation to other heroes, at the same time that his relationship with them work as a metaphor for the affective relationship developed between the readers and their favorited fictional characters. Globalization is a socio-economic-political characteristic of postmodernity, and it is represented here by the presence of many North American characters in a Brazilian story. In addition, the boy claims, again, to be an expert, asserting that he knows who those characters are, although at first he does not say any names. It is not possible to see the face of many of the characters, and in the last panels a game is stablished between the reader and the boy, who questions whether readers can recognize them.

Intervisuality, however, was already being played in a much subtler form in previous images. On the very cover, the boy's face is not flat coloured as the rest of the image, but white filled with a screentone of light pink dots. This "stylization," or the reproduction of a certain artistic style without the reference to a specific work of art (Serafini, 2016), alludes to the the work of the American pop-artist Roy Lichtenstein. Lichtenstein and the pop-art movement is considered one of the first postmodern manifestations in the arts and their influence is believed by some

to have outlined many of the features of postmodernism that are still in vogue nowadays (Doris, 2014). Lichtenstein questioned the relationship between fine and commercial arts by bringing images from comics to the walls of art galleries. By expanding small frames into large-size paintings, he explored the Ben-Dey dots, typical of the printing process of comics, on the faces of comics' sexy nymphs. Ziraldo contributes to this conversation by doing the inverse movement, and bringing the aesthetics now attributed to this of fine art movement back to the comic book.

Figure 11: *The Panel Boy*, pages 16-17.

As already mentioned, there seems to be an allusion to Manet's *Luncheon on the Grass* on pages 4-5, this time more in the shape of what Serafini (2016) called 'transfiguration', or when "a single work of fine art is identifiable but the picturebook artist has transformed the image to fit the context and purpose of a particular picturebook narrative and design" (445). In fact, in almost every spread there seems to be some intertextual or intervisual reference, and perhaps some have not been identified by the author because they are not part of her repertoire or simply because they are references to texts that were popular a long time ago. For instance, the cave image on the third spread could be inspired by the fantastic worlds created by the French comic artist Moebius, for instance Arzach (2011, originally published in 1975); on page 8, the first panel shows the boy's represented in the style of the American graphic designer Milton Glaser, most known for his psychedelic illustrations for music artists like Bob Dylan and The Beatles. The profusion of intertextual references continues on pages 16-17, which makes reference the universe of children's literature (e.g., *Lord of the Flies*, *Tintin*, *Pinocchio, O Menino Maluquinho* — Ziraldo's best seller book*)* but also includes some possible references to fine arts (e.g., the modernist painting *Moleques Pulando Cela [Boys playing],* by the Brazilian artist Candido Portinari). Ziraldo brings to the same pot comic narratives, classics of children's literature and fine arts, this way again questioning the notions of high and popular culture in *The*

Panel Boy's postmodern exploration.

Intertextuality makes the reader a co-creator of the story as it "presupposes the reader's active participation in the decoding process" (Nikolajeva & Scott 228). In addition, it reflects upon and makes explicit the fact that the meaning of every sign, such as a word or an image, depends on its relationships with other signs and with the context of production and consumption of the text. However, an "allusion only makes sense if the reader is familiar with the hypotext (the text alluded to)" (Nikolajeva & Scott 228), and several of the cases transfiguration and stylization in this book are hardly identifiable. This raises the question: Who is the implied reader of this narrative? This question will be resumed at the end of this paper (see below).

From Comic to Prose

Figure 12: *The Panel Boy*, pages 18-19.

Figure 13: *The Panel Boy*, pages 20-21.

The introduction of intertextual references of works of children's literature where the verbal narrative is dominant starts a process of transition from the comic universe to the prose universe. This process will be represented visually by the shrinking of the panels and the increase of the gutter space (18-19). On the next spread, there is almost nothing left of the comic world and the verbal

text takes over, first with big, fat typefaces, reminiscent of the comic universe, but that continues transitioning, becoming smaller and smaller at each spread, until reaching a size of around 10pt in the last page of the book. The text not only changes from a multimodal — visual and writing — narrative to a verbal narrative, but also assumes stylistic changes characteristic of prose. For instance, the use of formal address (*tu* instead of *você*) — and the text is grammatically precise, which significantly contrasts to the informality of spoken Brazilian Portuguese showed in the dialogs in the first part of the book.
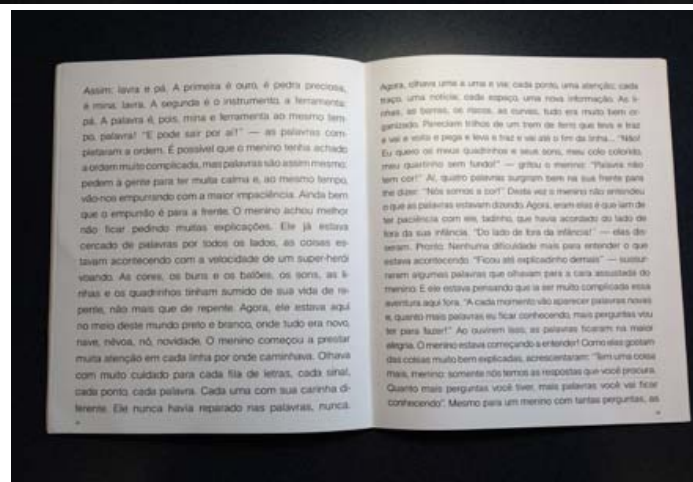
Figures 14, 15 and 16: *The Panel Boy*, pages 20-21, 24-25 and 30-31 show the changes in typography during the second part of the story.

The boy is forced to live the comic world but he does not do it without resistance: "I don't want to live with you [the words]. I can just make sense of colours and sounds, panels, images and speech bubbles" (23). The words then start to present to him the richness and beauty of their universe in various ways. The prose narrative mirrors the comic narrative in some aspects and repeats some of the postmodern strategies. The metafiction is transferred from one world to the other and continues to be a central element to the story. Just as the boy explores the construction of the comic universe with the use of images, colour and sound effects, in the second part, with the help of the words themselves, the boy navigates through the construction of prose, investigating the construction and meaning of words through comparisons and metaphors with his own experience and existence. The nature of the written text as a semiotic code is exposed; words are signs, things can be represented by words and yet words are not these things. The intertextual references are also extensive, including, for instance, quotations from biblical passages, from Brazilian poetry and references from characters of children's literature (e.g., Peter Pan). There is also some retrospective fictional self-reflection regarding the transition from comic into prose, making explicit that the gutter space represents the passage of time, therefore this transition brought the boy "to the other side of his childhood" (25). The prose text is a continuum that goes through 10 pages, without any separation of paragraphs or subtitles; the linearity of language is used as device to represent the linearity of life and the impossibility of stopping or going back in time. Life and fiction are interwoven with the space/time movement from one scene to the other also meaning the boy growing up. Adulthood is presented as a black and white universe, but one that still provides him a great deal of new and significant meanings. It is a new world to be discovered and explored.

Finally understanding the functioning of this new world, the boy again becomes master of his own story, which he tells from the very beginning, or a Sunday when he decided to buy a comic book. After a long time immersed in that universe, one day he realizes that time has passed, and "he moved and moved, until he got here, *where* this story ends. Or begins" (30). The end of the narrative brings back the indeterminacy previously suggested by the image of the boy sleeping beside the comic. Was he dreaming? Has this story ever happened? It this question even relevant? On the one hand, it can be said that the devices that promote interactivity between reader and protagonist are limited and in *The Panel Boy* there is no overt breaking of the boundaries between fiction and reality. On the other hand, the interconnectedness between the boy's life and the narrative in itself and the idea that the boy stands for the developing reader, as suggested by dos Santos

Feres (2006), or the implied child reader, makes this relationship between fiction and reality much more complex and confused. Also, as story ends in a circle, with the end meaning a new beginning for the boy, his future in the universe of prose/in adulthood remains open for readers to reflect and imagine.

The Impossibility of the Postmodern Picturebook

Interestingly, the book ends with some an afterword of the author directly addressing the adult implied reader: "Now that you got here, reader, I am certain you will say: 'Wait a minute, this is not a book for children.' And I will answer: 'No, it is not. This book is like life. For children just in the beginning'" (30). Therefore, the afterword reinforces the explanation that the book is a metaphor for life itself. This overt explanation of what the book is about, however, becomes problematic in relation to the postmodern nature of the story. If on the one hand *The Panel Boy* questions the relationships between high and low culture with its multiple intertextual and intervisual references, it does not question the typical simplistic view that visual texts are easier, fun, and therefore are for children, while prose is a higher form of literature, one to which readers must "evolve" to as they develop. While the narrative so far had empowered the child reader, even when it meant challenging the reader with complex intertextual references that many children may not grasp, this statement completely disempowers the child reader and deems them incapable of understanding complex narrative prose. While generally the book could be considered a crossover narrative, in the sense that it addresses both child and adult implied readers (Becket, 2012), in this last statement it addresses the adult reader in detriment of the child reader, which is considered not up to understanding the story as whole and its deep and philosophical questioning. In this sense, the narrative seems to be falling into what Allan (2012) called the "(im)possibility of postmodern fiction for children", in the sense that in the power relations between the adult author and the child reader stay in way of a full realization of its postmodern potential.

Notes

1. All quotes from the book were translated by the author of this paper. Text inside the brackets are from the previous pages, but reproduced one again to facilitate comprehension.

2. All images from *O Menino Quadradinho* by Ziraldo Alves Pinto, with permission from Editora Melhoramentos Ltda.

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Run, Run as Fast as You can: "The Boy with the Bread" in *The Hunger Games*

Sarah Hardstaff

Homerton College, University of Cambridge

184 Hills Road, Cambridge, UK, CB2 8PQ

Email: sflh2@cam.ac.uk

Abstract This paper explores the role of bread and the figure of the baker in *The Hunger Games*, the first novel in the Suzanne Collins trilogy. A selective survey of the history of bread and its significance in Western culture is intertwined with close analysis of Collins' representation of bread and the character of Peeta, "the boy with the bread". For centuries, bread occupied a unique position in the European collective consciousness, often meaning the difference between life and death. This acute awareness of the dangers of starvation and the redemption offered by bread has largely retreated in the modern world. However, the enduring representation of bread and the baker figure in literature for children and young people hints at the persistence of this folk consciousness. In Western culture, bread retains its status as a site of power struggle, emblematic of freedom from want and oppression, and, through Christianity, freedom from death itself. The aims of this paper then are, firstly, to position Collins' use of bread symbolism within a sociohistorical and literary context, and, secondly, to establish a critical understanding of the baker in general, and Peeta in particular, as a highly significant literary character.

Author **Sarah Hardstaff** is a PhD student at Homerton College, University of Cambridge. Her research is based on applying economic criticism to children's literature, with a particular focus on the novels of Mildred D. Taylor and Cynthia Voigt. Her MPhil research looked at food and food poverty in Voigt's *Homecoming* and Suzanne Collins' *The Hunger Games*.

> "Look what I shot." Gale holds up a loaf of bread with an arrow stuck in it, and I laugh. It's real bakery bread, not the flat, dense loaves we make from our grain rations. I take it in my hands, pull out the arrow, and hold the puncture in

the crust to my nose, inhaling the fragrance that makes my mouth flood with saliva. Fine bread like this is for special occasions. (Collins 8)

This paper explores the role of bread and the figure of the baker in *The Hunger Games*, the first novel in the Suzanne Collins trilogy. A selective survey of the history of bread and its significance in Western culture is intertwined with close analysis of Collins' representation of bread and the character of Peeta, "the boy with the bread". Piero Camporesi, in his study *Bread of Dreams: Food and Fantasy in Early Modern Europe*, describes bread as "a polyvalent object on which life, death and dreams depend" (17). Roy Porter argues that when, in Europe, "The spectre of mass starvation began to retreat; the centrality of food, and bread, to popular consciousness began to wane" (in Camporesi 14). However, the enduring role of bread and the baker figure in literature for children and young people hints at the persistence of this folk consciousness: as Susan Honeyman points out, food remains "one of the primary vehicles of struggle and control in child culture" ("Gastronomic Utopias" 47). In Western culture, bread retains its status as a site of power struggle, emblematic of freedom from want and oppression, and, through Christianity, freedom from death itself. The aims of this paper then are, firstly, to position Collins' use of bread symbolism within a sociohistorical and literary context, and, secondly, to establish a critical understanding of the baker in general, and Peeta in particular, as a highly significant literary character.

In the essay "Gender Rolls: Bread and Resistance in the 'Hunger Games' Trilogy," Meghan Gilbert-Hickey discusses the role bread plays in the novels as a potent political symbol, signifying the subversion of both authority and gender roles. She points out the frequent collocation of bread and incidents of political subversion, and argues that bread, as represented by Collins, "is not just a foodstuff; it is not merely, depending on its makeup, a cue for social norms. Rather, it is a mode of strategic deception, a way to rouse support, a shorthand for rebellion." (98) However, bread as "just a foodstuff" has a complex history, as does the baker who produces it. In *The Hunger Games*, providing bread is depicted as an act of love and charity on the one hand, while on the other hand, a lack of access to bread entails competition and violence, hinting towards bestiality and cannibalism. These themes have been associated with bread throughout its history as a staple food and primary unit of trade. The constant association of bread with Peeta — "the boy with the bread" — reflects the central role of the baker in allowing and ensuring access to bread, while also suggesting the vulnerability (and ultimately, edibility) of this character.

Let Them Eat Cake: Bread and Society

Inasmuch as the name of Collins' dystopian America — Panem — can be seen as a clear reference to Juvenal's *panem et circenses* (bread and circuses), as noted by Bill Clemente (21), it signifies the extent to which "America… is seen as the new Rome" (Brantlinger 36) in terms of a society that is seen as being in its final stages of decadence and decay, on the brink of cataclysmic upheaval. In *The Hunger Games*, Panem's leaders redistribute resources from poor to rich, emphasising food poverty as calculated and unnatural. In discussing the lack of an economic safety net for Katniss, Mark Fisher describes the economic and political conditions of Panem (as portrayed in the recent film adaptation of the novel) as follows:

> To be in the dominant class is…to achieve a certain liberation from precariousness; for the poor, meanwhile, life is harried, fugitive, a perpetual state of anxiety. Yet precariousness here is not a natural state which the rich are fortunate enough to rise above; on the contrary, precariousness is deliberately imposed on the poor as a means of controlling and subduing them. (27)

Thus Panem is deliberately organised in such a way as to guarantee food poverty in the districts. Taking the name of a staple food, "Panem" implies nourishment, serving to draw attention to the gulf between the well-fed residents of the Capitol and the impoverished peoples of the districts: the country's name ironically indicates a social responsibility to provide the poor with bread, a terrible reminder that while food is abundant, and quite literally defines the national character, it is withheld. The country's Latin name is also reminiscent of centuries of appeals to an omnipotent and omniscient force — *panem nostrum quotidianum da nobis hodie* (give us this day our daily bread) — to be kept from starvation, a request the Capitol refuses to grant. And while most interpretations of Juvenal, according to Patrick Brantlinger, focus on "the political and cultural irresponsibility of the common man" (rather than the elite) as the main supporters of the gladiatorial spectacle (23), Collins makes it clear that it is the elite who are at fault here.

Positioning Panem as emblematic of social decay implies that the food the nation provides is similarly decayed, tainted and poisonous. In *Of Bread, Blood and The Hunger Games*, one of few critical collections of essays relating to the trilogy, Max Despain notes that:

> Collins takes advantage of the uniquely civilized quality of bread versus

the foodstuff that can be foraged to represent the way social groups exert more control over their food sources, a control that matches increasing sophistication in their political and cultural power. (72)

Grain is clearly used as a means of social control in Panem, most notably through the system of *tessera*. Grain is the price of compliance, a form of compensation for increasing one's odds of being selected to compete in the Games. Katniss tells the reader that "You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meagre year's supply of grain and oil for one person" (15). For the winner of the Games, this perverse system of incentive and reward is taken to its logical conclusion: "All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation" (22). Bread is seen as a weapon both implicitly and explicitly. In the arena, the stone Thresh uses to kill Clove is described simply as being "about the size of a small loaf of bread" (349): here the association of bread with starvation is elevated to the association of bread with violent murder.

Historically, bread has functioned not just as a marker of political appeasement of the masses, but also as a powerful symbol of socioeconomic status. For example, in early modern Scotland, "social indicators were attached to the types of bread that people ate... The lighter the bread in colour, the better its perceived quality which was directly associated with status" (Nugent & Clark 58). Camporesi's early modern literary sources represent the "tension between the castes" in terms of "the fearful contempt of the eaters of white bread towards the eaters of dark bread or those who went without bread altogether" (35). Until relatively recently in Western history, brown bread carried a "social stigma" (McCance & Widdowson 206). The utopian ideal for the hungry peasantry was thus in part symbolised by "the large, white, good loaf of bread" (Camporesi 119), one that did not need to be mixed with grasses, herbs or other grains:

> The hierarchy of breads and their qualities in reality sanctioned social distinctions. Bread represented a status symbol that defined human condition and class according to its particular colour, varying in all shades from black to white (120).

Both the hierarchical nature of bread and its utopian qualities are reproduced in texts for young readers. In Laura Ingalls Wilder's *The Long Winter*, the repeated refrain of "nothing but potatoes and brown bread" (209) amplifies the state of

abjection in which the family find themselves. Similarly, in *The Hunger Games*, the "fine white" bread of the Capitol is frequently contrasted with the "dark ration grain" available in the districts (288).

Differing types (and qualities) of bread are also overtly linked to the distinct modes of production or economic identities of each of the districts:

> Peeta empties our bread basket and points out how they have been careful to include types from the districts along with the refined bread of the Capitol. The fish-shaped loaf tinted green with seaweed from District 4. The crescent-moon roll dotted with seeds from District 11. (119)

We can see here that, outside the Capitol, the use of seeds and plants such as seaweed in the production of bread is so commonplace as to have become representative of the individual districts, and the type of industry they are involved in. The differing end products thus represent different styles of adulteration, or in other words, different ways of making bread last longer, representative of what Camporesi describes as "the almost limitless number of surrogates and additives [for bread] proposed by emergency food shortage" (148). As Despain points out, "Each outlying district in Panem forms an identity around not only the products the district is known for but also the ways in which its citizens cope with their lack of food" (70). Bread here exemplifies both strands of identity: the formal economic roles, and the hidden adulterations, the innovative ways of negotiating those roles.

The theme of bread as a subversive gift and a means of enacting social justice continues in the arena, with the offering made to Katniss by the people of District 11 following Rue's death:

> I open the parachute and find a small loaf of bread. It's not the fine white Capitol stuff. It's made of dark ration grain and shaped in a crescent. Sprinkled with seeds. I flashback to Peeta's lesson on the various district breads in the Training Centre. This bread came from District 11. I cautiously lift the still-warm loaf. What must it have cost the people of District 11, who can't even feed themselves?" (288-289)

The people of District 11 are presented as honourable by virtue of giving food that they can scarce afford for themselves. Moreover, it is a gift that invites punishment, much like Peeta's original gift of bread to Katniss. As Gilbert-Hickey points out, "The sponsorship of this loaf of bread enables the people of District 11

to say something they cannot safely say with words" (98). This is foreshadowed by Peeta's gift, but where Peeta's is an act of charity, District 11's is an act of solidarity. Whatever the motivation, however, individual gifts of bread do not outweigh the dominant tendency in Panem to place access to food under strict controls.

Bake Me a Cake as Fast as You can: The Dual Function of the Baker

We could consider the character of the baker as equally complex as bread itself: he simultaneously represents both producer and consumer; he too represents "life, death and dreams." The baker appears in Katniss' recollections as a charitable figure, perhaps one for whom easy access to food also entails the responsibility to share food with the hungry, despite the potential dangers. We are told that "just throwing me the bread was an enormous kindness that would have surely resulted in a beating if discovered" (38). Peeta is thus presented as a character akin to the charitable baker in other contemporary novels for young people, who see their role in terms of social responsibility as well as making money.[1] Similarly, Peeta's father also appears in the role of a constant benefactor, showing kindness to Katniss even when she has been selected as an opponent to his son: "He pulls out a white paper package from his jacket pocket and holds it out to me. I open it and find cookies. These are a luxury we can never afford" (45). Indeed, both the charitable baker and the people of District 11 are counterpointed by their opposite, the character who hoards food rather than shares it. This dichotomy can be seen most clearly in the characterisation of Peeta's mother and father, and can be said to have its basis in folklore traditions. Peeta's mother is referred to as a "witch" (45) on more than one occasion, the polar opposite of the kindly father, due to her unwillingness to help the hungry children of District 12, even to the extent of refusing scraps, leftovers and rubbish.

The witch-figure appears as the bakery's malevolent guardian, preventing access to the utopian scene described by Katniss:

> When I passed the baker's, the smell of fresh bread was so overwhelming I felt dizzy. The ovens were in the back, and a golden glow spilled out of the open kitchen door. I stood mesmerized by the heat and the luscious scent. (35)

The enticing image of the bakery, fiercely guarded by the witch, brings to mind Hansel and Gretel's gingerbread house, which for Bruno Bettelheim, itself represents the mother, with the cannibalistic witch appearing as "a personification

of the destructive aspects of orality" (162). For Lissa Paul, the house itself can represent "the wish to eat and the fear of being eaten" (33). The greed of the children can also be seen as an entirely appropriate response to starvation conditions: Jack Zipes argues that "The killing of the witch is symbolically the realization of the hatred which the peasantry felt for hoarders and oppressors" (38). In *The Hunger Games*, Collins' conflation of the witch figure with the hoarder who keeps tight control of the provision of bread combines both the psychological aspects of Hansel and Gretel's witch as outlined by Bettelheim and the political aspects foregrounded by Zipes. There is also a clear link here to the baker as a historical figure. For example, Camporesi refers to attacks on bakeries in early modern Italy, as well as the frequent use of armed guards to protect the produce from the starving poor (106; 101); the bakers themselves were "much hated by the *poverelli* ('little poor') and singled out by everyone as profiteers and creators of hunger" (106). He also notes cases where bakers were arrested for poisoning the poor through the use of heavily adulterated flour (84). Similarly, McCance and Widdowson, in their 1955 overview of the history of bread, note that at frequent intervals in history "millers and bakers were generally regarded with great mistrust" (206); they were known for withholding grain, stealing and cheating their customers. In particular, this study references Chaucer's depiction of the Miller as a representative depiction of this kind of behaviour. This character, "Well versed in stealing corn and trebling dues" (Chaucer 17), seems at first to be a stark contrast to the benevolent Peeta — "the nurturing baker" (Gilbert-Hickey 105), who wants to help Katniss rather than cheat her.

However, there are ways in which Peeta is more subtly aligned with the hoarding society; the comfort he is seen to enjoy by virtue of the baker's special status regarding access to food is equated with a tacit acceptance of Panem's value system by Katniss, who initially believes that "there are things you don't question too much, I guess, when your home always smells like baking bread" (360). This level of comfort is also associated with the strength required to kill in the arena: Katniss notes that "All those years of having enough to eat and hauling bread trays around have made [Peeta] broad-shouldered and strong" (49). Although she later comes to associate her own ability to withstand hunger as a greater source of strength than a comfortable upbringing (252), in the earlier stages of the novel, Katniss fears that "kind Peeta Mellark, the boy who gave me the bread, is fighting hard to kill me" (73). By preparing to fight for his life, and particularly by seeming to form an alliance with the Career tributes, Peeta becomes for Katniss as much of a dangerous predator as the Capitol itself.

Drawing on the imagery of the bread basket, in his televised interview Peeta "compar[es] the tributes to the breads from their districts" (157). Another way in which the personalities of the tributes are constructed for the Capitol audience is via the mode of dress each tribute is forced to adopt to represent their district (80). In the case of District 12, the fire-themed costume that both tributes wear is ostensibly associated with coal mining and with Katniss — "The girl who was on fire" (85) — rather than Peeta. However, the baker is also characterised in terms of his relationship with fire, a connection Katniss makes explicit in reference to their costumes: "He should know about fire, being a baker's son and all" (82). Peeta's father is described as "a big, broad-shouldered man with burn scars from years at the ovens" (45); the baker is physically marked his association with fire, though clearly not as violently affected as the coal miner, represented in this first novel by Katniss' dead father. There is a sense here that, in the right hands and with safety measures in place, fire can be controlled, although this perhaps renders it more, rather than less, deadly. The fire of the baker's oven is both as life-sustaining and as dangerous as the more volatile fire that threatens the coal miners, and its warmth can be harnessed to influence others.

The warmth constantly attributed to Peeta is both appealing and alarming; when, for example, he makes Katniss feel warm — "he gives me a smile that seems so genuinely sweet with just the right touch of shyness that unexpected warmth rushes through me" (88) — this only serves to remind her that the baker's boy is, for now, her worst enemy. Katniss' dislike of fire is similarly associated later in the novel, not with the tragedy and magnitude of a mine explosion, but with the seemingly innocuous act of baking: "I hate burns, have always hated them, even a small one got from pulling a pan of bread from the oven" (215). She seems to have an awareness that bread and the production thereof are as potentially dangerous as they are nourishing and sustaining. It is perhaps not surprising that the starting point of Katniss and Peeta's relationship — the incident where Peeta risks the wrath of his mother to offer Katniss food — is characterised by the joining of bread and fire. The loaves that Peeta throws to Katniss are simultaneously burnt and capable of causing burns: "The heat of the bread burned into my skin, but I clutched it tighter, clinging to life" (37). Later, the scene in which a cake soaked in alcohol is set alight ("It blazes up and then the flames flicker around the edges a while until it finally goes out" (94)) shows the coming together of bread, fire and alcohol — all important symbols in Christianity, but also more superficially representative of Peeta, Katniss and Haymitch, and their partnership.As events unfold, Katniss's uncertainty gives way to a recognition of Peeta's vulnerability and a desire to repay

her debt. Ultimately Peeta is not characterised as a hoarding witch, nor is his own gift of bread explicitly described as a weapon; rather, he appears more often in the guise of prey, compared to the animals that Katniss is accustomed to shooting. The first time the reader encounters Peeta at the reaping, we are told that "his blue eyes show the alarm I've seen so often in prey" (31), and this vulnerability is reinforced when Katniss later finds him fighting for life. Katniss also later learns that Peeta's life has not been as privileged as she had imagined: "Peeta has always had enough to eat. But there's something kind of depressing about living your life on stale bread, the hard, dry loaves that no one else wanted" (377). As the novel goes on, it seems that Katniss has an exaggerated sense of debt owed to Peeta: in return for the gift of burnt loaves, she must trust him and nurse him back to health at the risk of her own life. His gift of bread is in some senses a weapon, inasmuch as it makes Katniss feel obligated towards him. Such a reading however, downplays the significance of the original gift of bread, and perhaps the only suitable return on an investment that gives the gift of life is protection from death. When Peeta dismisses Katniss' feelings of obligation, telling her "you just brought me back from the dead" (356), he does not seem to realise that he had done the same for her. The Christian allusions of the act of giving bread — an act of giving of oneself, of one's own home, one's own 'body', which can be repaid only with sacrifice in the service of the needy — are emphasised here. Indeed, Peeta's fall from material comfort into injury, sickness and pain, tests and tempts the limits of Katniss' compassion, a compassion defined in opposition to the cannibalistic and corporate state, which encourages competition to the point of extremity, not only in the arena but in the districts as well.

The shot-down loaf that Gale presents to Katniss at the beginning of the novel is a vivid illustration of the baker as victim, as prey. It is also an early indication of the extent to which Peeta appears as the embodiment of bread. Susan Tan references "Jesus's role as the ultimate sacrificial body" in her exploration of violence against the child in *The Hunger Games* ("Burn with Us" 54); the sacrificial body, inasmuch as we continue the parallel with Jesus, is also the edible body. For Katniss, Peeta *is* the food he represents, his hands "as solid and warm as those loaves of bread" (39). A further example comes when she tells us: "Peeta's eyes flicker down to the roll in my hands, and I know he remembers that day too… I glower at the roll, sure he meant to insult me" (111). Here, instead of directing the anger of her gaze at Peeta himself, Katniss looks at the bread in her hand. "The boy with the bread" and the bread itself are inseparable and interchangeable. The personification of bread in the figure of the baker adds to the sense that he is somehow himself a source of

nourishment and salvation, but potentially a poisoned, tainted and untrustworthy one, as the state is. The idea of tribute as bread also lends new meaning to the bread basket: each district is represented by the edible child. Honeyman argues that "Food lures can seemingly uncomplicated situations of power inequity by conveniently essentializing national identities… How better to represent the world as domitable than to reduce each country to a helping of its national cuisine?" ("Gingerbread Wishes" 202). Similarly, the reduction of each district to a loaf of bread can be seen to represent the domitable, sacrificial and edible nature of both the tributes and the communities to which they belong.

However, as with Peeta's relationship with fire, his apparent vulnerability as an edible body is both a source of weakness and of strength. His mastery of camouflage developed through "all those hours decorating cakes" (306) builds on the idea of bread embodied, and subverts the Capitol positioning of each tribute as edible and disposable, reduced to a loaf of bread. Thus Peeta is able to defend himself from attack through the ostensibly shallow act of decorating himself, and when found by Katniss is "*caked* with mud and matted leaves" (308, emphasis added). Earlier, Katniss highlights the superficiality of the cakes Peeta decorates, "the ones they display in the windows. Fancy cakes with flowers and pretty things painted in frosting" (117). For Despain, the use of superficial foods in the Capitol highlights a situation in which "meals are no longer solely about sustenance, [so] the food takes on the qualities of sumptuousness to symbolize prosperity" (72); Peeta's "inaccessible cakes" (Collins 117) are seemingly similar to the "vulgar pretension" of food in the Capitol (Despain 72). Decorative food signifies the height of decadence, with Panem's Capitol appearing again as a stand-in for the last days of Rome — "both as the capital of all pleasure and as necropolis, the ultimate dead end of history… at once utopia and dystopia" (Brantlinger 115). While Peeta is joking when he says that frosting is "The final defence of the dying" (306), this phrase signals that, for Peeta, using his skills as a form of self-defence is a way in which he can fulfil his goal of "maintain[ing] his identity" (171). His self-decoration is a means of subverting the idea of decadent food as spectacle over substance, as well as disguising himself from both predators and cameras, thus undermining the Capitol's designation of prey as spectacle.

There is a wider significance to the motif of boy-as-bread too, one that can be traced through folklore. Aptly summarised by Tina Hanlon as "Runaway Cakes and Gingerbread Boys," the stories of the runaway gingerbread man or johnny-cake typically feature a series of animals, ending with the fox who outsmarts the cake-boy and eats him.[2] In many versions of the story, the gingerbread man calls

out the refrain "Run, run as fast as you can" to mock his pursuers (see for instance, McCaughrean 27), a refrain which finds a parallel in Haymitch's instructions to Katniss and Peeta before they enter the arena (168), and later, Peeta ordering Katniss to run from the Career tributes after the wasp attack (235). In Peeta's case, the fox does not catch him. In fact, the outcome is quite the reverse: the tribute nicknamed "Foxface" by Katniss is poisoned by the berries he collects; she is "outfoxed" by Peeta (389), albeit not intentionally. The metaphor of boy-as-bread comes full circle at the conclusion of the Games, when Katniss secures Peeta's tourniquet with her arrow (411); here she replicates Gale's shot-down loaf of bread, but with the intention of saving his life rather than devouring him, albeit at the cost of his leg (448).

You can't Catch me: To Eat or Be Eaten

Implicit in the interplay of the gingerbread man and the fox as represented by Peeta and the tribute from District 5, and to some extent Peeta and Katniss (as the hunter), is the close relationship between cannibalism and bestiality. Camporesi discusses the extent to which forms of cannibalism including "self-devourment" were normalised in the starvation conditions of early modern Europe (40-55). In Panem however, "the unspoken rule about not eating one another" (295) appears to apply in the districts as well as in the arena. The threat of cannibalism, though ruled out overtly, is omnipresent, from the "camera crews, perched like buzzards" (19) through to the arena. The cameras as buzzards remind us that the violence here is enforced and put on show, and are emblematic both of the state's control and its disregard for the lives of the poor. Tan notes that "the Capitol's obsession with and desire for the child's body is intimately connected with a literal desire to see it devoured" (62); elsewhere she argues that "cannibalism comes dangerously close to embodying the political goals of the Games" ("Burn with Us" 28).

Bestiality is not limited to the Capitol's cameras, but is replicated in the arena. Many of the individual tributes, particularly "the Career wolf pack" (196), are described by Katniss in terms of their animalistic features. The girl from District 2 is a "predator who might kill me in seconds" (182), for instance. She also initially suspects that Peeta could become cannibalistic: "He'll probably turn into one of those raging beast tributes, the kind who tries to eat someone's heart after they've killed them" (173). The attribution of animal characteristics to other starving tributes is reminiscent of Camporesi's conclusion that "In representing the hell of the poor one constant motif is used: the physical degradation of the starving pauper and his bestial metamorphosis" (33). It is a motif used by the

Gamesmakers in the arena too; here, the process of transmutation is made literal by the use of the genetically engineered and "unmistakably human" tribute-wolves at the climax of the Games (405). This again emphasises the similarities with the Roman circus, in which "There could be no grounds for humanitarian protest when it was felt that the victims were not fully human" (Brantlinger 73). However, when Katniss, after the Games, sees herself "Rabid" and "Feral" (422), her shock at her own appearance allows the mirror to act as a device to question her view of other tributes as dehumanised. She turns her attention instead to the tame 'animals' of the Capitol, comparing Venia, Flavius and Octavia to "an affectionate trio of pets" (428-429). Despain points out that "As if proving what abundance and excess can lead to, the hyper-civilisation in the Capitol is much more barbaric than the more "primitive" outlying districts" (71): it is the hunger and violence inherent in a system that enforces food scarcity for the majority while ensuring gluttony for the few that create the bestiality and insanity Katniss must confront.

The animal tribute and the edible tribute do not then exist separately; they are two halves of the whole, both eater and eaten, making it possible to argue that, in *The Hunger Games*, "Nothing separates predator and prey except their relative success" (King 111). Just as Peeta is both predator and prey, both fire and warmth, danger and saviour, he is cast, along with the rest of the tributes, as both cannibal and edible. If bread can be seen as a primary means of escaping starvation, providing a route to salvation, and enforcing social control, then the baker is the figure who stands as the gatekeeper, a bridge between two worlds, both controlling and controlled by abundance and scarcity alike.

Acknowledgements

Notes

1. This is emphasised in Melvin Burgess's *The Baby and Fly Pie*, a dystopia set in a bleak futuristic London. Protagonist Fly dreams of becoming a baker: "...a baker has a good life. Everyone needs him, the world passes through his shop. He sells bread to poor people and fancy cakes to rich people. I want to be a baker for all those reasons but mostly I want to be a baker because a baker is always warm and he always has enough to eat. One day, I'll have a shop of my own and have cream slices and Viennese twists in the window. I'll eat them every day — and whatever I can't eat and I can't sell I'll give to the kids who live on the street, like my friend

Luke does." (20-21)

2. For readers who are wondering whether the seemingly incompatible ideas of gladiatorial combat and the escape of a runaway biscuit are successfully synthesised in other contexts, the film *Shrek Forever After*, as a symbol of complete social decay in the kingdom of Far Far Away, features the gingerbread man in the guise of a gladiator, his opponents in the arena a gang of ferocious animal crackers (Mitchell).

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"And What Is the Use of a Book… without Pictures or Conversations?": The Text-Illustration Dynamic in *Alice's Adventures in Wonderland*

Jessica W. H. Lim
Lucy Cavendish College, University of Cambridge
Lady Margaret Rd, Cambridge, CB3 0BU
Email: jwhl2@cam.ac.uk

Abstract This paper examines the relationship between the narrative text and illustrations in Carroll's *Alice's Adventures in Wonderland,* as illustrated by John Tenniel, and Dodgeson's self-illustrated manuscript of *Alice Under Ground*. By situating *Alice's Adventures in Wonderland* as a text in dialogue with Darwinian economics and theories of evolution, this paper argues that Tenniel and Carroll's illustrations depict the impossibility of maintaining innocence and the state of childhood in a world overrun by consumption, riddled with unstable Darwinian economics and theories, and corrupted by inefficient and arbitrary authoritarian institutions. Indeed, the interplay between text and image ultimately suggests that these systems regulating Victorian England will inevitably force the child to enter an absurd world where everyone is mad, or adopt an adult rationalist view, both choices curtailing the possibility of the carefree, innocent child.
Key words Lewis Carroll; John Tenniel; illustration; Darwinian evolution; capitalism; Consumerism; children's literature
Author Jessica W. H. Lim is studying her PhD in English literature at the University of Cambridge. Her research focuses on eighteenth and nineteenth-century children's literature, and her PhD thesis explores the reception and influence of Anna Laetitia Barbauld's children's works in nineteenth century England.

Perched atop the title "Chapter 1", John Tenniel's checked-jacket clad rabbit towers over a dandelion and peers sternly at a pocket-watch, parasol tucked under one arm. Dominating the upper half of the page, his presence generates questions

concerning human-animal relationships, social behaviours and cultural norms, and the role of illustrations in novels. Thus, when Alice muses in the opening sentence, "And what is the use of a book […] without pictures or conversations?" (Carroll 9), her question has already been prefaced, and in part answered, by Tenniel's rabbit. *Alice's Adventures in Wonderland* suggests that a book is most complete and engaging when it combines different forms of communication in concert and in counterpoint with each other.

Discussion concerning the text-illustration dynamic in *Alice's Adventures in Wonderland* remains underdeveloped, in spite of the fact that Carroll conceived of his novel as an illustrated text. This essay explores the synergistic operation of text and image as a mode of engaging the novel's dual readership, by performing a comparative analysis of Tenniel's and Carroll's illustrations of key moments in *Alice's Adventures in Wonderland,* and in Carroll's self-illustrated manuscript *Alice Under-Ground.* Tenniel and Carroll's illustrations operate in dialogue with Carroll's text to critique Victorian paradigms of consumption, Darwinian theories of evolution, and arbitrary and unjust authority systems that threaten the innocence of the child.

While Tenniel's illustrations of Alice have generated critical attention, the relationship between illustrations of Wonderland and Carroll's text invites further exploration. Mark Sinker describes Tenniel's gravitational pull over the cultural image of Wonderland (Sinker 35), but does not adequately discuss the implications of Tenniel's illustrations as interpretations of key themes and concepts explored within Wonderland. F. J. Harvey Darton notes that artists depicting Alice tend to shy away from creating new White Rabbits or Cheshire Cats which "are essentially […] the creation of the first artist and of the author" (cited Hopper 63), a claim striking first for its insistence that the "first artist and […] the author" possess equal ownership over the appearance of those iconic Wonderland inhabitants, and for its apparent unawareness that there were *two* simultaneous "first artists" of Wonderland. Even Michael Hancher's valuable work on Tenniel and Carroll's illustrations provides minimal discussion regarding page layouts and text-image interactions. Yet Carroll was interested in the different effects of broader centre-page illustrations and border images, and sometimes specified whether images should be placed on the left or right margin (Hancher 125). Indeed, the production history of *Alice in Wonderland* reveals that Carroll and Tenniel designed the Alice books so that text and illustration would be "significantly juxtaposed on the page" (Hancher 120). In June 1864 Carroll requested his publisher to alter the size of the book's pages to make adequate space for Tenniel's illustrations (Hancher

171); on 13 September 1864, Carroll completed a hand-printed manuscript of *Alice's Adventures Under Ground* with 37 illustrations; one month later, Carroll's diary records his opinion of Tenniel's initial sketches of Alice (Hodnett 171). It was not until 26 November 1864 that Carroll gave Alice Liddell his self-illustrated manuscript of *Alice Under-Ground*, by which stage *Alice's Adventures in Wonderland* was ready to be printed.

As illustrated novels, the images in *Alice's Adventures in Wonderland* and *Alice Under-Ground* interpret and foreshadow the narrative text, enriching the reading experience by providing readers with multiple thematic interpretations of a single incident within the physical boundaries of the individual printed book (or manuscript). As Edward Hodnett notes, images create the possibility for multiple reading experiences, as readers may encounter illustrations as they occur in the text, or may see the illustrations while they are flipping through a yet-unread book. In the latter instance, the presence of illustrations can shape a reader's mood before a single word is read (Hodnett 13). The importance of pictures in the published novel is signalled by Tenniel's full-page frontispiece, an image illustrating the court trial in the penultimate scene of *Alice's Adventures in Wonderland*. The dais upon which the King and Queen sit is a vector dividing the upper and lower half, signifying an unequal division of power. The King, flanked by the scowling Queen and White Rabbit, stares upon a set of parrots in judges' wigs, a parodic comment on the inefficacy of the ostensibly non-prejudicial adversarial justice system. Tenniel's illustration has been compared to his drawings for Martin Tupper's "Of Estimating Character" (Hancher 35), suggesting that Tenniel used his illustration to criticise the chaotic injustice rampant in Wonderland. Thus, the idea that images may interpret narrative themes is implicit before the narrative text commences. Hodnett's concept of illustrations as "parallel pictorial statement[s]" therefore places too much primacy upon the text (Hodnett 15). If pictures are mere reinforcements of authorial intent, one must conclude that *Alice's Adventures in Wonderland* is primarily concerned with the inefficacy of the adversarial justice system, where Kings are advised by rabbits, and parrots are employed as judges.

Critical discussions of picture books provide more nuanced approaches to the communicative and interpretative potential of images. Perry Nodelman's insightful study of picture books suggests that visual representations draw upon viewers' foreknowledge and are always more than a literal evocation of objects (Nodelman 10). This is significant for a study of *Alice's Adventures in Wonderland*, as even the first readers would have approached the text with some visual familiarity with Tenniel's style, for Tenniel was the lead cartoonist for the Large Cut of the

Punch magazine (Hancher 3). Nodelman's research indicates that pictures change a readers' reception of the meanings of words, demonstrating that image and text achieve a "unity on a higher level" (Nodelman 196–99). While Nodelman's study concerns picture books, not illustrated texts, he describes Tenniel's illustrations as "active pictures" that balance Carroll's "slow-moving text," making his assertion that illustrations add another level of play between expectation and surprise to the reading experience particularly crucial with regard to *Alice's Adventures in Wonderland* (Nodelman 70). In *Alice's Adventures in Wonderland,* Carroll's placement of images plays upon readers' foreknowledge and visual expectations. The text and illustrations operate synergistically, to borrow Lawrence Sipe's term (Sipes 11), as the images are placed to foreshadow events that have not yet occurred in the text, shaping readers' narrative expectations. This act is comforting, providing a framework of expectation in a narrative shaped by unexpected twists and events; it is simultaneously terrifying in its illustration and mimicry of Wonderland's instability and non-linear progression.

Carroll's opening sentence of *Alice's Adventures in Wonderland* insists upon the centrality of illustrations to a certain type of book:

> Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversations?' (Carroll 9)

The novel is focalised through Alice, through whom childhood is presented as a time free from responsibility or industry. She has the luxury of being bored and "having nothing to do," and is the new child reader who prescriptively demands that books should contain pictures and conversations. Through the free indirect discourse that flows into her rhetorical question, the narrator implicitly supports Alice's view, positioning readers to share Alice's textual expectations. Ironically, Alice is initially bracketed outside her sister's book, into which she can only peep; she becomes a guide navigating readers through a new book, the illustrated book.

Tenniel and Carroll's illustrations of this opening scene highlight aspects of social expectations challenged by the narrative text, but Tenniel and Carroll emphasise different aspects of these challenges. Tenniel's half-clothed humanoid rabbit precedes the text, provoking questions about the boundaries between human and animal before the reader encounters the first sentence. Illustrated in the French tradition, Tenniel's rabbit is drawn with realist shading and proportions. Although

Gwen Vredevoogd states that Tenniel's illustrations emphasise whimsical qualities in Carroll's text (Vredevoogd 17), the use of the French tradition of half-clothed animals connotes satire (Hodnett 176), suggesting that there is a cultural, and not merely an aesthetic, statement in Tenniel's rabbit. Early reviews praised Tenniel's "truthfulness […] in the delineation of animal forms," which Rose Lovell-Smith compellingly argues reflected the heightened interest and anxiety surrounding natural history discourse following Darwin's publication of *Origin of the Species* (Lovell-Smith, "Animals of Wonderland" 395). Thus Tenniel's mix of realism and absurdity mimics Carroll's humour, foreshadowing questions about the dichotomy between animals and humans. Carroll's illustration in *Alice Under-Ground* depicts Alice leaning against her older sister, absorbed in her book. It is nestled on the upper right side of the page, interrupting the text and visually enacting and foreshadowing the White Rabbit's interruption of Alice's reverie (see fig. 1). Its content also challenges eighteenth century concepts of reading as a sociable activity, as Alice stares blankly ahead while her sister fails to recognise Alice's emotional needs due to her focus on the book in her hands.
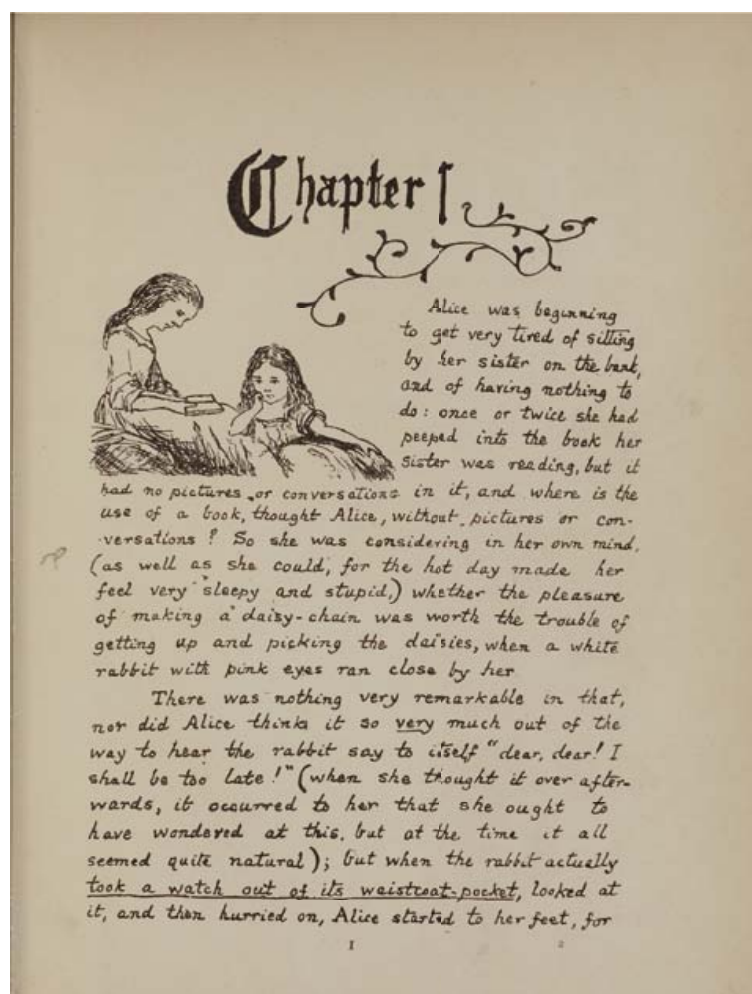
Fig.1 [1]

Following Alice's (literal) fall into Wonderland, Alice consumes objects that alter her bodily form, and Carroll's and Tenniel's illustrations highlight the text's concern regarding in the dangerous instability of human identity in a world where people are encouraged to pursue insatiable desires. Alice consumes food and changes size or shape eight times. One quarter of Tenniel's remaining illustrations in *Alice's Adventures in Wonderland* depict Alice in the moments immediately preceding or following these size changes, suggesting the thematic and visual significance of these episodes. Alice's eating habits and the centrality of food in Wonderland have drawn critical attention; Michael Parish Lee summarises the main critical camps as those who see eating in terms of predation, either the author preying upon Alice, or Carroll exploring the Darwinian struggle for survival; or those who see eating as a comment on the anxiety of control (Parish Lee 490). Parish Lee suggests that eating in Wonderland merges the human character with "things," destabilising human identity (Parish Lee 490). Parish Lee's insistence that Carroll complicates "thing theory" (which differentiates between humans as subjects and non-human objects) is supported by the fact that the objects Alice consumes affect her size, transforming Alice into an acted-upon object. As Alice first drinks the bottle labelled "DRINK ME" then eats the cakes that spell "EAT ME", Dennis Denisoff's definition of consumer culture as a phenomenon reliant "on small-scale act of identity formation [… in] a society defined by desire and consumption" becomes paradigmatic for Alice's size changes in Wonderland (Denisoff 1).

Tenniel and Carroll's illustrations emphasise the grotesqueness of Alice's rapid size changes and suggest that these are the unnatural effects of extravagant consumption. Her consumption of a prettily packaged bottle leads to her sudden and potentially fatal bodily changes, which result in Alice nearly drowning in a pool of tears, suggesting the dangers of unchecked participation in commercial consumption. Tenniel's second and third images in *Alice's Adventures in Wonderland* depict Alice discovering the impossibly small door through which she spies the Edenic garden, and the moment when Alice picks up the bottle labelled "DRINK ME" in an attempt to enter the garden. The image of Alice picking up the bottle pre-emptively illustrates her act of drinking from the bottle, forewarning the reader of a not-yet-narrated event. In the image, Alice lifts the bottle halfway to her lips, a serious and un-childlike expression on her face. Her un-childlike facial features are significant. Jacquelyn Spratlin Rogers notes that illustrators are important indicators of society's interpretations of childhood (Spratlin Rogers 43), and Peter Hunt identified a shift in the 1840s in which illustrators drew children

as children (Hunt, *An Introduction* 54), but Alice's severe frown contradicts the narrative's presentation of Alice as a dreamy and distracted child. Of further significance is Tenniel's background with Punch, for Tenniel's Alice had been introduced to the British public in a June 1864 cartoon as the embodiment of pacifist non-interventionist Britain (Hancher 20). Tenniel's Alice, therefore, is not an image of "beauty, wit, charm and sexless purity […] through which the adult chooses to envision childhood" (Hemmings 60); or she is not merely that, for Alice has always been visually implicated in the adult world of politics and mass media (Leary 160). For all that critics insist that Victorian authors tended to shy away from economic or monetary discourse when describing children, frequently depicting children as spiritually pure (Denisoff 8), Alice is drawn to the bottle, around the neck of which "was a paper label, with the words 'DRINK ME' beautifully printed on it in large letters" (Carroll 13). The detailed description of the label's material, the size of the printing, and the adverb "beautifully" highlight Alice's materialist gaze, and the capitalisation of the instruction 'DRINK ME' emphasises the scene's consumerist elements. When Alice drinks from the bottle, it has "a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffy, and hot buttered toast" (Carroll 14), and the cumulative listing of luxurious food items emphasises the extravagance of her act of consumption. William Empson identifies the rich foods as symbols for grown-up luxuries (Empson 264), further suggesting that Alice's act of drinking is an engagement with the adult world of market-based consumption.

Alice's extravagant act of consumption fails to facilitate her entry into the garden, and Tenniel's illustrations highlight the effects of an economy based upon constant consumption. Having shrunk to the size of the door, Alice realises she has forgotten to carry the garden key with her. After crying, she discovers

> a little glass box… she opened it, and found in it a very small cake, on which the words 'EAT ME' were beautifully marked in currants. 'Well, I'll eat it,' said Alice, 'and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door: so either way I'll get into the garden, and I don't care which happens!' (Carroll 15)

Alice displays a materially focused gaze, as emphasised by the description of the "little glass" box and the "very small" cake. The intertwining of materialism and physical consumption is highlighted by the edibility of the words "EAT ME" — which are, the consumerist Alice notes, beautifully rendered. Alice's

logic of impulse further reveals the extent to which her thoughts are shaped by consumerism. Her colloquial conclusion begins her reasoning: "Well, I'll eat it", and her syllogism is focused around entering the garden, either by key or by creeping under the door. An element of her childish impulsiveness creeps into her non-rational declaration, "I don't care which happens!" but her single-minded desire again results in a grotesque body change as her neck lengthens to an impractical height. Both Tenniel and Carroll illustrate the uncomfortably long-necked Alice, who occupies the majority of the page margin. In Tenniel's illustration, Alice occupies the left margin of the page, splitting the page into equal portions of image and text, intensifying the intimated struggle between two forces or modes of communication (Carroll 16). Her shadow prominently colours the left side of the image, interrupting the border of white space, suggesting barriers or entrapment, intimating the cycle Alice falls into in the next four chapters of unexpected and unwelcome size-changes that prevent her entry into the desired garden. In Carroll's manuscript, the ill-proportioned Alice stares sadly at her feet from the right margin, physically pushing the text aside (see fig. 2). The illustration highlights Alice's discomfort in response to her bodily changes, and the placement of the image intimates a power struggle between image and text; perhaps, allegorically indicating tension between 'adult' means of communication (words) and the visual world of the child.
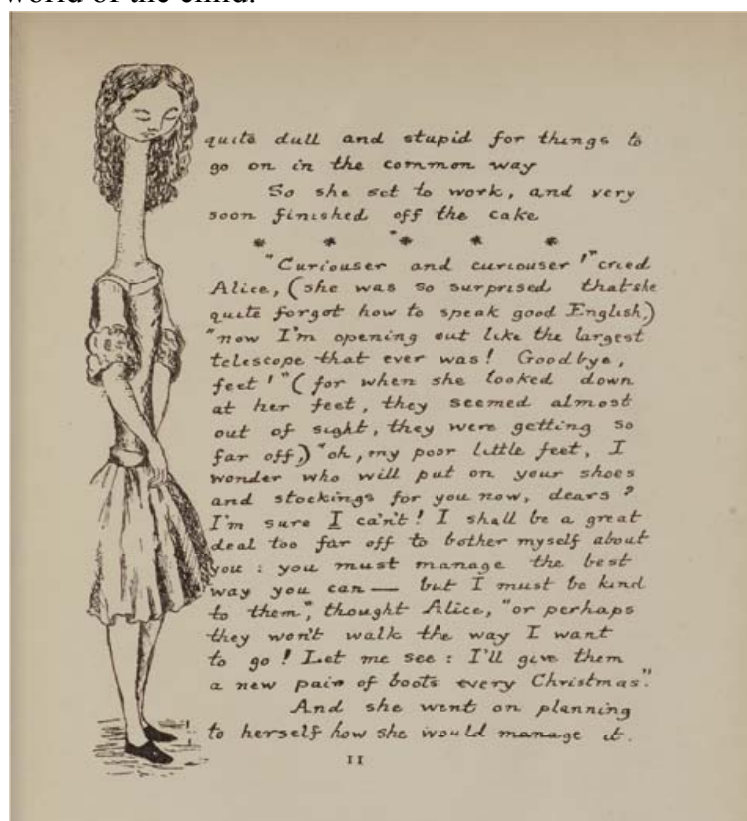
Fig. 2

As if to emphasise the dangers of market-based consumption, Alice's next act is to pick up the pair of gloves she spies on the table, an act that leads to her rapid shrinking and near-drowning in the pool of her own tears. As Carol Mavor insightfully notes, Alice literally drinks and eats words, and Alice's excessive growth leaves Alice unfulfilled (Mavor 102). Alice does not reach the garden until the end of Chapter 7, and for all the food she encounters and meetings she has with characters in kitchens or banquets, she never eats a full meal in Wonderland. However, Mavor fails to account for Alice's perpetual dissatisfaction and desire as an engagement with nineteenth-century economic discourse. As Catherine Gallagher explains, Victorian bioeconomics was an organicist economic model that focused upon modes of production and exchange, where 'Life' was understood to circulate through organic and inorganic matter (Gallagher 3). Its partner theory, somaeconomics, was built around a discourse of bodily sensations. Alice's cumulative acts of consumption do not allow her to attain her goal, and are literary enactments of somaeconomics, in which "the pursuit of even imaginary convenience of riches […] that can never be realised, is productive of an intensity of gratification" (McCulloch, cited in Gallagher 56). It is difficult to ignore Carroll's engagement with consumer culture in the nineteenth-century, and while Peter Hunt insists that it is "unquestionable and important" that the books were written for children, with adults intruding upon a conversation (Hunt, "Introduction" to Carrollxliii), it seems more reasonable to understand the books using Barbara Wall's concept of the dual audience (Wall, 1991).

The novel's interest in addressing its dual address becomes more marked as the text and illustrations enter into conversation with Darwinian concepts of evolution and animal food chains. In illustrating the Caucus race, and Alice's interactions with the Caterpillar and the mother pigeon, Tenniel and Carroll suggest that the Darwinian model threatens the human identity by placing it in a precarious position within food chains and changing evolutionary patterns. Carroll's invocation of Darwinian theories has been noted: William Empson describes Alice's pool of tears as "amniotic fluid" transforming the subsequent caucus race into a question of breeding where Carroll "supports Natural Selection […] to show the absurdity of democracy, and supports democracy (or at any rate liberty) to show the absurdity of Natural Selection" (Empson 255), but this thought remains underdeveloped. Alice's encounter with the Mouse in the pool of tears, immediately followed by the Caucus race, signals the beginning of a serious dialogue with the animal food chain. Encountering the Mouse, Alice initially addresses it using formal Latin: "A mouse — of a mouse — to a mouse — a mouse — O mouse!" (Carroll12), though

her redundant address parodies educational systems by suggesting the redundant uselessness of rote-learning systems. She then makes the social *faux pas* of asking where her cat is, in French. The multiplicity of languages initially suggests the impossibility of adequate inter-species language-based communication, but the Mouse's fear and comprehension imply that language is not the main barrier. Rather, Alice is unable to communicate adequately. This casts into question the Herderian assumption that language makes humans superior to animals (Herder 80, 84, 90). Moreover, the fact that Alice recalls sentences from her brother's Latin grammar-book and her French lesson-book concerning animals foreshadows the Caucus race, in which Tenniel and Carroll use their illustrations to explore the implications of the Darwinian model of natural selection.

Alice repeatedly invokes concepts of predation and food chains, continually referencing her cat, Dinah, even mentioning a terrier that "kills all the rats" (Carroll 23). Tenniel's illustration of this moment is surrounded by text, encroaching upon the narrative mid-sentence, enacting the predation invoked by Alice's discussion of cats and dogs. The Mouse flees from Alice, who is swimming after the Mouse, and Tenniel's illustration emphasises their similar sizes. The image thus highlights the irony of Alice's invocation of predators; Alice's smallness is emphasised, and the shading used to signify water obscures Alice's lower body and the Mouse's hind legs, such that Alice's legs seem to extend from the Mouse's lower body. Thus, Tenniel's illustration emphasises Alice's likeness with the Mouse, suggesting that humans are like animals: creatures that must eat or be eaten.

Immediately following this is the Caucus race, and Tenniel and Carroll provide several illustrations for this scene, each emphasising Alice's unstable human identity and raising questions about natural selection. The second chapter ends with an image of a crowded pool: "there was a Duck and a Dodo, a Lory and an Eaglet, and several other creatures. Alice led the way, and the whole party swam to the shore" (Carroll 23). The cumulative listing of animals, and the movement of the animals from the water to the shore, indicates an engagement with Darwinian concepts of evolution. Hunt discusses the animals as signifiers for real-life figures associated with Charles Dodgson and Alice Liddell, and there is a clear suggestion of this correlation when one considers Dodgson's correspondence with the Reverend Duckworth, the phonetic similarity between "Lory" and "Lorina" Liddell, and the Eaglet and Edith Liddell (Hunt, "Explanatory Notes", in Carroll 261). However, to simply see the animals as Carroll's set of acquaintances is to read the novel as a manuscript written solely for Alice Liddell, whereas the production history of *Alice's Adventures in Wonderland* (and its publication under a different

title!) suggests that Carroll composed the published text for multiple sets of readers. Alice Liddell may have been the original reader and recipient of Carroll's manuscript, but she was merely one reader of many. To other readers, Carroll wished to signal his interest in questions of natural selection: the alliteration of "Duck" and "Dodo" suggests a relationship between the two animals☐the common duck, and the famously extinct dodo. In *Alice Under-Ground* Carroll illustrates this particular moment in a full-page sketch (see fig. 3). Alice is physically separated from the pack of animals, suggesting her superiority as a human, but body of water suggests fluidity of identity. The identifiable dodo is at the head of the animals, strategically positioned beside an ape. The inclusion of the ape is of paramount importance, for it is not described in the narrative. However, its imagistic placement indicates an interrogation of the process of natural selection: the extinct creature paddles alongside the creature from which Darwin posited humans evolved. In this struggle of species, how dependable is the human position at the head of the chain?

Fig. 3

Tenniel's illustrations of the Caucus race further extend questions concerning humans' position(s) within the animal chain, parodying the chaos of the paradigm of natural selection. His first image is an uncharacteristically framed sketch of the animals crowding around the Mouse. It sits above the third chapter title, and the border suggests a more objective viewpoint. In this apparently objective frame, Alice's physical smallness, and her position as passive object, are foregrounded. She sits with her back to the viewer, the same height as the Mouse and significantly smaller than the Dodo, the owl, the Lorry, and the Ape. Tenniel's realistic animals bear a striking resemblance to the birds and mammals illustrated in J. G. Wood's

The Illustrated Natural History, a point Lovell-Smith emphasises (Lovell-Smith, "Eggs and Serpents" 33–34). Carroll's animals' meeting and their race thus engage with the scientific discourse concerning the struggle between the species, a topic which had stimulated the Oxford debates only five years before the publication of *Alice's Adventures in Wonderland*. The Dodo sets up the Caucus race:

> First it marked out a race-course, in a sort of circle, ('the exact shape doesn't matter,' it said,) and then all the party were placed along the course, here and there. There was no 'One, two, three, and away!', but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. … the Dodo suddenly called out 'The race is over!', and they all crowded round it, panting and asking 'But who has won?' (Carroll 26)

The sequential clauses create a breathless effect, mimicking the adrenaline and confusion of the race. The course is a "sort of circle"; an image of endlessness and, hence, a lack of progression, and the qualifying "sort of" emphasises the lack of direction. The Dodo's parenthetical comment that it "doesn't matter" highlights the race's illogicality. This invocation of the paradigm of natural selection climaxes in the pressing question of who has won: in other words, who has gained dominance in an unstructured struggle for life. The Dodo cannot answer this question, for in a world shaped by a paradigm of species struggle and natural selection, if animals are alive and uneaten, "Everybody has won, and all must have prizes" (Carroll 26). This chaotic, meaningless race with no clear beginning and no clear end, lacking winners and yet deeming every survivor a winner, contrasts with other paradigms such as the Christian paradigm that emphasises the order of creation and the fixed superiority of human beings (e.g. Wood vii). Carroll's narration of the Caucus race suggests both that human superiority is a purely arbitrary designation and that the Darwinian model is absurd as a framework for considering human-ness. Tenniel exploits the absurdity and arbitrariness when he illustrates the Dodo presenting Alice with her "prize" (Alice's own thimble). The Dodo towers over Alice, occupying the right half of the image, while Alice, clearly the subordinate object on the left, accepts the thimble from his hand. The entire Caucus race scene is characterised by Alice's lack of control; the Mouse initiates proceedings and the Dodo officiates the race. Alice only gains a position of superiority by mentioning Dinah — this time describing how Dinah eats mice and birds. However, Alice's 'power' over the other animals comes with the loss of their company, as they flee

from her (Carroll 29), a moment which Tenniel leaves un-illustrated, but to which Carroll devotes an entire page. Thus the Caucus race and Alice's abandonment suggest that society lacks an adequate paradigm for considering humanness: human attempts to ascend the food chain by positioning themselves outside the chain of predators overlook humans' status as animal creatures.

Two episodes that further extend the novel's engagement with Darwinian theory include Alice's encounter with the Caterpillar, and her encounter with the mother pigeon. The illustrations again emphasise the monstrous implications of a paradigm that destabilises human identity. Having escaped the White Rabbit's house (wherein Alice experiences yet another series of size changes, instigated by her consumption of literal rock cakes), she meets a Caterpillar who informs her that the secret to controlling her size is to consume different sides of his mushroom (Carroll 46), affirming society's association of the expression of selfhood with consumption practices. Alice's kinship with the shape-changing Caterpillar is highlighted as the narrator reveals that both Alice and the Caterpillar are three inches high (Carroll 45). In Tenniel's illustration, the un-bordered image sits at the head of the chapter title, and Alice faces the caterpillar. The mushroom obscures the majority of her face, emphasising her subordination to the Caterpillar. Carroll's illustration of Alice's encounter with the Caterpillar, meanwhile, is positioned in the centre of the page. As Alice reaches up to the Caterpillar atop the mushroom, her upward gaze and outstretched arms creating a vector that imply the Caterpillar's superiority. In both pictures, Alice's small size and the Caterpillar's placement atop the mushroom illustrate the instability of the human identity in a world of species struggle, where humans attempt to control their position in the food chain through food consumption. In light of this, Empson overstates the case for the Caterpillar as the symbolic being who grants Alice control over her size (Empson 269); Alice's control is tenuous, for she first finds herself rapidly shrinking, then monstrously reshaped as the mushroom lengthens her neck without proportionately increasing her body. It is in this misshapen human form that Alice encounters the maternal pigeon that mistakes her for a preying serpent. Lovell-Smith's compelling interpretation of the scene as an engagement with the natural history discourse of predation and conflict is supported Carroll's illustration of the pigeon attempting to peck Alice's eyes (see fig. 5; Lovell-Smith, "Eggs and Serpents" 27–53). Carroll's image is nestled amongst the text, as image and word battle for primacy of the page, mirroring the concept of predation discussed in the exchange. The pigeon is foregrounded in the centre of the illustration, and Alice's head curves in from the upper right corner, seemingly disconnected from her elongated neck. Elwyn

Jones and J. Francis Gladstone's remark that the Passenger Pigeon was a "key Darwinian species […] following the Dodo into extinction" further suggest Carroll was consciously invoking Darwinian concepts of predation, consumption, and extinction (Lovell-Smith, "Eggs and Serpents" 41). The visual foregrounding of a near-extinct species criticises a destructively consumerist, Darwinian-driven society where the strong prey upon the weak for survival.
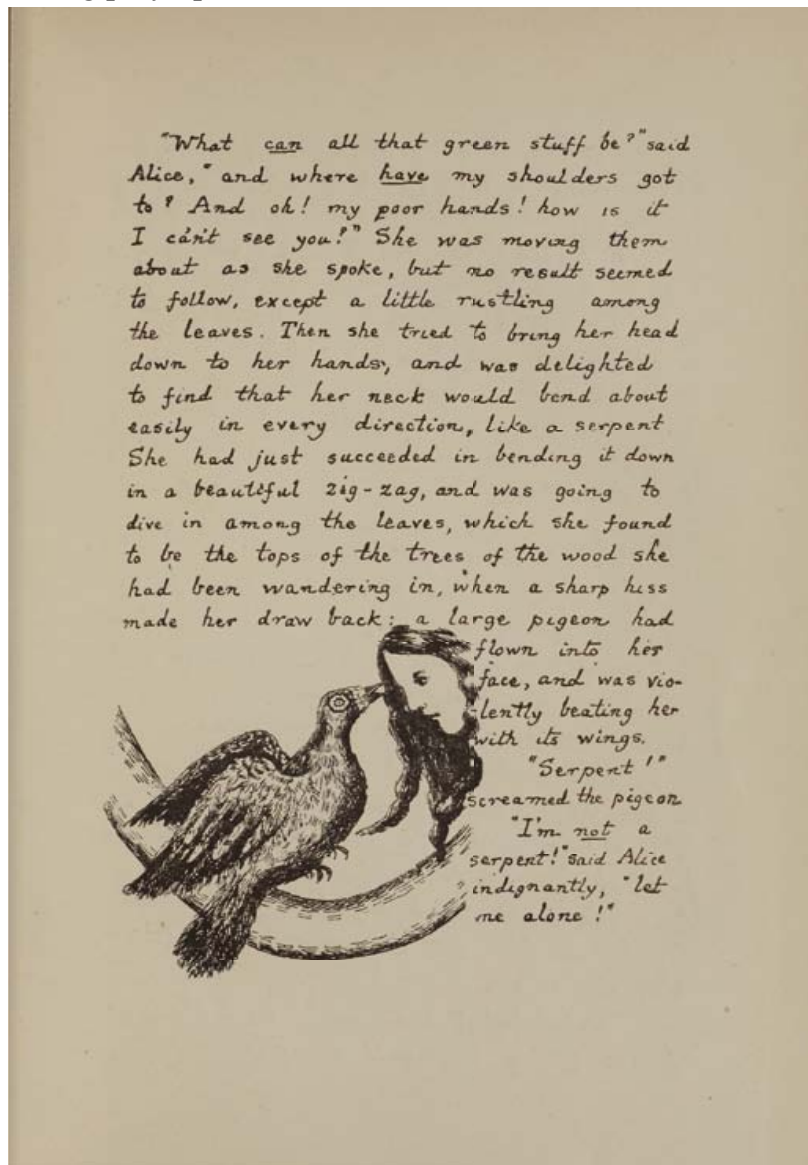
Fig. 4

At the novel's structural and thematic centre is Alice's first conversation with the Cheshire Cat, which brings to the fore the illogicality of the systems that govern Wonderland (and, by suggestion, the adult Victorian world). Alice's meeting with the Cat occurs after the Duchess' baby absurdly transforms into a pig, an event highlighting the tenuous boundary between animals and humans. Thus Alice's meeting with the Cheshire Cat forms the climax of a series of events that examine

how humans operate in a world driven by unsteady paradigms. Tenniel's iconic illustration of Alice's conversation with the Cheshire Cat frames the text on the upper and left margins of the page, telegraphing the importance of the dialogue (see fig. 5). The Cat's insistence, "We're all mad here. I'm mad. You're mad" (Carroll 58), becomes paradigmatic for *Alice's Adventures in Wonderland* as a pointed critique of a chaotic adult world. Wonderland, for all that Alice has stumbled from event to event and encounter to encounter, may be seen as structured upon the Victorian paradigms of consumerism and unfulfilled desire, and Darwinian evolutionary theory. The Cat's comments reveal the ludicrousness of a world where such systems are sustained — everybody in Wonderland is mad, enabling the paradigms to remain unchallenged.
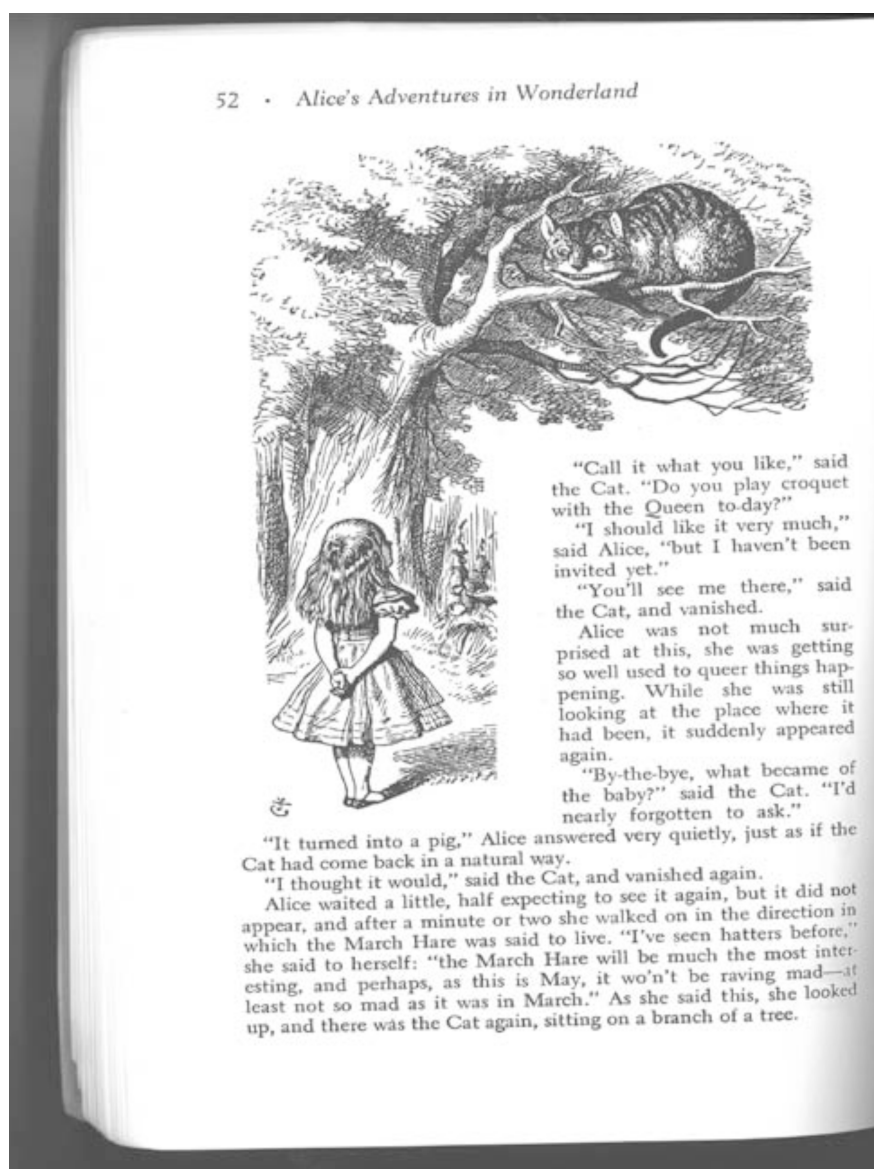
Fig.5

Following Alice's encounter with the Cheshire Cat, the madness and destructiveness of Wonderland's unfulfilled consumerism and competitive struggle for life escalate. Parting from the Cat, Alice encounters the Mad Hatter, the March Hare, and the Dormouse. The Mad Hatter officiates a perpetual tea party where "it's always tea-time, and we've no time to wash the things between whiles" (Carroll 64), and the thinly veiled metaphor for over-consumption that fails to nourish or sustain is overtly rendered by Tenniel's three illustrations, where the empty tea cups and plates contradict evidence in the text that food is consumed (Carroll describes Alice helping herself to tea and bread-and-butter). Thus Tenniel's illustrations emphasise the unfulfilling nature of perpetual consumption. The tea party is a potentially destructive and vicious affair, and Alice leaves as the March Hare and the Mad Hatter attempt to force the Dormouse into the teapot, a moment Tenniel brutally and vividly illustrates (Carroll 67). While Carroll leaves Alice's interactions with the Cat and the Mad Hatter un-illustrated, Tenniel's multiple illustrations of the Cheshire Cat and of the mad tea party accentuate the narrative's implicit emphasis upon the chaotic dangers of living in a world based on tenuous consumerist structures.

Carroll's narrative condemns consumerist, evolutionary structures by associating these paradigms with injustice and death: the death of the individual, and the death of innocents. The Queen of Hearts is the ruler of Wonderland, where consumerism and natural selection are the basic operating paradigms; she is also the embodiment of the relationship between the unjust systems governing the adult world, and death. She attempts to execute virtually every character she encounters for minor offences or mere impertinence. Alice first meets the Queen in the garden, where the Queen sentences her cards to death for planting white roses instead of red roses. Both Tenniel and Carroll illustrate the cards fervently attempting to paint the white roses red, visually reinforcing the artificiality and emptiness of the once-beguiling garden. Alice finds her sought-after garden a place of violence, mirroring the somaeconomic concept of perpetual unfulfilment generated by a consumer society built upon absence, and the need to fill the perpetual sense of lack. Both Tenniel and Carroll illustrate Alice's first meeting with the Queen. Tenniel atypically frames his illustration of Alice's first meeting with the Queen, freezing the moment in an apparently objective vision of arbitrary formality and horror. He depicts the moment when the Queen demands Alice's execution, and Alice sees through the arbitrariness of her authority:

"My name is Alice, so please your Majesty," said Alice very politely; but she

added, to herself, 'Why, they're only a pack of cards, after all. I needn't be afraid of them!' (Carroll 71–72)

The balanced sentence contrasts Alice's outwardly courteous behaviour with her realisation that the Queen is "only a pack of cards." This moment of absurd humour is profound; Alice's realisation that she inhabits a fantastic, dream-like world as trivial as a pack of cards is amusing, but it also reveals the flimsy basis behind socially authoritative figures in whom Wonderland's governing social paradigms are upheld. Tenniel's highly orchestrated image depicts Wonderland as a fundamentally unappealing place. The border removes a sense of movement and freedom that characterises Tenniel's un-bordered images, and reinforces a sense of boundaries and rigidity. Each of the characters stands in ritualised postures: the Queen's accusative finger cuts across the King's sceptre, and her head is tilted back to emphasise her unappealing face mid-bellow, and the page behind Alice carries a crown on a cushion, as if to remind viewers that authority is often in the hands of those who are unfit to exercise it. In his manuscript, Carroll devotes a full-page illustration to emphasise the Queen's arbitrary exercise of power, depicting the Seven of Clubs bending prostrate, before the contrary Queen. Thus, when Hodnett accuses Tenniel of not depicting Alice's feelings or expressions (Hodnett 177), and Sinker condemns Tenniel's illustrations as "oddly mannerist and stylised for work directed at children" (Sinker 38), their assumptions about the purpose of illustration and Carroll's readership overlook the illustrations' interpretative function and their implicit address to its dual audience.

Alice in Wonderland comes to its climax and dénouement with the farcical trial of the Knave of Hearts in a resounding criticism of the dehumanising effects of consumer culture and arbitrary justice systems. The scene is a surreal extrapolation of the nursery rhyme "The King and Queen of Hearts," a rhyme that depends upon excessive consumption and violence. In the rhyme, King "beat the Knave full sore" for stealing the Queen's tarts (Opie and Opie 427). The Queen's tarts are objects of consumption, and they are her possessions; thus the Knave's act of thievery is an assault on capitalist consumerist models. Carroll parodies capitalist consumerist models of ownership and consumption by emphasising the farcical nature of the trial: the tarts are always present in the middle of the court. The Queen declares: "Sentence first—verdict afterwards" (Carroll 108), implying that rigid consumerism perpetually prevents individuals from attaining their goal and withholds possessions it artificially promises. The pageantry and ineffectuality of the arbitrary justice system in Wonderland is indicated by Tenniel and Carroll's

illustrations of the White Rabbit calling everyone to court. Both men employ visual parody: Tenniel's Rabbit blows on an absurdly tiny trumpet that contrasts sharply with his formal court attire and archaic neck-frill (Carroll 97) while Carroll's Rabbit blows a comically oversized trumpet (see fig. 6).

This scene arguably is the most topsy-turvy of all scenes in Wonderland. The adult world is a haphazard affair, and the exaggerated outfits of the Rabbit, the King and the Queen connote children playing at being grown-ups. By contrast, Alice assumes an adult role, censoring the trial by relieving Bill the juror of his pencil so that he can only write ineffectually with his finger (Carroll 97). Alice contradicts the King and Queen, ultimately declaring, "'Who cares for you?' … (she had grown to her full size by this time.) 'You're nothing but a pack of cards!'" (Carroll 109). Alice's articulation of the conclusion she formed upon first meeting the Queen of Hearts, her declaration that Wonderland's inhabitants are merely cards, is her vocal condemnation of the arbitrary, unjust world of adult authority. It coincides with her final size change as she rapidly grows taller, a metaphor for her moment of self-realisation and self-assertion. Tenniel illustrates Alice's moment of assertion as the pack of cards rise in the air and fly at Alice. Framed by an arch of cards, Alice towers above the animals of Wonderland. The White Rabbit, suddenly devoid of clothing, springs away behind her legs, and various birds, reptiles, amphibians, and rodents flee aimlessly around her feet (Carroll 109). Although Empson reads the dénouement as Alice's triumph and a rallying call for adults to unshackle themselves from arbitrary conventions (Empson 294), this is a highly ambiguous moment. Stripped of childishness and childlike qualities, Alice's voice is one of adult rationality, and she is illustrated as an adult: a towering human with animals scattering at her feet. The triumph and tragedy of Wonderland is that it has eliminated Alice's child-ness and transformed her into a rational adult: Alice's pyrrhic victory is her ability to condemn the destructive folly of the adult world that has changed her, grotesquely.

In *Alice's Adventures in Wonderland* and *Alice Under-Ground*, Tenniel and Carroll's illustrations interpret, foreshadow, and even compete with the text, enacting and emphasising the narrative's thematic concerns to address the narrative's dual readership. Thus, the illustrations regulate readers' relationships with language and image, immortalising the visual image of the child Alice while depicting the impossibility of childhood in an adult world overrun by consumption, riddled with unstable Darwinian economics and theories, and corrupted by inefficient arbitrary systems of authority. The interplay of text and illustrations in *Alice's Adventures in Wonderland* and *Alice Under-Ground* suggest that such

systems force the child to enter into the absurd world where everyone is mad, and to then adopt an adult rationalist view in order to survive. Ultimately, Tenniel and Carroll's illustrations of Alice in Wonderland suggest that the Victorian-Romantic vision of carefree childhood is an unsustainable impossibility.

Fig. 6

Note

1. All images are from *Alice Under-Ground. Being a facsimile of the original ms. Bookafterwards developed into 'Alice's Adventures in Wonderland,' by Lewis Carroll [pseud.]With thirty-seven illustrations by the author*. London: Macmillan, 1886 are reproduced bykind permission of the Syndics of Cambridge University Library.

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Implications of Jimmy Liao's Picturebooks and Their Translations for Theories of Crossover Narrative

Xiaofei Shi

Darwin College, University of Cambridge

Silver Street, Cambridge, CB39EU, UK

Email:xs239@cam.ac.uk

Abstract Crossover literature generally denotes literature that blurs child readership and adult readership, in other words, literature that transgresses the age boundaries. Crossover yet can refer to boundary crossing in more than one sense — generic and sociocultural. This article argues that a text's crossover potential is more about the way of representation than the subject matter itself, and the significance of the way of representation for the text's crossover potential comes to the fore when it is translated into another language. Focusing on crossover as a transgression of the sociocultural boundaries, this article moreover suggests that the investigation of crossover literature should situate the text in its context of production and reception. The arguments are illustrated with a close analysis of Jimmy Liao's picturebooks *When the Moon Forgot* and *The Sound of Colors*, alongside their English translations — in particular, how the themes of loneliness, family relationships, and death are rendered in different ways in the Chinese and English versions.

Author **Xiaofei Shi** is a doctoral candidate at the Faculty of Education, University of Cambridge, where she researches children's literature, crossover literature, cognitive criticism, and picturebooks. She has just completed her PhD thesis titled "Reconceptualising Crossover Picturebook: Cognitive Approaches to Crossover Picturebooks and Readers' Engagement with Them."

Studies of the crossover phenomenon in children's literature started around the 1990s, and the recent three decades saw a surge in both the production of crossover literature and its critical studies. Crossover in children's literature criticism is

generally employed to denote a blurring of the boundaries between adult readership and child readership, that is, a crossing of the age boundaries, as pointed out, amongst others, by Sandra Beckett (*Transcending Boundaries* xi-xx) and Rachel Falconer ("Crossover Literature" 557). One of the most notable examples of crossover literature is the *Harry Potter* series (1997-2007), labeled by Beckett as the "landmark" of crossover literature (*Crossover Picturebooks* 1). That the child and the adult editions of the *Harry Potter* series differ only in terms of covers rather than contents evinces the books' appeal for a wide range of audience. Scholarship of crossover literature can be dated back to Ulrich Knoepflmacher and Mitzi Myers' seminal paper "From the Editors: "Cross-writing" and the Reconceptualizing of Children's Literary Studies" in 1997. The book *Transcending Boundaries* edited by Beckett is one of the earliest and most comprehensive collections of essays examining crossover literature in a wide range of countries and through various critical lenses. More recent studies have often focused on a particular form of crossover literature, for instance Falconer's *The Crossover Novel*, and Beckett's *Crossover Fiction* and *Crossover Picturebooks*. The term crossover literature is now included in various encyclopedias and reference books of children's literature, such as the entry "Crossover Books" in *The Oxford Encyclopedia of Children's Literature*, "Crossover Literature" in *Key Words for Children's Literature*, and "Crossover Literature" in *International Companion Encyclopedia of Children's Literature*.

Apart from transgressing the age boundaries, crossover can refer to boundary crossing in more than one sense. Crossover may involve the blurring of the generic boundaries. Maria Nikolajeva points out that genre eclecticism contributes to the ambivalent status of a text's audience ("Children's, Adult, Human" 63-80). Beckett explains that what gives picturebooks appeal with both children and adults is their experimental nature, the source of which lies in their capacity for blending and creating genres (*Crossover Picturebooks* 2 309). I shall argue that crossover is moreover a historical and transcultural movement from one category to the other. The focus of this article is precisely on crossover as a transgression of the sociocultural boundaries. For instance, a text may be published and marketed for adults in one culture, yet when it is translated or transposed into another culture, the target audience may change to children, or vice versa. This article will go on to argue that crossover literature is more about a way of representation than the subject matter itself, and the investigation of crossover literature should situate the text within its context of production and reception.

The arguments will be illustrated with a close analysis of Jimmy Liao's

picturebooks *When the Moon Forgot* (henceforth *The Moon*) and *The Sound of Colors* (henceforth *The Sound*) alongside their English translations. The decision to illustrate the arguments with the analysis of picturebooks stems from the uniqueness of the picturebook medium, that is, the dynamic relationship between words and images.[1] Though, as Perry Nodelman asserts, the picturebook medium stays "firmly connected to the idea of an implied child-reader/viewer" (11), it can be inherently more crossover than other forms of children's literature because in picturebook reading, adults and children can fill in verbal and visual gaps differently, as explained by Nikolajeva and Carole Scott (261-62). They further suggest that the dual narrative of picturebooks affords a unique opportunity for "the collaborative relationship" between adults and children, as it empowers them more equally (261). Exemplifying with the close analysis of picturebooks may therefore also afford glimpse into a form of crossover literature, whose potential for facilitating the transgression of the age boundaries needs particular justification.

Liao is a Taiwanese picturebook creator born in 1958. Since his first picturebooks *A Fish That Smiled at Me* and *Secrets in the Woods* came out in 1998, Liao has authored around forty picturebooks, many of which, originally in Chinese, have been translated into several languages and earned him wide acclaim among children and adults. Liao's works are of particular concern for the focus of this article in two main ways. First, his picturebooks blur the boundary between child readership and adult readership, triggering much debate about the target audience. Though Liao does not consider himself as a creator of children's picturebooks, and his official website markets him as a pioneering picturebook creator for adults, his works, especially early ones, have received numerous awards as picturebooks for children. Additionally, among children's literature critics, there is no consensus on the target audience of his works. Martin Salisbury and Morag Styles for instance include Liao among "regional book artists who help to make up the current landscape of children's book illustration" (43), whilst Mieke Desmet applauds him for creating adults' picturebooks (68-84). Picturebooks for adults may seem self contradictory, given the medium's once firm association with the child audience. Åse Marie Ommundsen though investigates picturebooks for adults as a distinct, recently arising literary phenomenon, especially in the Nordic countries (72). Liao's works therefore with their appeal for both children and adults, and their ambivalent status, provide a suitable and rich repertoire for the discussion.

Second, the close analysis of Liao's picturebooks can help develop a more sustained international dimension to the study of crossover literature, as most current relevant criticism examines texts that are rooted in the Western tradition.

Given Liao's own background and his non-Western primary readership, it is important and relevant to explore how certain aspect of his works originally in Chinese may resonate more strongly with the reader in the context of production. Moreover, since *The Moon* and *The Sound* have been translated into English, it is feasible to conduct an analysis of their original Chinese versions alongside English translations. Some changes made to the original versions may seem prevalent in the translation process in general. For instance, Gillian Lathey suggests that the shift in audience has been recurrent throughout the history of translating for children, exemplifying with French fairy tales and Aesop fables, which were appropriated for the child readership in the subsequent translations (2). Lathey describes the role of the translator, especially the translator for children, as mediating "unfamiliar social and cultural contexts" and "the values and expectations of childhood encoded in the source text" (196). The focus of this article is on what these changes, whether immanent in the translation process or particular to Liao's texts, reveal about crossover literature. Therefore, for the abovementioned reasons, Liao's picturebooks offer excellent material for discussing crossover literature as a transgression of the sociocultural boundaries. When analysing the primary texts, I draw on the notion implied reader, that is, the reader as inscribed in and evoked by the text regardless of the authorial/editorial intention, rather than the actual, flesh-and-blood reader who approaches the text.

Publishing Information

There are in general two Chinese versions of *The Moon* and *The Sound*, one in simplified Chinese characters mainly distributed in China, and the other in traditional Chinese characters mainly distributed in Taiwan. These two versions do not differ in terms of contents. This article focuses on the production and reception of the versions in simplified Chinese characters. When *The Moon* and *The Sound* were translated into English, so many significant changes were made that the English versions could hardly be called translations, but, more accurately, adaptations. The English version of *The Moon* was published by Little, Brown in 2009, a Publishing Division for Young Readers under Hachette Book Group based in New York. It is the same publishing house that was responsible for the English version of *The Sound* (2006). The publishing house's name in itself suggests the target audience of the two books' English versions – mainly children. Furthermore, the two books' English versions are specially marketed as a Children's Book when sold on Amazon. However, the first editions of the two books in traditional Chinese characters did not make any specification as to for whom the books were published,

neither did Dolphin Books (the publisher of *The Moon*) in 2010 or People's Literature Publishing House (the publisher of *The Sound*) in 2009. The significant changes made to *The Moon* and *The Sound* when they were adapted into English may have to do with the translator's and the publisher's assumption of what a children's book should be. Since the translator does not always interact with the author, as Lathey suggests (188), it is difficult to ascertain whether the author was aware or approved of these changes.

Summary of the Plots

In the Chinese version of *The Moon*, a boy's story is framed within a man's story. The man is injured from falling off the balustrade, whilst the boy becomes friend with a tiny moon that he picks up from the pond, and helps the moon get back to the sky. The English translation however completely removes the man's story, within which the boy's story is framed. *The Sound* is about a blind girl roaming alone in the subway, and her feelings of loss, anxiety, helplessness, and hope. Throughout the picturebook, the verbal text is mostly the protagonist's soliloquy. The language of her soliloquy is poetic and philosophical, resembling an unrhymed poem. The pictures transfer what the soliloquy expresses into concrete and vivid images, which render the protagonist's mindscape in colourful and powerful brushstrokes.

In the following analysis, I will examine the significant changes made to the original Chinese versions, grouped on the basis of the representation of different themes, explore how these changes impact on the texts' crossover potential, and then move on to discussing what these changes and the consequent impact on the crossover potential may reveal about crossover literature.

The Representation of Loneliness

The English adaptation of *The Sound* makes changes to the Chinese version's representation of the pervading sense of loneliness. On the thirteenth spread of the Chinese version, the protagonist walks alone down a long and dark passage. The accompanying verbal text says, "I walk down, down, down, to the subway platform where the wind never blows and the rain never falls. I can hear the echo of my *lonely* footsteps in the *lonely* air" (my emphasis).[2] However, the English translation omits the second sentence of the verbal text. The next spread in the Chinese version develops the protagonist's sense of solitude: the girl walks down to the subway platform and the verbal text says, "I'm used to being alone and talking to myself" (my translation). Interestingly, the English translation completely removes

this spread. The English translation diminishes the sense of loneliness, whilst the original Chinese version brings it to the fore.

In terms of the representation of loneliness, the Chinese version of *The Moon* also differs from its English translation. The English translation omits several spreads that strongly convey the boy's loneliness. For instance, on the wordless twenty-seventh spread of the original Chinese version, the little boy, holding his moon, stands in front of four huge paintings hung up on the wall. The boy and his moon, with their crestfallen expressions, look extremely lonely and sad when compared to the paintings that depict smiling moons in the company of twinkling stars. Another example is the thirty-second spread, where the boy and his moon occupy the small lower right corner, whilst on the rest of the spread are dark woods and rows of lamp-posts casting long and gloomy shadows on the ground. The boy and his moon, extremely small in size, are overwhelmed by the massive woods and lamp-posts. The reader can sense the loneliness and helplessness from the dark grey background colour, the position of the boy and the moon on the spread, and their extremely small size. Neither of these two spreads is included in the English version of *The Moon*.

As can be seen from these examples, the English versions of *The Moon* and *The Sound* tone down the overwhelming sense of loneliness that is apparent in the Chinese versions. Though loneliness in itself is just a kind of emotion and inner state of mind, in these two books loneliness has negative connotations. In *The Moon*, the boy feels lonely because of the insufficient attention from his cold parents. The protagonist's blindness in *The Sound* imparts a touch of poignancy to the pervading sense of loneliness. It seems that when adapting the texts into English, the translator and possibly the English publisher act as mediator of the expectation of the implied child reader embedded in the source texts – too much of a depiction of loneliness, and the subsequently evoked negative connotations, are not appropriate for children.

This pervasive sense of loneliness that the child reader is expected to understand can though be well placed within the contemporary Chinese context. Neither of the protagonists in the two picturebooks is depicted to have a sibling or cousin. Though picturebooks by convention may tend to portray a single child protagonist, the child reader embedded in the Chinese context may more strongly resonate with the pervasive sense of loneliness through drawing on similar real-life experience. Because of the One-child Policy implemented from 1979 to 2015, many children do not now have siblings, or even cousins. China is undergoing a time of social upheaval, in which many parents leave home for work in another city

or country. This exerts a deep influence on the husband-wife relationship and the child-parent relationship, loosening family ties, complicating family relationships, and challenging a traditional understanding of "home," as demonstrated for instance by Yuesheng Wang (118-36). Insufficient care and attention from parents give rise to children's feeling of loneliness. When asking the moon "do you know where your home is" (spread 28),[3] the little boy in *The Moon* is expressing his doubt as to whether the place where he lives with his mother is really a home for him. Therefore, the expectation of the child reader to understand an overwhelming sense of loneliness is closely related to the contemporary Chinese context.

A close analysis of the translator and the publisher's changes to the original representation of loneliness affords new insight into crossover literature: the translator's role as mediator of the child reader inscribed in the source texts precisely demonstrates the variedness of the demand and expectation of the child reader in different contexts. It follows that crossover can be context dependent – a text may evoke both the child and the adult readership in one context, yet in another context, without certain adaptation, its capacity for addressing a particular readership may be diminished.

The Representation of Family Relationships

The Chinese version and the English translation of *The Moon* also differ from each other in the representation of complicated family relationships. In the Chinese version of *The Moon*, Liao challenges an idealised view of family relationships, presenting them as complex and problematic – parents are by no means loving or caring, nor are children carefree or obedient. Four spreads in the Chinese version elaborate on how the boy engages in various kinds of mischievous play in an attempt to attract his mother's attention, whereas she does not even care. The English version retains only two of the four spreads that show the parent's coldness, and makes changes to the verbal text to mitigate the negative portrayal of the parent, as if it were afraid that the child reader would discover that parents have their own faults and cease to respect and trust them. The sentence "Mum is too busy to come to his aid" (spread 22) in the original Chinese version is adapted into "They don't need Dad to save them" (spread 14) in the English translation. Thus a negative portrayal of the parent's negligence becomes a positive depiction of the child's independence. In the Chinese version, when the boy calls his father and tells him in excitement that he has a real moon, "Dad only answers, 'Be a good boy. Do what Mum says'" (spread 31). The word "only" heightens his father's authoritarian insensitivity. The English translation though removes the word "only," with its

disapproving implication, which makes the verbal text less judgmental (spread 20).

Neither parents nor child are perfect. The boy plays as a monster, unleashing his disappointment and aggressiveness. The fortieth spread of the Chinese version displays the boy's change into a monster in a strong, visually impactful way.[4] The spread is frameless, conveying intense emotions that cannot be restricted into frames. The pure white background brings to the fore the process of the boy's change, ensuring that the boy's disappointment and aggressiveness should not elude the reader's attention, whilst at the same time leaving sufficient room for their imagination. The English version cannot leave out this spread without obstructing the reader's understanding of the plot, but it cuts down on the boy's mischievous play that foreshadows this change. On the one hand, for didactic purposes, the translator and the publisher may be worried that too many negative feelings on the part of the child protagonist can create a negative role model for the child reader. On the other hand, the translator and the publisher may think that such a conflicting and problematic family relationship between the cold parents and the hurt, mischievous child is too challenging, and potentially disturbing, for the child reader. It seems that the English version attempts to offer shelter from a harsh reality for the child reader.

The boy's play as a monster in *The Moon*, Max's play as a wild thing in Maurice Sendak's *Where the Wild Things Are* (1963) (henceforth *The Wild Things*), and Bernard's possible transformation into a monster in David McKee's *Not Now, Bernard* (1980) (henceforth *Bernard*) constitute an intertextual network. Delving into this intertextual network can uncover more of the crossover potential of the Chinese version of *The Moon*, and how it is destroyed in the English translation. In all of the three texts, the parents' indifference leads to the accumulated anger and aggression of the child protagonist, who unleashes the previously repressed emotions in turning wild or even into a monster. I suggest that compared to *The Wild Things* and *Bernard*, the Chinese version of *The Moon* has more crossover potential because the porousness of the boundaries between different diegetic levels that are layered atop each other invites the reader to occupy different temporal positions, and moreover to pose different temporal perspectives against each other.

Several pictorial details suggest the connection between the framing narrative of the man's story and the framed narrative of the little boy's story in the Chinese version of *The Moon*. The entire narrative starts with the spread that portrays a man gazing at the full moon. On the second spread, the man, a flowerpot, a yellow slipper, and interestingly, the moon fall down from the sky. The next spread shows the smashed flowerpot and the yellow slipper lying on the ground. These spreads

are the beginning of the man's story. Towards the end of the man's story, a red chair goes flying in the air, and on the ground are the smashed flowerpot, a broken yellow umbrella and a yellow slipper. The images of the smashed flowerpot and the yellow slipper echo those on the third spread, whilst the flying red chair and the yellow umbrella also appear in the framed boy's story, where the wind sweeps away the boy, his moon, the red chair and the yellow umbrella. Towards the end of the man's story, the huge blooming white lilies beside the man remind the reader of the verbal text which puts an end to the boy's story: "The moon spins tenderly. The boy falls asleep. In his dream is a faint fragrance of lilies" (spread 55). Given the connotation of the word "dream" and the image of the man's bandaged head, the boy's story is very probably the man's dream or illusion when he falls into coma because of his injury. The man projects what he sees: the red chair and the yellow umbrella, and what he smells: the lilies, into his dream or illusion. The boy's story may also be the man's remembrance blended with illusory elements.

The end of the framing narrative resonates with its beginning – in the visual, the same man who falls from the balustrade leans against a walking stick, wrapped in bandages, and again gazing at the moon. The moon is a key element that connects the framing narrative and the framed narrative – on both of these diegetic levels, it first falls down from the sky and is then restored. Compared to the framed narrative that gives a happy ending to the little boy through visually portraying his reunion with the moon, this last image of the framing narrative seems rather uncompleted. Since the end of the framing narrative also constitutes that of the entire narrative, the reader is invited to immerse themselves in a feeling of something more to come. The last image of the framing narrative moreover places the man and the moon diagonally, with the man at the lower right corner, the moon at the upper left corner against the huge blue background. The image foregrounds the moon as the object of focus, both on this spread and in the eyes of the man. The reader is therefore encouraged to explore the man's interiority when he gazes at the moon. Since the protagonists of the two levels of the narrative are portrayed to occupy different temporal positions, one adult and one child, exploring the man's interiority involves an interplay of different temporal perspectives. This is particularly the case if we see the framed narrative as the man's remembrance blended with illusive elements – the protagonist in the framed narrative is the child self of the man in the framing narrative. The position of the moon at the upper left corner on the last spread seems to imply that the man is looking backwards, because in picturebooks, by convention, the left is associated with backwards. This again supports the interpretation that the framed narrative is part of the man's

remembrance. The interplay of temporal perspectives then becomes, on the one hand, condensed in one person, and on the other hand, dispersed across different stages of life. The reader is encouraged to ponder over these significant issues: whether the man has recovered from the anger and aggression he suffered in childhood, whether he has reconciled with his parents, how he may think of that experience now, how his childhood experience may have to certain extent shaped him, and so on. Given that in the framing narrative, the moon follows the same track of movement (falling down – being restored) as in the framed narrative, the man may still be under the shadow of his childhood experience. Since in the real life the moon cannot fall down, the entire narrative contradicts the reader's real-life experience, which moreover shrouds the narrative in mystery and magic.

Both *The Wild Things* and *Bernard* are very complex and ambiguous regarding the modality, that is, whether in the fictional world, Max and Bernard have indeed turned into a wild thing or monster, as demonstrated, amongst others, by Maria Nikolajeva and Carole Scott (180-84, 195-97). The Chinese version of *The Moon*, I shall argue, has more crossover potential because it deliberately encourages (the thinking about) the interplay of different temporal perspectives. By removing the framing narrative of the man's story, the English translation however completely destroys the crossover potential. Analysing the Chinese version of *The Moon* alongside its English translation in an intertextual network challenges Beckett's claim that problematic family relationships are "a recurrent theme in contemporary picturebooks that fall into the crossover category" (*Crossover Picturebooks* 213). *The Wild Things*, *Bernard*, and the two versions of *The Moon* all portray complicated family relationships, yet they clearly vary in crossover potential. This demonstrates that the representation of specific themes, for instance "cross-generational themes" as defined by Beckett (209-72), or "epic" "adult" "universal" themes as proposed by Maija-Liisa Harju (31-33), does not make a text crossover. Rather, crossover is more related to the way themes are represented.

The Representation of Death

Another point where the English version diverges from the Chinese version is in the representation of death. In the Chinese version of *The Sound*, the topic of death is intimated and the joint efforts of words and pictures tone down the potentially damaging effect. On the seventy-ninth spread, the verbal text says, "I'm ready to say goodbye to the city of so many dangers" (my translation), whilst in the accompanying picture, the blind girl walks on a tightrope, feeling her way forward with a walking stick. Though neither the verbal nor the visual explicitly mentions

death, the words "say goodbye" may intimate the girl's idea of suicide. Moreover, the picture of the blind girl walking on a tightrope implies the danger that she may face. On the ninety-third spread, the liveliness of green grass and colourful birds in the picture help to soften the potentially disturbing effect of death that is explicitly brought up in the words "I think of the silent *funeral* under osmanthus trees in childhood" (my translation and emphasis). These are the only two spreads related to death inthe Chinese version of *The Sound*, but neither of them is retained in the English translation.

The way that the theme death is represented in the Chinese version of *The Sound* seems to evoke both the adult and the child readership – immanent in the evocation of the child readership is the adult idea that the representation of death should be toned down to cater for this particular readership. The picturebook medium has a particular advantage in appropriating the representation of death for the child reader because rather than explicate death in the verbal, it can make the most of the ambiguity of the visual. In John Burningham's *Granpa* (1984), for instance, the empty chair, where the grandfather used to sit, intimates his death. Similarly, the last spread in Lane Smith's *Grandpa Green* (2011) portrays a topiary image of the great-grandfather, which may signal that he has become the past, a memory to be passed down, just like various topiary images that he himself carved in the lifetime. It seems that whereas original children's texts are allowed to be subtle in the representation of death, translators are much more hesitant.

Beckett suggests that the representation of the theme death in itself is cross-generational because it is "part of the human condition" irrespective of age (*Crossover Picturebooks* 249). In a similar vein, Harju includes death in a group of themes, the representation of which can distinguish crossover literature (32). Contrary to Beckett's claim that death is often considered to be the "ultimate taboo" for children (*Crossover Picturebooks* 249-72), Nikolajeva contends that the theme death is recurrent in children's fictional narratives by connecting the development of the theme death in children's literature to the changing socio-historical context (*From Mythic to Linear* 6 82-83). It seems to suggest that treating the theme death as a taboo in children's literature more relates to adult idea in a specific socio-historical context of what children can deal with than what children are really capable of dealing with. The representation of the theme death does not immediately rob the text away from the child reader. It again demonstrates the significance of taking into account the specific way of representing a theme rather than the theme itself, when crossover literature is under examination.

Crossover Literature: Investigating the Way of Representation in Context

A close analysis of the changes made to Liao's original picturebooks shows that when translated into English, their crossover potential is undermined or even in some cases destroyed. This has to do with the translator's and the publisher's adaptations to the original texts, especially when they may have children in mind as the target audience. As Riitta Oittinen observes, the translator for children makes choices based on the individual and collective adult understanding of what the target audience needs and is capable of (902-05). The translator of Liao's picturebooks *The Moon* and *The Sound* seems to show a less informed understanding of the target audience, that is, children cannot very well deal with complicated, potentially disturbing subject matter, even in a toned down representation. The consequence is a serious diminishing of the original texts' crossover potential.

Investigating the originals alongside the translations moreover reveals that crossover is at the core a way of representation rather than the subject matter itself; situating the text within its context of production and reception foregrounds the context dependency of crossover. When the text is received in its context of production, a particular readership may be more likely to resonate with certain aspect of the text. For instance, the child reader in the Chinese context may more strongly resonate with the pervasive sense of loneliness in *The Moon* and *The Sound*. The investigation of crossover literature therefore cannot be separated from the discussion of a particular text's context of production and reception. On the whole, we can only arrive at a more comprehensive picture of crossover literature, if we explore its way of representation situated in context.

Notes

1. This article discusses picturebooks in which the narrative relies on the interaction between words and images rather than wordless picturebooks, where "the visual image carries the weight of the meaning and where … the absence of words is 'not simple feat of artistry [instead it is] totally relevant and in keeping with topic" as defined by Everlyn Arizpe (94).

2. The second sentence is my own translation.

3. This is taken from the Chinese version of *The Moon*.

4. It is the same as the twenty-fifth spread in the English version.

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Kipling's Wolf-Child Story: An Allegory of Children's Socialization

Wang Xiaolan

School of Chinese Language and Literature, Central China Normal University

152 Luoyu Road, Wuhan 430079, P. R. China

Email: xlwang@nit.edu.cn

Abstract *The Jungle Book* and *The Second Jungle Book* written by Rudyard Kipling have been generally accepted as the classic of children's literature by readers, but interpreted as classic of general literature by scholars. Consequently, the image of Mowgli is always misinterpreted as the European-centered colonizers, and the phrase "The Law of the Jungle" that is repeatedly mentioned in the stories is misread as the proof that Kipling preaches colonialism or imperialism through writing with the theory of post-colonialism. In this paper, I attempt to reread the "wolf-boy stories" in Kipling's jungle stories with the method of ethical literary criticism, and hold that Mowgli's transformation from a wolf in the jungle to a member of human society is allegoric in that it symbolizes the children's socialization from a natural being to a social being, that is, a process in which children acquire social norms and behavior codes, and develop ethical awareness so that they may live harmoniously with others in human society. Mowgli's initiation is ethically educational to child readers in that it helps child reader to understand that the essential difference between animal and human lies not in the physical appearance, but in the ethical awareness that is unique to human beings.

Author Wang Xiaolan is Professor at School of Foreign Languages, Nanchang Institute of Technology (Nanchang 330099, China), and PhD candidate of literature at School of Chinese Language and Literature, Central China Normal University. She was invited to study at Center for Children's Literature, University of Cambridge as visiting scholar during 2013-2014. Her academic interest is English literature, and she is currently focusing on the study of British children's literature. Her recent publications include "Phantoms of Witchery Projected in Literature," *Journal of Nanchang Institute of Technology* 34.2 (2015): 72-75.

Rudyard Kipling (1865-1936) is the first Noble Prize winner among British writers, but he is also the most controversial one. Although his works were ever among "The 100 Best English-Language Novels of the 20th Century," [1] he is generally ignored or denounced in China and other Asian and African countries as a lesser writer. In view of the colonialist subject matter in his writings, many scholars tend to interpret Kipling and his works with the literary theory of post-colonialism or Orientalism initiated by Edward Said, and naturally come to the conclusion that Kipling is "the king's trumpeter," [2] or "the preacher of imperialism, advocate of racial discrimination, and spokesman of chauvinism" (Xiao, "Rereading Kipling Today" 152). Since the beginning of the 21st century, some scholars at home or abroad have begun to question this conclusion about Kipling, and hold it necessary to reappraise Kipling. Chinese scholar Xiao Sha, for instance, argues that the conclusion about Kipling drawn from the traditional perspective may be too simple or too arbitrary, and "it is high time that the academic reread and reappraised Kipling from new perspective or with new methodology" ("Rereading Kipling Today" 152). No specific perspective or methodology, however, is mentioned or recommended by the scholars who advocate reappraising Kipling. In this article, I attempt to reread Kipling's *The Jungle Book* and *The Second Jungle Book* (hereafter *The Jungle Books* for short), especially the stories about the wolf boy Mowgli with the method of ethical literary criticism. Kipling's *The Jungle Books* is a collection of interesting stories that take place in Indian jungle, the most famous of which are those featuring a wolf-boy named Mowgli who is raised by a wolf family, and is educated by both the animals in the jungle and adopted parents in the human village. Judging the stories as children's literature masterpiece rather than adult literature classic, I come to a conclusion that Mowgli's transformation from a wolf in the jungle to a man in human society is allegoric in that it symbolizes the children's socialization from a natural being to a social being, i.e., a process in which the children acquire social norms and behavior codes, and develop ethical awareness so that they may live harmoniously with others in human society. The image of Mowgli is educational in that it helps child readers to understand that the essential difference between animal and human lies not in the physical appearance, but in the ethical awareness that is unique to human beings.

The "Distorted" Image of Wolf-Boy and Academic Misinterpretation of Kipling

Kipling has great talent in telling child readers interesting and instructive stories, so he is undoubtedly a great children's literature writer. His classic children's

literature works such as *The Jungle Book* (1894), *The Second Jungle Book* (1895)*, Just So Stories for Little Children* (1902) and *Captain Courageous* (1905) are still widely read by contemporary child readers. In his *The Jungle Book* and *The Second Jungle Book* (Hereinafter the two books are referred to as *The Jungle Books*), Kipling constructs a colorful and mysterious world, which is appreciated by readers throughout the world. Among the jungle stories, the stories concerning Mowgli, a wolf boy, are the most popular. Most of the stories in the two volumes of *The Jungle Books* are set in India and all concern animals. The majority of the stories are about the boy Mowgli and his relationship with the beasts in the jungle. The Mowgli stories opens with "Mowgli's Brothers" in which a human baby is given shelter by a wolf family after Shere Khan the tiger has attacked his parents who are woodcutters. From then on, Mowgli lives together with the wolf family and becomes a wolf boy until eleven, when Mowgli defeats and drives off defiant Shere Khan, who always hopes to hunt down the boy and challenges the right of Akela to lead the wolf pack, with a burning branch, and then leaves the jungle and returns to his own people, mankind.

Kipling was born and grew up in India, where he worked for a long time except for a brief period of education in Britain. It is safe to argue that Kipling knows the facts and truth about the wolf child, for there were documents recording and reporting the life of wolf children or monkey children in India before he began his literary writing. For instance, Robert Sterndale introduced the real life of Indian wolf children in his monograph *Natural History of the Mammalia of India and Ceylon* in 1884, ten years earlier than the time when Kipling's *The Jungle Book* was published. Just as Kamala and Amala, two Indian wolf children found by English clergyman Joseph Amrito Lal Singh in 1926, could not get accustomed to the life in human society, so other Indian wolf children or monkey children could hardly survive in the human society. The image of Mowgli in Kipling's stories, however, is thoroughly contrary to the facts and truth about the wolf children. To a great extent, the image of Mowgli as a wolf boy is totally "distorted", for he not only lives comfortably and harmoniously in the jungle, but also manages to lead an admiring life in the human society. On the one hand, Mowgli grows to be "the Master of the Jungle" (Kipling 393) by overawing the Wolf Pack and tiger with his courage and wisdom; On the other hand, Mowgli successfully takes revenge against those villagers who had hurt him deliberately, and protects his adopted parents after he returns to the village. From *In the Rukh*, a short story that is not included in *The Jungle Books*, we know that Mowgli has not only been married with a girl and has a baby, but also has been offered a job as forest-guard by Government, with

a pension. In some sense, Mowgli manages to transform from a jungle beast to a socialized member of human society.

Kipling had been living and working in India for many years, and he should know that it is almost impossible for a wolf child brought up by a she-wolf to blend himself into human society. Kipling, however, invents a completely different image of Mowgli, which is totally contrary to the facts or truth about the wolf children. Why does Kipling "distort" the facts or truth of wolf child in his literary writing? Different scholars have explained Kipling's writing intention concerning the image of Mowgli from quite different perspectives, which could be roughly summarized into three explanations.

The first explanation is Kipling's inexperience in characterization. Some scholars such as Wen Meihui, a translator who translated Kipling's works into Chinese, argue that the happy ending concerning Mowgli's final fate is unexpected and unbelievable. "Just imagine that Faunus-like Mowgli who overawes all the ferocious beasts in the jungle would finally condescend to take a social position as a forest-guard offered by the colonial government, which is a wet blanket" (Wen 4). According to the scholars like Wen Meihui, it will be better for Mowgli to stay in a raw and uncivilized state than to be employed and civilized, so Mowgli's final socialization embodies the writer's inexperience in the construction of the literary image.

The second explanation is that Kipling is defending British colonialist policy through his writing. Many scholars believe that Kipling writes because of the necessity of promoting colonialism. With the literary theory of post-colonialism, many critics such as Li Xiuqing hold that Mowgli represents the European colonialists, and the jungle beasts such as the tiger and wolf represent the barbaric indigenes. Just as the white colonialists managed to overawe the aboriginal people with guns ("thunder and lightening" in the eye of the indigenes), so Mowgli uses fire ("red flower" in the eye of the jungle beasts) as an invincible weapon to overawe the jungle beasts. "When the wolves and tiger attack him, Mowgli defeats and conquers them with fire as the weapons. Considering fire is the kind of weapon that can only be employed by the civilized human, so the relationship between Mowgli and jungle beasts mirrors the duality opposition between Orientals and Occidentals in the colonialist context" (Li 243). It is quite easy to come to the simple conclusion that Kipling is a preacher of colonialism or a prophet of British imperialism from the perspective of Orientalist discourse.

The third explanation is that Kipling is expressing his identity anxiety through writing. Some scholars such as Bernice M. Murphy, Kipling's biographer, hold

that the Mowgli's confusion in identity choice between wolf and human mirrors Kipling's anxiety or confusion in cultural identification[3]. Kipling was born in India and worked as a journalist in India for quite a long time, so he was deeply immersed in Indian culture. Meanwhile, he was educated in England, and was deeply influenced by the English culture as a white colonialist. "This kind of complexity and multiformity of the cultural influence are reflected in his writing" (Han 115), which leads to his contradiction in both thought and personality. Angus Wilson writes in 1977 that Kipling is "a gentle-violent man, a man of depression and hilarity, holding his despairs with an almost superhuman stoicism" (Qtd. Carpenter 297). The contradictoriness is also embodied in his identity confusion. Xiao Sha observes that "Kipling is full of contradictariness. As a person who grows up in the fissure England-India society, Kipling's thought is full of contradictoriness, and his literary writing and self experience represent his anxiety over identity confusion "("Kipling's Identity Anxiety" 128). In summary, Mowgli's identity confusion between beast and human mirrors the writer's own confusion and anxiety over identity choice.

The above mentioned academic interpretations of the image of Mowgli are the conclusions that drawn by the scholars who read the wolf-child stories as the adult literature with the method of the general literature studies. Theses interpretations enrich our comprehension of Kipling and his stories, but they are misreading to some extent, for critics generally regard Mowgli's stories as adult literature rather than children's literature works. In fact, Kipling's jungle stories have long been accepted as canon of children's literature and have been widely read by child readers since it was published more than a century ago. Wayne Booth argues that "the ultimate problem in the rhetoric of fiction is, then, that of deciding for whom the author should write" (Booth 396), so it is vital to decide for whom the work is written when we study a literary text. Different from the rhetoric employed in writing the literary works intended for adults, the children's literature follow a more children-oriented logic, which conveys more or less coming-of-age secrets to its child readers. It is widely recognized that Kipling's jungle stories are intended for child readers, who come to understand themselves and the world in a different way from the adults, so it is improper to apply mechanically the general literary theory to children's literature studies. In this essay, Kipling's "jungle stories" is taken as children's literary text and is reread with the method of ethical literary criticism, a literary criticism method constructed by Nie Zhenzhao, a distinguished scholar in China. From the perspective of children's initiation, we hold that Kipling's wolf-child stories is a metaphor of children's socialization in that Mowgli's

transformation from a jungle beast to a human being symbolizes children's coming-of-age process, in which a child develops from a beast-like being to a civilized human being.

Identity Choice and Mowgli's Transformation from Beast to Man

The core value of children's literature lies in its fusion of delight and construction. Reading the stories concerning Mowgli's identity choice between wolf and human, child readers may gain the insight into human, and begin to understand the ethical nature of social life. The process that Mowgli grows from a wolf-like baby to a man employed by the government is a metaphoric process in which he gives up the identity of beast and chooses the identity of man. According to the ethical literary criticism, the line between human and animal lies in that animal has only animal factor, while human has both animal factor and human factor. The newly-born baby is similar to the animal as far as the ethicality is concerned, for during the early life of a baby, it is the animal factor, i.e., the animal instinct that guides all his response and action to the outer world. Besides animal factor, the human baby still has human factor, which a child gradually intensifies by learning social norms, getting the social knowledge and forming ethical consciousness. Socialization plays an irreplaceable role in a baby's process of strengthening his human factor and weakening his animal factor. Only in this way, can a human being learn to suppress his animal instinct and develop moral consciousness.

Mowgli's quitting the identity of wolf and identifying with human is metaphoric, for the image of Mowgli is a mirror reflecting the choice a child has to face in his initiation. Children's growth is embodied more in rational maturity and moral betterment than in physical development. The process of children's growth is, in a sense, the process of children's socialization from an ignorant and uncivilized natural being to a rational social being who has gradually understood and internalized the social norms and has the ability to make ethical judgment. Children's literature provides rich mental nutrition for children's ethicalization and socialization in that reading enables children to be mentally enlightened, emotionally touched and morally edified. Children's literature achieves the artistic effect of fusing instruction with delight by constructing a variety of artistic images for readers to imitate, or to develop moral sentiment through esthetic empathy. The image of Mowgli is a case in point.

When readers encounter Mowgli for the first time in the story, Mowgli is nothing but a baby adopted by wolf and lives together with his wolf family. He is "a naked brown baby who could just walk — as soft and as dimpled a little atom"

(Kipling 15). Mowgli learns from Father Wolf the necessary skills to survive in the jungle, and the language of the Wolf Pack as well. He plays together with the wolf cubs, and is amiably referred to as "little naked son of mine" (Kipling 35) by Mother Wolf, and "Little Brother" by Bagheera, a Black Panther in the jungle. During this period, Mowgli does not know that he is the son of an Indian woodcutter, and totally indentifies himself with the wolf. "He would have called himself a wolf if he had been able to speak in any human tongue" (26), writes Kipling.

If Kipling only vividly narrates Mowgli's jungle life in a realistic way, then the narrative will be only a simple depiction of the wolf child life as many naturalists did, which will be forgot by readers very soon. What distinguishes Kipling from other second-rate or third-rate writers is that Kipling "distorts" the fact of the wolf child. Mowgli's story is canonized because it represents Mowgli's socialization process, so the story is endowed with rich ethical value. According to Nie Zhenzhao, "the value of the literary canon lies in its ethical value" (142), i.e., a classic literary text is bound to be rich in ethical value. The reason why Mowgli's story has become a classic text of children's literature is that the image of Mowgli is not only interesting but also educational to child readers. Mowgli's story is instructive in that it not only represents wolf child's life in the jungle, but also represents Mowgli's identity confusion and his final identification with human, which renders the work educational value.

Mowgli's identity transformation from a wolf to a human being results from both didactic guidance and life-threatening lessons. The didactic guidance comes from his friends in the jungle and his adapted parents in the village, while the life-threatening lessons come form his enemy Shere Khan, a tiger in the jungle who usually breaks The Law of the Jungle and is finally killed by Mowgli. Mowgli grows up in the jungle, but fortunately he has the opportunity to be educated by Baloo the Brown Bear who teaches Mowgli "The Law of the Jungle", Bagheera the Black Panther who "was born among men" and "had learned the ways of men" (Kipling 27), and Messua who adopts Mowgli and teaches him "the ways and customs of men" (Kipling 70). Mowgli benefits greatly from their education, which prepares him well for his future life among human beings. From these teachers or tutors, Mowgli learns to "wear a cloth round him", to "learn about money", and to "keep his temper" (Kipling 70-71), which are the core knowledge that a child need to learn in the process of blending himself or herself into the human society. Mowgli's learning in the jungle and his living experience with his adopted parents helping him to acquire the social norms, develop his consciousness of morality,

and help him to doubt his previous identity as a wolf in the jungle and identity with human beings.

After acquiring the social norms and ethical principles of the human beings, Mowgli comes to see the difference between human and beast. In the short story "The Spring Running", Kipling describes Mowgli's identity confusion. Before he is cast out of Wolf Pack, Mowgli is firmly convinced that he is a son of Mother Wolf and Father Wolf, a brother of the four wolf cubs. After experiencing the life among the villagers, Mowgli begins to doubt his identity. He keeps asking himself: Am I wolf in the jungle or a man among the villagers? On the one hand, he is brought up in the jungle by the wolf family, and lives together with the "free people of the jungle" such as the bear, the panther and other beasts, who regard Mowgli as their "Little Brother" (Kipling 26). But on the other hand, Mowgli has the appearance of human being, has the wisdom that is far beyond the beast in the jungle, and is capable of taking advantage of fire (red flower) or cattle herd as the tool to deter and defeat such fierce beasts as tiger and Red Dog. In summary, Mowgli is human in the eye of the jungle beasts, but he is animal in the eye of human.

Mowgli's image as both human and animal is an excellent scenario for child readers to comprehend the process of socialization. Nie Zhenzhao observes that "The most difficult problem that human beings have been faced in human civilization is to distinguish between human from animal and to make identity choice between human and animal" (32). The recapitulation theory generally compares human's civilization history to the children's coming-of-age process, which is regarded as the miniature of human evolvement. In this sense, Mowgli's coming-of-age process is a case in point. Mowgli's initiation is, in essence, the process of knowing himself and choosing the proper identity, which helps him to transform successfully from a wolf in the jungle to a man in human society. Through the vivid image of Mowgli, Kipling conveys to child readers that children's initiation has to undergo the process of ethicalization in which one acquire the social norms, develop the necessary awareness of morality and making ethical choice. A beast can do anything based on his animal instinct, but a man has to act according to the specific ethical principles in a given society, or he will be condemned in Chinese culture as a "Yi Guan Qin Shou" (beast in human clothing).

As mentioned earlier in the essay, some scholars believe it is a faulty stroke for Kipling to arrange Mowgli to be employed by the colonial government in India, to which I hold totally different opinion. I am convinced that the plot that Mowgli is gradually enlightened and initiated while growing up is a stroke of genius, which is the reason why Mowgli's story can be canonized in the world children's

literature. Mowgli's coming-of-age represents the common experience of human beings, who need to distinguish ethically themselves form lesser animals, develop ethical awareness, and abide by the ethical norms and behavior codes in human society. Mowgli's story is intended for children, who are growing both physically and mentally as Mowgli does. Mowgli's life experience is an allegory of children's socialization, from which the child reader may gain the insight into the social life of human beings. From the image of Mowgli, child readers may come to realize that only after ethicalization, can a natural being transform to a human being. The premise of Mowgli's development is that he needs to identify with and accept human the social norms and behavior codes of human beings. Being accepted and employed by human society is the symbol that Mowgli finishes his socialization.

Mowgli's transformation from a jungle animal to a member of human society symbolizes children's initiation from a natural being to a social being. Socialization involves ethical education, and as far as Mowgli is concerned, learning the "the law of the jungle" is a necessary part of his socialization education.

The Law of the Jungle and Mowgli's Ehticalization

The phrase "the Law of the Jungle" repeatedly appearing in Kipling's jungle stories has caused considerable controversy. As stated above, Kipling was accused of imperialist because of the colonial subject matter and "the Law of the Jungle" in his works. According to *The Oxford English Dictionary*, "the Law of the Jungle" is defined as "the code of survival in jungle life, usually with reference to the superiority of brute force or self-interest in the struggle for survival."[4] This popular definition is widely taken by common readers, so the phrase is negatively associated with such much-criticized theory as social Darwinism or colonialism. In view of the negative meaning like "survival of the fittest", "survival of the strongest", and "eating or being eaten", the phrase is cited by some scholars as proof that Kipling is justifying British colonialism or imperialism through his literary writing. In fact, the phrase is used by Kipling in *The Jungle Books* to describe such ethical norms as obligations and behavior code with which an animal in the jungle society should comply. What Kipling is intended to express with this phrase is not survival of the fittest in natural selection, but the ethical principles needed to maintain an ideal and harmonious society. As C.D. af Wirsén, Permanent Secretary of the Swedish Academy, expressed in his presentation Speech in 1907, "The Laws of the Jungle are the Laws of the Universe; if we ask what their chief purport is, we shall receive the brief answer: Struggle, Duty, Obedience. Kipling thus advocates courage, self-sacrifice, and loyalty."[5] In Kipling's jungle stories, The Laws of the Jungle does not

refer to the cruel survival struggle, but refers to the norms and codes needed in an ideal or harmonious society. After close reading, I find the main points of The Laws of the Jungle in Kipling's *Jungle Books* can be summarized as follows.

Firstly, it advocates the ethical principle of protecting the weak and young. The Laws of the Jungle lays down clearly that any adult wolf may withdraw from the Wolf Pack when marries, but he must bring his cubs to the Pack Council "in order that the other wolves may identity them" (Kipling 18) and give them the necessary protection and help until "they have killed the first buck" (Kipling 18), which indicates that the young cubs have become strong enough to protect themselves. This item of The Law of the Jungle aims to prevent the stronger from bullying and killing the weaker so that every one can live in peace. Protecting and taking care of the younger generation is the important ethical principle that helps to build a harmonious society, which is quite similar to the moral principle of respecting the elderly and taking care of the children in Chinese society.

Secondly, it lays down the moral principle of gratitude. Mowgli was refused to enter the Wolf Pack when he first attended the Pack Council until Baheera the Black Panther paid for him at the price of a newly killed fat bull. In some sense, bull is Mowgli's lifesaver and does great help to Mowgli so that he has the opportunity to live peacefully and safely in the jungle. According to the principle of gratitude and fairness, Mowgli "must never touch cattle because he had been bought into the Pack at the price of a bull's life" (Kipling 24), and Mowgli act on this principle, having never killed or eaten any cattle young or old.

Thirdly, the Law of the Jungle lays down the principle of fairness and justice. When Mowgli was young, he was protected by Akela, the wolf leader, and other wolves. Mowgli "had good conscience that comes from paying debts" (Kipling 343), so when the Red Dogs invaded the jungle where Wolf Pack live, Mowgli tries his best to organize the wolves, managing to defeat the ferocious Red Dogs and guard their homes so as to repay Akela and other wolves. Meanwhile the Law of the Jungle advocates the principle of justice, i.e., good will be rewarded and evil punished. The typical evil doer in the jungle is Shere Khan, a lame tiger, who always breaks the law of the jungle. Consequently, he was killed by Mowgli for his offences against human beings and violating The Law of the Jungle, which demonstrates the ethical value of justice.

Lastly, The Law of the Jungle establishes the principle of harmonious coexistence. "Live and let live" is an important ethical principle that people need to follow for the sake of harmonious living. The Law of the Jungle "forbids every beast to eat Man" (Kipling 14), for eating man means "arrival of white men on

elephants, with guns, and hundreds of brown men with gongs and rockets and torches" (Kipling 15). In order to avoid being killed by human beings, the beast should avoid killing them. Otherwise they will invite numerous revenges. The principle of forbidding beast to kill men is to protect the beasts themselves, so that both men and beasts can live harmoniously around the village. Avoiding destructing and being destructed is the necessary principle that we should follow for a maintainable and peaceful existence.

Different from the popular interpretation of the law of the jungle as the law of cruel survival struggle, The Law of the Jungle in Kipling's stories is similar to the moral norms and behavior codes in human society, which lays down the obligation and duty of its members. I hold that Kipling demonstrates an idealist society in which most of the members live peacefully together, and The Law of the Jungle is the necessary law that is used to keep a harmonious social order. The Law of the Jungle is the important factor that helps Mowgli to socialize, so that he can live harmoniously with others. Reading and appreciating Mowgli's coming-of-age process is very insightful to child readers, who learn that it is necessary to abide by the ethical principles and norms in reading pleasure.

The image of Mowgli is educational to child readers. His transformation from a wolf in the jungle to a member of human society is allegoric in that it symbolizes the children's socialization from a natural being to a social being, that is, a process when children acquire ethical norms and develop ethical awareness so that they can live harmoniously with others in human society. Mowgli's initiation story is ethically educational to child readers in that they help child reader to understand that the essential difference between animal and human lies not in the physical appearance, but in the ethical awareness that is unique to human beings.

Notes

1. The Board of the Modern Library, a division of Random House, published its selections of "The 100 Best English-Language Novels of the 20th Century" in 1998, and Kipling's *Kim* (1901) is listed No 78 in the list. See the list at http://www.modernlibrary.com/top-100/100-best-novels.

2. See John Bayley. "The King's Trumpeter." 16 Oct. 2015 <http://www.nybooks.com/articles/2002/07/18/the-kings-trumpeter, 2015-10-23>.

3. See Bemice M. Murphy. "Rudyard Kipling--A Brief Biography". 25 Aug, 2015 < http://www. qub. ac. uk/schools/SchoolofEnglish/imperial/india/kipling-bio. htm, 2015-8-25>.

4. See the detailed definition of "the law of the jungle" in *Oxford English Dictionary Online* (Oxford: Oxford University Press, 2013).

5. See the Presentation Speech delivered by C.D. af Wirsén: "Award Ceremony Speech". 11 May, 2016 <http://www.nobelprize.org/nobel_prizes/literature/laureates/1907/press.html>.

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The Development of Zhou Zuoren's View on Children's Literature and its American Influence

Zhu Ziqiang

College of Liberal Arts, Journalism and Communication, Ocean University of China, 238 Songling Road, Qingdao City, P.R. China, 266100
Email：2966149579@qq.com

Abstract Similar to China's drive for modernization, the emergence and flourishing of children's literature in China has been directly influenced by the European and American scholars and writers. The development of the views on children's literature of Zhou Zuoren, founder of the theory of Chinese children's literature, distinctly reflects a direct influence from the United States. This influence is divided into two aspects. First, Zhou Zuoren echoes the American view on children's literature represented by Granville Stanley Hall that "children's rights should be protected" and "children are different from adults physically and psychologically". On this foundation, Zhou develops his child-oriented view of children's literature. This view allows children to grow up through a natural course and guides them when necessary, so that they won't do anything they are not ready for. Second, Zhou Zuoren draws strength from studies of the applications of many American scholarly theories, including those of Porter Lander MacClintock and H. E. Scudder, and reveals more clearly the stylistic features of children's literature from the perspective of literary education in elementary schools. The American pedology and studies on literary education in elementary schools exerted a profound influence on Zhou Zuoren, and played a pivotal role in the development of his child-oriented view of children's literature.

Key words Zhou Zuoren; children's literature; America;child study; literary education

Author Zhu Ziqiang is Professor at College of Liberal Arts, Journalism and Communication, Ocean University of China. His academic interest is children's literature and literature education. His recent publications include *The Nature of Children's Literature*, *An Introduction to Children's Literature* and *Children's*

Literature and Modernization Process in China.

In Chinese academia of children's literature, there has been for a long time a heated debate about whether children's literature "can trace back to ancient times" or "is a modern literature." Up to this time, all the arguments have focused primarily on the time when children's literature began to emerge. Both sides see children's literature as a physical entity like a rock: If it exists, then it should be visible and tangible. Actually, this view embodies essentialism. What I would like to formulate is a constructivist theory of essence that children's literature is a concept constructed in the course of history instead of a physical entity with a distinct identity. If we discuss the origin of children's literature from this constructivist theory of essense, what lies ahead is not to look for the concrete existence of children's literature iteself in a certain period of time just like we look for a "rock"; instead, we should investigate how children's literature, as a historical concept, came into being in people's mind.

Zhou Zuoren is the founder of and the pacesetter for theories of children's literature in China. Thus the study of the development of his concepts of children's literature makes it possible for us to look back at the beginnings of the idea of children's literature in China and trace its history. This paper focuses on it mainly through the lens of the American influence on Zhou Zuoren.

From "Marchen" to "Literature for Children"

In *Literary Theory: A Very Short Introduction*, Jonathan D. Culler argues: "For 25 centuries, people have written works that we call literature today, but the modern sense of literature is scarcely two centuries old. Prior to 1800, literature and analogous terms in other European languages meant 'writings' or 'book knowledge'" (22). Here Jonathan Culler points out the evolution of the meaning of the term "literature". The formation of Zhou Zuoren's view on literature was under the direct influence of that in the West.

Zhou's essay "On the Meaning and Mission of Articles and the Weaknesses of Chinese Contemporary Articles" published in 1908, is the earliest summary of his view on literature. In the essay, he employed the word "article "rather than "literature". " 'Literature' is a word from the West, originating from the Latin words 'litera' and 'literatura'. Its meaning remained complicated even in Roman times" (94). Zhou Zuoren was aware of the multiple meanings of the word "literature" "It encompasses all knowledge since ancient times. When any writings whatsoever are referred to as "literature," it poses difficulties in distinguishing them, due to the

word's broad meaning" (94). After presenting the three weaknesses of such a view regarding "articles" (literature), he introduced the theory of Theodore W. Hunt, who indicates that literature, usually written and different from academic research, is the expression of human thoughts in terms of images, feelings and taste, which is intelligible and interesting.

The significance of this essay lies in its inclusion of children's literature in his revolutionary concepts about literature, which were just beginning to take shape. "It is urgent to write books under this circumstance. There are two types. One is folk novel (folk-novel) and the other one is bizarre story (marchen). The former offers one a glance at people's wellbeing in the country and the latter is mainly instrumental in the education of children" (115). The word "Marchen" used by Zhou should be the German word "märchen," which presumably resulted from a typographic error and was not a mistake by Zhou, because in his later essay Study on Fairy Tales, he employed the correct word "märchen". In German, "märchen" refers to works like Grimm's Fairy Tales. At present, it is acknowledged that the translation of "märchen" in Chinese is "Tong Hua" (fairy tales). Generally speaking, Zhou's translation of it into "bizarre story" makes sense.

In this eassay, Zhou indicates that as early as 1908, Märchen was already a crucial component of what he interprets as literature. In this essay, he connects Märchen with the education of children, revealing his emphasis on the pragmatic value of his primary view on children's literature.

In his diary written on Oct. 2, 1912, Zhou recorded: "I studied fairy tales this afternoon." This marks a memorable moment in the history of Chinese children's literature. In the above mentioned article, he pointed out explicitly that fairy tales are literature for children. He made this conclusion on the grounds that "the fairy tale is for people at a younger age, and is enjoyed by primitive people, as well as children, for it reflects the same emotions and thinking as them" (265). Although there are such expressions as "fairy tales" and "fiction for children" in Sun Yuxiu's Preface to *Fairy Tales*, it is a great leap to come up with the expression "literature for children".

Zhou, in his *Introduction to Fairy Tales* published in 1913, repeated the expression "literature for children." "Fairy tales are literature for primitive people as well as children. Individuals' development follows the same order as that of mankind as a whole. Therefore they have shared emotions and interests." (279) It is noted that Zhou Zuoren, for the second time, explicitly connects "fairy tales" in "literature for primitive people" with the "fairy tales" in "literature for children."

Zhou Zuoren once said in his *Bitter Tea: My Reflection*:

I read *Literature in Elementary School* by Socudder and Porter Lander MacClintock during the early years of the Republic (starting from 1912). The book demonstrates the value of literature in the education of children in elementary schools. We should encourage children to read literature extensively, not just the textbooks fabricated by merchants. These textbooks enable children to know individual characters, but not to read，because no interest in reading can be evoked in the process. I cannot agree with them more. Therefore, I wrote several articles devoted to this idea, such as *Study on Fairy Tales* and *Introduction to Fairy Tales* in my spare time after teaching, which are to be published. (310)

An examination of *Study on Fairy Tales* and *Introduction to Fairy Tales* reveals that he was aware of and advocated the incorporation of fairy tales into the education of children. However, he made a mistake in attributing his view to the influence of Scudder and Porter Lander MacClintock. According to his diary, he bought *Literature in Elementary School* by Porter Lander MacClintock on March 30, 1914 and *Childhood in Literatureand art* by Scudder on Oct.11, 1914. By that time, the articles such as *Study on Fairy Tales* and *Introduction to Fairy Tales* had been completed. So far there has been no evidence proving that Zhou had read those books beforehand.

From "Literature for Children" to "Children's Literature"

In the academic study of children's literature, the statement about when and where the phrase (concept), "children's literature" began to take shape remains vague. Mao Dun said in *About Children's Literature:* "The expression 'children's literature' emerged from the May-fourth Movement" (396). However, he failed to specify the exact time of its origin, which, as far as I can see, is of great academic significance and is crucial to the study of the development of a children's literature theory.

Among all the works of Zhou Zuoren, the expression "literature for children" first appeared in *Study on Fairy Tales* in 1912. Eight years later, the term "children's literature" was used in his *Children's Literature. Children's Literature* offers a systematic introduction to the children's literature genre, and is the first academic paper of its kind in China, as well as the first literary work where the concept of "children's literature" emerged.

In *Children's Literature*, Zhou Zuoren said:

According to Porter Lander MacClintock, once the imagination of children is suppressed, they will lose interest in everything and become materialistic, dull and dry. However, if they are indulged in their imaginations,they may become dreamers and wanderers. In literature then, as in the other subjects, we must try to guarantee three things: (1) allow and meet appropriately the child's native and instinctive interests and tastes; (2) cultivate and direct these; (3) awaken in him new and missing interests and tastes. The first one is the original intention of creating and providing children's literature. The second and third ones are the effects therefore achieved. (275)

(All the emphasis marks are added by the original author of the excerpt.)

I was confused by the period after "Neither the flesh nor the mind is strong enough to fulfill their dreams," which made it rather vague as to whether the "three things" was also a quotation from MacClintock or an idea proposed by Zhou Zuoren. Later, I came across an introduction to *Teaching Approaches to Children's Literature* by Zheng Zhenduo. In the book entitled *Literature in Elementary Schools*, MacClintock believes there are three principles of teaching children's literature. To allow and appropriately meet the child's native and instinctive interests and tastes; to cultivate and direct these; to awaken in him new and missing interests and tastes. It was at that point that I realized that the "three things" were devised by MacClintock. The second time Zhou uses "children's literature" in *Literature for Children* is also in relation to MacClintock's works:

MacClintock said that the importance of literature in elementary schools lies in two key points: one is to cultivate that special ability of imagination and the other is to empower students to construct complete and ordered wholes. This explains why literature can awaken and direct children's new and missing interests and tastes. These two points can generally be regarded as the artistic criteria for children's literature. (279)

Accordingly, my surmise is that the choice of "children's literature" by Zhou Zuoren in *Literature for Children* was inspired by MacClintock's works.

In *Literature in the Elementary School* by MacClintock, we can find the excerpt cited by both Zhou Zuoren and Zheng Zhenduo. "In literature then, as in the other subjects, we must try to do three things: (1) allow and meet appropriately the child's native and instinctive interests and tastes; (2) cultivate and direct these;

(3) awaken in him new and missing interests and tastes." (18) It is clear that both Zhou and Zheng's interpretations of this paragraph are fundamentally correct.

Zhou Zuoren once said in *Bitter Tea: My Reflection*:

> My arrival in Beijing coincided with the establishment of Kong De School by colleagues in Peking University in Fangjinxiang Alley. It is generally regarded as a school promoting Confucius philosophy (Kong) and morality (De), yet it turned out to be a school named after a French philosopher. It adopted liberalism as its educational approach; a genuine western--style school covering elementary and middle school education. The invitation from them to the opening ceremony rekindled my old interests. I gave a speech titled *Literature for Children* there on Nov.26, 1920. It was written in regular spoken language (as opposed to writing in a classical style), which was its only distinct feature. The gist of it was more or less the same as previous ones in a classical style. There were not many fresh ideas.... (310-11)

From this excerpt, we can get a glance at his modesty as well as some errors in his recollections. From my point of view, his new contributions in *Literature for Children* can be summarized in three facets. First, it offers a clearer and more comprehensive interpretation of a child-oriented view on children's literature. Second, drawing upon the strong points of American scholars, such as MacClintock and Scudder, regarding the role of literature in elementary schools, Zhou expounds on a variety of issues centered on the proper literary education for children in elementary schools. Third, it sorts out the resources for literary education in elementary school in terms of genre, which better demonstrates the genres and styles of children's literature.

Literature for Children is deeply influenced by the United States. Intriguingly, Zhou and MacClintock have a lot in common. For instance, both were professors at colleges and studied elementary education. Their shared background is an important factor, which led to Zhou's direct absorption of the views of MacClintock and others. Furthermore, it determined the pragmatic value of *Literature for Children*, which studies children's literature from the perspective of a literary education in elementary school. However, Zhou maintained a clear vision about the nature of children's literature from the very beginning. He pointed out in *A Study on Fairy Tales*:

> Whoever educates children using fairy tales should always bear in mind that it

is more an art than a tool. Different from mere textbooks, its influences should be measured by the standard of other forms of art. The advantage of fairy tales lies in its expressiveness, which can bring an enjoyable experience. It purifies the mind and inspires people to pursue lofty ideals. Other influences of fairy tales are in a secondary position. The essence of it will be lost if the position is reversed. (264)

It can be seen from *Literature for Children* that Zhou Zuoren is not only influenced by American scholars like MacClintock with respect to his views and his sensitivity to problems in academic studies, but also with regard to the expression, "children's literature," which seems to be borrowed directly. There are repeated appearances of the term, "literature for children" in MacClintock's *Literature in Elementary Schools*. The expression literally means "literature especially created for children," that is "children's literature". In *Childhood in Literature and Art* by Scudder, "literature for children" and "books for children" appear many times. It is most likely that the expression "children's literature" in Zhou's *Literature for Children* is borrowed directly from the expression "literature for children" in Scudder's and MacClintock's books.

Child-Oriented View on Children, Children's Literature and the Children Study in U.S.

It was before the time that he explicitly used the notion of "children's literature" in his *Literature for Children,* that Zhou formed his child-oriented view of children, at the beginning of the Republic of China (starting from 1912), which is reflected in some of his scattered essays.

In *On Children,* Zhou challenged the adult-oriented view of children for the first time:

China preserves the Asian tradition that respects the elders and neglects the young, which can be most easily demonstrated in the parent-child relationship. It is more than natural for father and son to have disagreements. This relationship will restore itself to its original status after reconciliation. However, the balance is disturbed. The care and affection towards the young are ignored and the love and respect for the elder are emphasized. What an extreme practice!…In Chinese tradition, children are subordinate to, instead of being on an equal footing with their parents. Children belong to their parents just as livestock belongs to their owners. Therefore, children should go to any

lengths to attend to their parents. It is even acceptable for the parents to kill their own child." (246)

With regard to the relationship between adults and children, he comes up with the child-oriented view in his *Studies on Toys I.* "As a result, we should strike a balance between children's interests and tastes, and the criteria of beauty" (322). In *Suggestions on Students' Performance Display at School,* he goes further, to propose the notion of appreciation in his child-oriented view. "So the goal of collecting students' excellent works is to preserve their instinctive interests and tastes in a child-oriented fashion which is also the criteria for review. The purpose is to understand and appreciate children's talents" (369).

In *On Children,* Zhou poses challenges to the adult-oriented view on children for the first time. He calls for a "study on children". He said: "Generally people's attitudes toward children experience three phases, that is, first dealing with them on their own merits, then treating them with aesthetic judgments, and finally studying them." "However, in China, poems praising children are rare to see, not to mention a study on children" (247).

The expression "study on children" coined in 1912 was soon replaced by "child study," which emerged in *Introduction to Fairy Tales* and *General Introduction to Study on Children* in 1913. "The study of fairy tales should be based on folklore and yet further child study" (276). "The above mentioned illustrates the nature of fairy tales and what we should pay attention to when applying them to children's education. In summary, the inclusion of fairy tales in children's education should be supported, first, by folklore, otherwise they are not fairy tales; second, by pedology, otherwise they are not suitable for education"(281). "Study on Children, is also known as child study. It focuses on the physical and psychological development of children. When applied to education, it aims to allow children's development to take a natural and gradual course, neither too weak nor too proactive" (287). Because *Introduction to Fairy Tales* was completed before his procurement of *Aspects of Child Life and Education* by Stanley Hall, there is no such expression as "child study" in it. It can be deduced that *Introduction to Fairy Tales* and *General Introduction to Study on Children* were created after reading *Aspects of Child Life and Education* in February, 1913.

It is worth noting that *Introduction to Fairy Tales* introduced the notion of child study. Zhou Zuoren's area in child study covers fairy tales and nursery rhymes. He once said in his essay "On Study for Women."

Books in child study in America cover areas ranging from the measurement of

physical fitness and capabilities to educational approaches. There are a great number of books devoted to the study of fairy tales and nursery rhymes whose authors mostly are women. Stanley Hall, the founding father of child study and a great scholar, is also an American. (*498*)

From Zhou Zuoren' s perspective, the study of fairy tales and nursery rhymes falls into child study, thus it can be clearly seen that his study on children's literature is directly influenced by the child study in America, especially by Stanley Hall.

One of the themes of the above mentioned *On Children* is the call for equality between children and adults in terms of human dignity and rights, which was proposed in 1912. The gist of *General Introduction to Study on children* concerns what has been revealed about the physical and psychological differences between children and adults, which was introduced in 1913. These are the two points around which his later child-oriented view "discovery of children in China" developed. Zhou points out that both of these points originated from American child study in his essay "Children's Literature":

People in the past didn't have a proper understanding of children, treating them either as miniature adults or as naïve kids: in the former, they were expected to be mature at a young age; in the latter, they were dismissed as ignorant kids. It is known to all that although children are different physically and mentally from adults, they are, after all, human beings who have both mental and physical activities. This is common sense in child study, which could be a good starting point if we want to save children. (212)

The "common sense" that Zhou refers to is the very notion of his child-oriented view of children, expounded in his works on "new literature" such as *Literature for Human Beings* and *Literature for Children.* This view of children is the ideological foundation for his proposals of "literature for human beings" and "literature for children."

He mentioned American child study in his *GeneralIntroduction to Study on Children,* in which he points out that Child study

is flourishing. Dr. Hall, in America, is the most prestigious scholar in this area. His methodology can be divided into two parts. One is exclusively devoted to recording one child, starting from his/her birth. The child is observed in meticulous detail in an attempt to trace his/her changes in development. The

other part focuses on the integration of literature from different studies for comparison and analysis, in order to pinpoint the differences. (288)

This is consistent with Stanley Hall's work. It can be seen that Zhou has an adequate understanding of Stanley Hall which is largely obtained from Stanley's *Aspects of Child Life and Education.* According to his diary, *Aspects of Child Life and Education* was bought from and mailed by The Sagamiya's Bookstore in Japan to his home in Shaoxing in East China on February 1, 1913. Since February 21, he noted down as many as six times that he was reading that book.

Obviously, his child-oriented view of children was directly influenced by child study. He "grew interested in this field only after he obtained the compilation, *Literature in Praise of Children* and *Study on Children Applied in Education* written by Takashima Hizaburo in Tokyo" (*Bitter Tea: My Reflection* 539). Zhou benefited greatly from *Aspects of Child Life and Education.* Interestingly, Wu Qinan, a Chinese scholar of children's literature once thought "oriented" in "child-oriented" is a financial term, which is incorrect. It is not groundless for me to draw a conclusion that the expression "child-oriented" is borrowed from Japanese. It appears in both the contents of *Study on Children Applied in Education* and the book itself. It is entirely reasonable to make the speculation that his expression "child-oriented" originated from Takashima's book.

According to Zhou's works, he benefited far more from Stanley Hall than he did from Takashima. Altogether, he mentions Stanley and his child study theories seven times in his works. To analyze things in chronological order, one can easily notice that at first he kept an optimistic attitude towards learning but gradually became disappointed at the formidable difficulty of introducing child study to China. This was related to the throwback to "Reading Classics" Movement after the May Fourth Movement.

For instance, he stated in *On Saving Children — Preface to Anthology of Li Changzhi's Papers*:

It is said that the modern study on children began in the United States of America where competent scholars, represented by Dr. Stanley Hall, keep emerging in large numbers. Why is this not introduced to China? It doesn't make sense: a considerable number of Chinese students further their studies in America, among whom many major in Education, whose object is almost always children. Why are there so few books on child study or child psychology? There is not much written about the well being of children, either.

It is partly due to my ignorance of such research; but if there were a lot, then it is certain that I would come across one or two books regarding it. I've heard that human beings were "discovered" in 16th century in the West, women in 18th century and children in 19 century, at which point people's minds began to be enlightened and liberated. My admiration for this is beyond words. I am not in a position to comment on which phase China is in, but it is safe to say that children have not yet been "discovered," and even that in this regard we have not learned from the West. (413)

In this article, Zhou believes that in order to "save children," one has to "get aquatinted with the notion of children," because "one can think correctly only if he can obtain the necessary knowledge beforehand" ("On Saving Children" 413). After criticizing the "old arbitrariness" and "new arbitrariness" of adults toward children, he woefully comments: "There is not a single scholar, not to mention literary man, in China paying adequate attention to the study of children. As a result, children's literature in China is brimming with empty words and false emotions. No satisfactory books and no quality illustrations."("On Saving Children" 414) Here, the failure to "discover children" in China was unfortunately a fact.

In 1945, Zhou Zuoren said: "With respect to children, the issue of parenting falls under the range of education, which I dare not venture into; and the protection of children's rights should be based on Mrs. Ellen Key (1849 ～ 1926) from Sweden, Dr. Hall from America and other scholars, which I won't reiterate here." ("Beliefs of the Ordinary" 619). He once argues unequivocally that the protection of children's rights should be based on Dr. Hall from America and other scholars. Although this was said after his publication of articles such as *Primary Interpretation of the Issue of Children*, *Literature for Human Beings* and *Children's Literature,* what he said in these books demonstrates this idea well.

Furthermore, Zhou Zuoren gained insight from American child study, specifically studies on the psychological development of children from the perspective of the physical and psychological differences between children and adults. There's one thing worth noting here. The childhood educational theory he proposes, "when applied to education, aims to allow children's development to take a natural and gradual course, neither too weak nor too proactive," is incorporated into his theory about children's literature. "Fairy tales can meet children's demands for interesting stories. The aim should be to allow children to grow up in a natural course and guide them when necessary, so that they won't do anything they are not ripe for; to help them to grow up through a natural and gradual process, which

is the very essence of education." ("Introduction to Fairy Tales" 279) "To allow children's development to take a natural and gradual course so that they won't do anything they are not ripe for" is the core of Zhou's view on children's literature. This is of critical importance to the healthy development of children's literature in China. Zhou always takes it upon himself to criticize whatever educational theories are against this "education following the natural course" theory throughout the development of children's literature in China. "Recently I noticed that the 70th issue of *Little Friends* is entitled "To Support Things Made in China" which, I feel obliged to comment, makes it not a magazine for children any more. I, as an old brother as well as a father, object to the practice of infusing popular political views into the innocent minds of children, no matter how fashionable and prevalent they are.

> In the feudal morality, adults were even justified in selling children for food or just for fun. Or they trained children, against their wills, to pursue power or money, to preach and to fight in wars. In our modern morality, we cram children's mind with all kinds of beliefs. People are far too impatient. Why not take it slowly, allowing children to grow up to the fullest and to meet their natural demands with all the knowledge of the world. It won't be too late to woo them to support or join this or that party or faction after their graduation from senior high school. Yet adults are too keen to wait. Moralists long to snatch away the dolls from children and thrust sacrificial vessels into their hands. Militarists would be more than happy to see children playing with military gadgets and receiving military training even in kindergarten. Other groups are the same. Although this is an idea quite pervasive in this day and age, I strongly disapprove of it.[1]

Conclusion

Accordingly, Zhou's view of children's literature takes shape during the course of the worldwide dissemination of modern culture from the West (Japan included). Close examination and interpretation of the development of his views regarding children's literature in his works, reveal that he is profoundly influenced by American scholars. This influence can find its manifestations in even tiny details and is largely divided into two aspects. First, Zhou Zuoren echoes the American view on Children's literature represented by Granville Stanley Hall that "children's rights should be protected" and "children are different from adults physically and

psychologically." On this foundation, Zhou develops his child-oriented view on children's literature. This view allows children to grow through a natural course, and recommends that adults guide them when necessary so that they won't do anything they are not ripe for. Second, Zhou Zuoren draws strength from the studies of the application of the theories of many American scholars, including those of P. L. Maclintock and H. E. Scudder. This leads to a more comprehensive presentation of the style and features of children's literature from the perspective of literary education in elementary schools.

However, it should be pointed out that the influence in the above mentioned aspects is intermingled. The children's literature-oriented study on literary education by P. L. Maclintock and H. E. Scudder is also based on the study of children. What Maclintock proposes about the "proper literary education in elementary school" requires"(1) allowing and meeting appropriately, the child's native and instinctive interests and tastes; (2) cultivating and directing these; (3) awakening in him new and missing interests and tastes. The first proposal refers to the original intention of creating and providing children's literature." This is in line with Zhou's idea, "to allow children to grow in a natural course and guide them when necessary, so that they won't do anything they are not ripe for."

In addition, the influence from Japan also plays an important role in the formation of Zhou's child-oriented view of children's literature. I have elaborated on this in my books such as, *The Modernization of Children's Literature in China* and *The "Discovery of Children: the Origin of Zhou's View of Literature for Human Beings."* However, because a detailed summary of the influence from Japan on Zhou seems to be no part of the present discussion, I will leave it for future study.

Note

1. Zhou Zuoren."On Saving Children: Preface to Anthology of Li Changzhi's Papers."*An Anthology of Zhou Zuoren's Essays.*Vol 6.Ed. Zhong Shuhe. (Guilin: Guangxi Normal University Press, 2009):413-414.

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Navigating the Colonial Discourse in Fenimore Cooper's *The Last of The Mohicans*

Saddik M. Gohar

English Literature Department United Arab Emirates University

P.O.BOX 15551 Alain City, United Arab Emirates

Email: s.gohor@uaeu.ac.ae

Abstract Within the framework of postcolonial studies of Frantz Fanon, Albert Memmi Edward Said, the paper critically examines the entanglements of colonial and racial trajectories in *The Last of the Mohicans* in order to subvert traditional critical assumptions which categorized the novel as an adventure story or Indian Romance or travel narrative affiliated with a multi-ethnic frontier community. Negotiating the dynamics of colonialism, through the economy of its central trope, the Manichean allegory which creates boundaries of inclusion and exclusion, the paper argues that Cooper's novel, modeled on seventeenth-century captivity narratives, aims to exterminate or marginalize the indigenous American subaltern or associate him/her with a status of cultural decadence and savagery. The paper also illustrates that Cooper's fiction blends the legacies of the colonized and the colonizer to reconstruct a biased narrative integral to the author's vision of the confrontations between the native Indian community and the European settlers during the American colonial era. Reluctant to introduce a balanced view of the situation on the western frontier, Cooper emphasizes crucial colonizer / colonized constructs engaging cultural trajectories which lead to conflict rather than dialogue between both sides.

Author **Saddik Gohar** is Professor and Chair of the English Literature Department, UAE University. Dr. Gohar has published extensively on comparative literature, literary theory and American literature in renowned journals such as *Middle East Critique, Third World Quarterly, Primerjalna Knjizevnost, Acta Neophilologica,* and *Mediterranean Review*.

Introduction

In his scrutiny of the history of colonization, Cornelius Castoriadis pointsthat thirty five percent of the earth's surface was owned by Europeans in 1800 and sixty seven percent was controlled by Europe in 1878. From 1878 to 1914, the period of "the new imperialism," more than eighty five percent of the globe was under western domination. He concludes by affirming that from a historical perspective, "the earth has been unified by means of western violence" (Castoriadis 200). In a related context, Ricky Lee Allen argues that after five hundred years, Europeans are not able to achieve the status of "civilized beings" because "our history was in reality, not a narrative about the evolution of civilization but rather a myth that masks our perpetual state of savagery and dehumanization vis-à-vis direct and indirect forms of genocide and institutional violence."[1] Affiliating European civilization with violence and imperialism, Allen demonstrates that "the tough reality to face is that we whites, as a people, have yet to move from savagery to civilization. Our notion of civilization is part of a dream state that keeps us unconscious of and complacent within our necrophilic desires. Meanwhile, we project our true selves into others" (Allen 479).

Historically, the fever of colonialism became infectious, in the nineteenth-century, particularly after the success of the exploratory invasions led by Christopher Columbus. Consequently, other European nations rushed to emulate Columbus. In colonial literary works, the conquistadors or the conquerors usually enslaved the natives exploiting their bodies and lands. In the very beginning of the sixteenth century, the Portuguese began to depopulate Labrador, transporting the now extinct Boethuk Indians to Europe and Cape Verde as slaves. After the British established beachheads on the Atlantic Coast of North America, they encouraged Coastal Indian tribes to capture and sell members of more distant tribes. Charleston, South Carolina, became a major port for exporting Indian slaves and the Puritan pilgrims sold the survivors of the Pequot war into slavery in Bermuda in 1637. Likewise, the French shipped virtually the entire Natchez nation in chains to the West Indies in 1731 (Loewen 65). James Loewenalso points out that after the extermination of the indigenous Indians, the European settlers started the persecution of the black people. According to him "Indian slavery, then led to the massive slave trade to the other way across the Atlantic, from Africa"(65).

The western mythology about the Indians which provided justifications for their genocide dated back to Columbus. Reporting (that he was told) that on an island called "Carib" — a southern Caribbean island- there were vicious people

who "ate human flesh,"[2] Columbus started "the line of savage images of the Indian as not only hostile but depraved" (Berkhofer 7). The vision of Columbus, according to Stanley Rope, solidified many of the cultural misconceptions affiliated with western mythology[3]. For example, native Indians in Rope's view are constructed in American culture as "truly wild men of the lowest order, clearly beyond the pale of civilization" (45).

Upon his second trip to the Caribbean in (1493), King Ferdinand and Queen Isabella of Spain provided Columbus with more men, seventeen ships"canons, crossbows, guns, cavalry and attack dogs" (Loewen 61). According to traditional and standard history, Columbus wanted to prove that the earth was not flat and find a western route to the East. However, historians did not capture the pernicious consequence suffered by the non-white people who encountered Columbus during his voyage and new discoveries. Therefore, the omission of the ignoble deeds of Columbus from textbooks bespeaks a form of ideological revisionism.

In a related context, King Ferdinand entrusted Columbus with a letter to be given to the indigenous Taino / Arawak Indians. The letter stipulated that they must acknowledge the authority of the King and the Christian religion or face painful consequences. The following is an extract from King Ferdinand's letter: "Should you not comply, or delay maliciously in so doing, we assure you that with the help of God, we shall use force against you declaring war upon you from all sides and with all possible means, and we shall bind you to the Yoke of the Church and of the Highnesses. We shall enslave your persons, wives and sons, sell you or dispose of you as the King sees fit. We shall seize your possessions and harm you as much as we can as disobedient and resisting vassals" (Ferdinand 10).

Explicitly, colonialism resulted in a devastating impact on the indigenous people[4] as reflected in the letter of King Ferdinand. According to L.R. Gordon, the natives had their limbs cut off, women killed their children to avoid having them oppressed, natives killed themselves in mass suicides, many suffered from malnutrition, massive depopulation occurred, native female sex slaves ages nine to ten, were in demand by the Spaniards. Their young bodies were raped and invaded. As indigenous bodies were murdered and degraded "European modernity's self-reflection prefers to look at that moment as an age of exploration, as an age of courage, fortitude, and faith" (Gordon 2). It is known that after the arrival of Columbus in Haiti, the native Arawak Indians were brutally persecuted. When a native commits a minor offense, the Spanish invaders "cut off his ears or nose[5]. Disfigured, the person was sent back to his village asliving evidence of the brutality the Spaniards were capable of" (Loewen 61).

The Arawaks were not able to fight Columbus who had horses, cannons, crossbows and attack dogs "who were turned loose and immediately tore the Indians apart"(Loewen 61). Historically, the Spaniards also hunted the natives for sport and" murdered them for dog food" (Loewen 62). In a similar context, Frantz Fanon argues that "European civilization and its best representatives are responsible for colonial racism" (Fanon 90) sanctioned by the dynamic process of interpellation where the colonizer/colonized connection becomes fixed through processes of affirmation / negation respectively. Through the process of ideological structuring, the colonizer and the colonized are deemed opposites in an ontologically hierarchal/ structural relationship. The former isdeemed naturally superior and the latter is considered to be naturally inferior and fit for domination. Being enslaved by this inferior/superior dialectics, both colonized and colonizer "behave in accordance with aneurotic orientation" (Fanon, *Black Skin* 60). Further, colonialism, from a politico-economic perspective, was sustained by material forces. In addition to the economic and political dimensions of colonialism, both colonized and colonizer undergo existential/phenomenological nullification through processes of western ideological formations.

Discussing the phenomenological and existential aspects of colonization,Robin Kelly demonstrates that "colonial domination required a whole way of thinking, a discourse in which everything that is advanced, good, and civilized, is defined and measured in European terms" (Kelly 27). Ostensibly, European colonialism is a form of deep existential trauma and a physical / psychological murder. As messianic and imperialistic phenomenon, it apparently includes dispossession, oppression and displacement. Colonialist practice ranges from the complete genocide of indigenous nations and / or the deracination of a native people from their land (who are then taken to foreign lands to work as slaves, controlled, disciplined, policed and inculcated to think of themselves as sub-humans) to colonial occupation resulting in the disruption and devastation of the "lived" cultural teleological space of native people in addition to the demolition of their ways of life.

From a Euro-centric perspective, the colonial project is part of European humanism which aims to civilize the uncivilized population[6] of the world, but the core of Euro-humanism was exclusionary. In other words, Euro-humanism was a culturally and racially politicized humanism, its conception of the human functioned as an ideological category, a category in the name of which violence toward the Other (the sub-human/ the non-human) could be enacted with little or no remorse. Once faced with "the striptease of our European humanism," says Jean-Paul Sartre, this humanism stands naked "and it is not a pretty sight. It was nothing

but an ideology of lies, a perfect justification for pillage, its honeyed words, its affection of sensibility were only alibis for our aggression" (Sartre 24-25). In a related scenario, Fanon states: when (we) search for Man in the technique and style of Europe (we) see only a succession of negations of man, and an avalanche of murders" (Fanon, *The Wretched* 312). Moreover, Sartre, in his preface to Fanon's *The Wretched of The Earth*, argues that "the European has only been able to be become a man only through creating slaves and monsters" (quoted in Yancy 1).

Since Euro-humanism was grounded within the ideology of whiteness[7], its conception of the "human" must be rejected as it is a form of anti-humanism. In the face of a pernicious and racist ontology of the "human, with its misanthropic axiological frames of reference," it is no wonder that "the native laughs in mockery when western values are mentioned in front of him" (Fanon, *The Wretched* 43). The irony is that the concept of universal humanism was shaped through an ideology of exclusion[8] and misanthropy. The development of ideas regarding the nature of humanity and "the universal qualities of the human mind as the common good of an ethical civilization occurred at the same time as those particularly violent centuries in the history of the world now known as the era of western colonialism" (Young, *White Mythologies* 160).

The colonialist desire for wealth, with its logic of centralization of power, and its selectivity regarding who and what is deemed "human" mocked universal humanism which AimeCesaire terms "Pseudo-humanism." He maintains that "for too long Pseudo-humanism has diminished the right of man, that its concept of those rights has been-and still-is narrow and fragmentary, incomplete and biased and all things considered, sordidly racist" (Cesaire 15). Fanon is also cognizant of Europe's hypocrisy with regard to its own professed humanism. In the same vein, Fanon criticizes Europe's incessant "taking of Man, and where they never stopped proclaiming that they were only anxious for the welfare of Man: today we know with what suffering humanity has paid for every one of their triumphs of the mind" (Fanon, *The Wretched* 312).

In a similar context, George Fredrickson states that "social inequality based on birth was (historically) the general rule among Europeans themselves" (Fredrickson 54). In Europe, the Irish were characterized as savages and the Jews were viewed as having committed Deicide. Moreover, the Greek distinguished themselves from those that they deemed "barbarians." Fredrickson observes that "the prejudice and discrimination directed at the Irish on one side of Europe and certain Slavic people on the other foreshadowed the dichotomy between civilization and savagery that would characterize imperial expansion beyond the European continent"

(Fredrickson 23). Unequivocally, Europeans have oppressed white and non-white races alike or what they call "sub-humans" according to Fredrickson. Further, the sweeping horrors of anti-Semitism and the persecution of the Slavic people by Europeans provided historical evidence about brutalities committed in Europe against other races.

Toward the Colonization of the American Western Frontier

Colonial invasive powers, bringing with them their own myths, beliefs, and forms of colonial ordering which create a bifurcated form of hierarchy (Yancy 4) that is designed to distinguish between the natives and the colonizers, a form of hierarchy where the colonizer (white, good, intelligent, ethical, beautiful, civilized) is superior in all things while the native (dark, exotic, sexually uncontrollable, bad, stupid, ugly, savage, backward) is inferior. These colonial invasive powers also brought with them various diseases which wiped out great numbers of the population in the colonized world. Apparently, colonialism is a form of violent usurpation that disrupts the psycho-social equilibrium of those indigenous to their lived cultural cosmos. This external power violence interrupts "their continuity, making them play roles in which they no longer recognize themselves" in addition to "making them betray not only their commitments but their own substances" (Levinas 21).

Unlike the Jews and the Irish, the indigenous American people represent those who were dramatically and historically opposed to Europeans in terms of color, culture, language and religion[9]. Traditionally, the native Indians were presented in frontier American fiction for decades as faceless terror, implacable enemies of the European civilization who do not deserve to live. They are usually delineated as barbarians streaked with paint moving in hordes upon the besieged wagon trains with cruel glints and bloodthirsty cries. Consequently, "the visible epidermal terrain," to use Wiegman's words, of the non-white body became the site of Otherness within the framework of a deeper, historically embedded axiological Manichean divide in Europe itself (Wiegman 31). An epidermal terrain that wouldcontinue, for centuries, to signify moral and scientific realities regarding the entire cartography, as it were, of the non-white / dark races.

Within the colonial space of intelligibility, this Manichean divide, Indian/ White, is neatly positioned along taxonomic-zoological lines. Fanon observes that "at times, this Manichaeism goes to its logical conclusion and dehumanizes the native, or to speak plainly it turns him into an animal. When the settler seeks to describe the native fully in exact terms he constantly refers to the bestiary (Fanon, *The Wretched* 42). Within the context of colonialism, indigenous peoples were

deemed things vis-à-vis an economy of white sameness. As things, they were considered devoid of feeling, humanity and reason. This form of rationalization functions to erase the dynamic of human relations, a form of inter-subjectivity where two or more people respond to each other as equally human, mutually respecting the other's subjectivity.

The erasure[10] of the identity of the colonized and the elimination of his/her human potential dynamic lead to the construction of a new relationship, which is believed to be "metaphysically fixed" as described by Albert Memmi. In *Racism*, Memmi points out: "we go from biology to ethics, from ethics to politics, from politics to metaphysics" (174). Within the terrain of racialist ideologies, it is argued that the relationship between colonized and colonizer is fixed and thereupon is located outside history. There is no doubt that the projection of the inferior / monstrous colonized is contingent upon the construction of the European as superior and non-monstrous. Thus, the colonized is fixed because the colonizer does the fixing and the objectification of the colonized is dialectically linked to the transcendent / master consciousness of the colonizer.

In a similar context, Fatima Rony argues that under colonialism, colonized people were deemed "ethnographic: of an earlier time, without history, without archives" (Rony 194). As the humanity of the colonized native is rendered suspect, individualized subjectivity is denied[11]. Memmi in *The Colonizer and the Colonize* identifies this process of depersonalization as the mark of the plural in the sense that, the colonized native vis-à-vis the colonizer is an amorphous collectivity as if moved by the same collective essence: "The colonized is never characterized in an individual manner, he is entitled only to drown in an anonymous collectivity (they are this, they are all the same)" (85). There is no doubt that Memmi was aware of the boomerang effect of colonization and dehumanization: "to handle this, the colonizer must assume the opaque rigidity and imperviousness of the stone. In short, he must dehumanize himself, as well" (Memmi, *The Colonizer* xxvii).

Like the colonized, the colonizer becomes "thing," according to Memmi, denying his freedom to be other than white colonial sameness. In becoming a "thing," the colonizer need not feel responsible for his action. Further, the colonizer attempts to repress the anxiety that accompanies his freedom either through the process of becoming a "thing"—"I am following the order of nature's teleological dictates" — or making the colonized into a "thing", he is fixed in his nature to be animal-like, inferior. Further, Memmi provides an insightful observation as he clarifies: "whenever the colonizer adds, in order not to fall prey to anxiety, that the colonized is wicked, backward person with evil, thievish, somewhat sadistic

instincts, he, thus, justifies his legitimate severity" (Memmi, *The Colonizer* 82).

According to HomiBhabha, "colonial power produces the colonized as a fixed reality which is at once an 'other' and yet entirely knowable and visible" (cited in Yancy 1). In a related context , the colonizers / oppressors "develop a series of methods precluding any presentation of the world as a problem and showing it rather as a fixed entity, as something given-something to which people, as mere spectators, must adopt" (Friere 20). Stating this relationship in correlative terms, Fanon argues: "the feeling of inferiority of the colonized is the correlative to the European's feeling of superiority. Let us have the courage to say it outright: It is the racist who creates his inferior" (Fanon, *Black Skin* 93). In other words, and according to Robert Young, colonialism shapes the colonized through powerful processes of inscription. On this basis, there is a violent Geo-spatial dimension of colonial territorialization and a violent form of psycho-cultural territorialization, both of which are interwoven (Young, *Colonial Desire* 169).

The process of psycho-cultural territorialization aims to place the colonized in a pathological relationship to his race, color, identity, culture, religion and traditions. This is accomplished on one level through Geo-spatial modalities of incursion and usurpation. Further, the colonized are lured into the process of ideological inculcation in order to internalize their stereotypical image in terms of which they are viewed by the colonizers. On this basis, Jan-Mohamed speculates on colonialism and its politics, arguing that "instead of seeing the native as a bridge toward syncretic possibility, it (colonialism) uses him as a minor that reflects the colonialist's self-image" (Jan-Mohamed 84). Obviously, the western imaginary, shaped through a powerful Manichean divide, is shown to be parasitic upon the dehumanization of colonized others. Western colonization which aims to civilize the colonizedis a trope for domination and exploitation, deemed by Europeans as a form of historical necessity even if it meant the social, psychic or physical death of the colonized. As AimeCesaire points out: "My turn to state an equation: colonization = thingification" (cited in Yancy 1).

The colonial apparatus[12] possesses incredible cultural and historical weight because of the many agencies of colonial power and knowledge including anthropology, phrenology, philosophy and medical discourse that function as vehicles through which western hegemony is further exposed and maintained. The point is that knowledge and power are interwoven. Within the context of colonial power, the science of ethnology helped toward colonial administration. Literary and artistic works depicting the non-western "others" combined with medieval fables and notions drawn from the Bible and the Classics. As Jan NederveenPieterse

states: "in painting, poetry, theatre, opera, popular prints, illustrated magazines, novels, children's books — a broad range of imaginative work — non-European worlds were represented as part of European scenarios" (Pieterse 224). Ultimately, the colonial imaginary creates a system of codification through which colonial perception is shaped in predictable ways. Fanon observes that within the colonial Manichean world, the colonized native is "declared insensible to ethics, he represents not only the absence of values, but also the negation of values. He is, let us dare to admit, the enemy of values, and in this scene, he is the absolute evil" (Fanon, *The Wretched* 41).

In the same vein, Sartre characterizes the colonizer as undergoing a process of reification. To Sartre, "this imperious being (the colonizer) crazed by his absolute power and by the fear of losing it, no longer remembers clearly that he was once a man; he takes himself for a horsewhip or gun" (Fanon, *The Wretched* 16). The objectives of the colonialist were to get the colonized native to become blind to the farcical process of the historical necessity of being colonized. The idea here is to get the colonized native to conceptualize his identity/being as an ignoble savage, bestial, hyper-sexual criminal, violent, uncivilized, brutish, dirty and inferior (Pieterse, *The Colonizer* 79). To Memmi, the colonizer attempts to blur the distinction between his own freedom / praxis and the putative "objective necessity" of colonialism (Memmi, *The Colonizer* xxvii).

The colonial strategy aims to get the colonized native to undergo a process of epistemic violence, a process where the colonized begins to internalize all of the colonizer's myths and thus begins to see his identity through the paradigm of colonial white western supremacy / Euro-centricity. What the colonizer knows about the colonized constitutes what the colonized is. Thus, perception, epistemology and ontology are collapsed. With regard to the colonized native, what is seen is what is known and what is known is what is seen. Therefore, the colonized is closely scrutinized in order to determine his relationship to other sub-humans and human beings. Moreover, the colonized, according to Memmi, is used as a yardstick by which to judge the stages of western evolution, by which to discern identity, difference, and progress. To Memmi, the colonizer strips the colonized of any recognizable human form through "a series of negation" (Memmi, *The Colonizer* 83). For example, while the colonized body is not beautiful, not colonized, not moral, the colonizer's body is constituted through a series of affirmations. These negations and affirmations are designed to pass off as normal.

Moreover, Cesaire observes that when the colonizer and the colonized are face-to-face under colonialism there is no human contact but relations of

domination[13] and submission. Cesaire sees nothing except "force, brutality, cruelty, sadism, conflict" during the confrontation between colonizers and colonized (Cesaire 21). Throughout centuries of expansion, colonialism embedded within it a racist colonial ethnography / anthropology or what Cesaire calls "theory of the Anthropos." Cesaire maintains that under colonialism "the only history is white" and "the only ethnography is white" because "it is the West that studies the ethnography of the others, not the others who study the ethnography of the West (Cesaire 54). In this colonial context, colonized people were deemed "ethnographic: of an earlier time, without history, without archives" (Rony 194). Further, the colonizer strives to encourage the colonized to embrace his / her existential predicament as natural and immutable. The idea is to get the colonized to accept the colonialist perspective as the only point of reference. Jan-Mohamed observes that by "subjecting the native, the European settler is able to compel the Other's recognition of him and, in the process, allow his own identity to become deeply dependent on his position as a master"(Jan-Mohamed 87). Jan-Mohamed points out that this "enforced recognition from the Other, in fact, amounts to the European's narcissistic self-recognition since the native, who is considered too degraded and inhuman to be credited with any specific subjectivity, is cast as no more than a recipient of the negative elements of the self that the European projects onto him" (Jan-Mohamed 88). This transitivity and the preoccupation with the converted self-image mark the "imaginary" relations that characterize the colonial encounter.

The Dialectics of Civilization and Savagery

Like the captivity narratives of the colonial era, *Mohicans* reflects the image of the Indian as a savage. In this context, Cooper's novel serves a colonial/white purpose by putting the Indian race in a position inferior to the European settlers (Mills 438). Cooper's leather-stocking novels are not"adventure stories" as James Grossman indicates (Grossman 4) or "Indian Romances" as Leslie Fiedler argues (Fiedler 179) or stories about a multi-racial society" as (Dekker 64) states but they are manifestations of ethnocentrism in nineteenth century American literature. Roy Harvey Pearce maintains that in Cooper's tales "the idea of savagism is realized in the image of an Indian, in his gifts at once ignoble, an Indian whose fate was to be a means of understanding a civilization in which he, by civilized definition, could not participate" (Pearce 210). Cooper did not only create the savage of the nineteenth-century novel, but he also put the bases for a whole tradition in American fiction, which manipulated the Indian theme as depicted in early captivity narratives.

The racial/stereotypical image of the Indian as a savage standing as an obstacle in the way of civilization has kept its existence in American fiction for a long time. During the frontier wars with the native Indians, the European settlers killed them in great numbers because they categorized them as cannibalistic, baby killers and primitive devils. In this historical context, Cotton Mather, who situated himself as the major chronicler of the Puritan experience in America elaborated "the captivity narrative myth as the historical framework for summarizing Indian-white relationships throughout the seventeenth century" (Slotkin 71). The Puritans picked up the captivity narrative to show "the horror whites suffered under Indian enslavement" (Perkhofer 85). Though Cooper's frontier fiction is not a picture of actual life but a kind of myth like the literary works of Melville and Hawthorne, his novel provided a pretext for racial stereotypes and distorted images of the Indian natives created to symbolize savagism. In the aftermath of the publication of *Mohicans*, Cooper's novel became a model par excellence to be followed by other imperialist romance writers in America.[14]

In an attempt to Americanize the frontier history in *Mohicans*, Cooper introduces colonial discourses appropriated from seventeenth-century literature. Simultaneously, Cooper developed and extended anti-Indian/racial categories which appeared in embryonic form in seventeenth century captivity narratives[15]. Considering the European colonization of America as a historically unavoidable process of progress toward a pre-historic continent, Cooper's novel distorts reality by dramatizing the native Indian as a savage[16]. In Cooper's narrative, the natives are victims of a racist / imperialist ideology which aims to banish them out of a community modeled on the western style. While the fighting natives are stigmatized as barbarian, the defeated tribes are given inferior roles in Cooper's novel. By obscuring the native perspective which calls for resistance and marginalizing moderate and reconciliatory native viewpoints, Cooper's narrative strategy produces a prevailing view of the frontier conflict that ignores the victims and advocates the opinion of the victorious side. Viewing the Indian as a barbarian, Cooper attempts to mystify the actual/brutal process of conquest by making it seem to be the inevitable result of sweeping historical forces. By making the difference between whites and Indians more dramatic and by emphasizing racial divisions, Cooper's novel creates what Pearce calls "the major image of savagism" (Pearce 200) and inaugurate a whole genre of American fiction dealing with the Indian theme on this basis.

Locating the narrator's racial/colonial narrative at the center of the text is in itself an act of justification, even support, for such radical perspectives which

consider the native Indian as a barbarian.[17]Thereupon, the novel is considered as an allegorical rationalization of the European annexation of America depicted as an inescapable colonial march across the continent. Portraying the frontier conflict from the perspective of the winner and taking over the typology inherent in Western culture of a degraded native confronting the civilized westerner, the narrative discourse of the novel categorizes the native Indian as inferior and fearsome. The invisibility of a reasonable voice of the nativeIndian and his frequent appearances in the speeches of evil personas such as Magua is a calculated narrative strategy. This technique aims to locate the native in a certain context in the novel order to play only the role which conforms to his degraded image in western culture. The entire process reflects the colonial discourse which pervades the text and provides an impetus to the racist authorial vision which aims to demonize the native.

Further, by delineating the colonized Indian as a barbarian and savage brute who seeks white blood everywhere, Cooper's narrative prevents the white readers from understanding the human tragedy of the natives in the aftermath of their colonization. In other words, the focus on narratives of superiority and inferiority advocated by the authorial narrator who is given a substantial space in the textual landscape in addition to the elimination and silencing of moderate native voices transform cooper's narrative into a colonial fiction. Obviously, Cooper's concept of Indian savagery denies the possibility of cultural and racial hybridization as it is evident in the author's treatment of racial mixing. As a whole, Cooper's frontier novels[18] prohibited interracial relations between whites and native Indians aggravating the Indian motif by giving the readers an image of the Indians as savages who must be isolated in reservations. Articulating race to a discourse of gender and revealing the dangerous consequences of miscegenation, Cooper's novels also promote a web of colonial trajectories par excellence. Apparently, Cooper's frontier fiction is characterized by the construction of colonizer/colonized boundaries which stereotype the native Indians as savages and determine race relationship.

For example, in Cooper's fiction, the drunken Indian redeems himself only through affirming his savagery. In *Mohicans*, when Magua orders Duncan Heyward to send Cora, a mixed-blood American, to him, Heyward, assuming that the Huron Indian will demand some ransom, warns her: "you understand the nature of an Indian's wishes and must be prodigal of your offers of power and blankets. Ardent spirits are, however, the most prized, by such as he" (Cooper, *The Last* 101). Affirming his identity as a savage, Magua confessed that drinking makes him more impassioned, more volatile and it was "the fire-water that spoke and acted for him"

(Cooper, *The Last* 103). One of the most famous stereotypes in Cooper's fiction concerning Indians involves the image of the drunken Indian. Russell Thornton argues that alcohol has had a profound effect upon Indians pretending that "many native societies were virtually destroyed by the quest for alcohol" (Thornton 66). Thornton's argument constitutes part of the stereotypical thinking about Indians which prevailed nineteenth-century culture.

Considering the native Indians as an inferior race whocould not be civilized, the American government in the first half of the nineteenth century developed a policy which aimed to remove them out of locations near the mainstream society. Opponents of removal argued that, once removed outside the boundaries of civilization, native Indians would revert to the "savage state of the hunter" and thus all hopes of their future assimilation into American society would be lost. Nevertheless, the stereotypical belief that Indians were vanishing due to alcohol and were unable to survive in close contact with American civilization provided a context for the federal government to expand its removal policy. Moreover, assumptions about the deficiencies of Indians as they were alcohol addicts promoted the presumed incompatibility of Indian savagery and white civilization.

Accepting the issue of Indian addiction of alcohol as a sign of savagery,[19]Cooper does not reject the nineteenth-century debate over the removal of Indians from their territories. Instead, his treatment of the question of Indian savagery reflects his acceptance of the nineteenth-century debates over removal and the importance of isolating the natives in reservations. In this context, Cooper's fiction promotes the alcohol addiction[20] motif which is associated with Indians. In Cooper's fiction, Indian characters addict alcohol, particularly the fringe figures who live on the periphery of the white community and have contact with American society. For Cooper, the Indians could not be assimilated into the American society because drinking "a taste for firewater" destroys them. Kay Seymour House points out that "whiskey became, for Cooper, a convenient symbol of civilization's silent and corroding destruction of native beauty" (House 251). Anyhow, Cooper's portrayal of Indians and his debate on the alcohol issue underscore his assumption about the ultimate moral inferiority of the Indian race and the fundamental incongruity between savagery and civilization on the frontier.

One of the strategies triggering colonization policies is the claim that the colonial process brings civilization to the land of the colonized or in Memmi's words the colonizers will bring "light to the ignominious darkness of the colonized" (Memmi, *The Colonizer* 76). This strategy, according to Memmi, marks the brutality of colonization and justifies the annihilation of inferior races.

Identifying the colonized and oppressed races as worthless, the colonizer has always demonstrated his racism and superiority: "How can one deny that they are underdeveloped, that their customs are oddly changeable and their culture outdated" (Memmi, *The Colonizer* 22). Within this context, the paternalistic role assumed by the colonizer in Cooper's fiction inevitably leads to violent confrontations with the colonized, which consequently brings about catastrophic developments prohibiting any possibilities of further reconciliation and censoring mutual dialogues between the two parties.

As a colonial narrative, *Mohicans* views the colonized natives as being naturally subservient to a superior, advanced, developed, and morally mature force. In Cooper's fiction, racism is blended with colonial conquest and the relationship between the colonizers and the colonized native is one of power and domination. In this context, the colonizer makes use of imaginative speculations to produce erroneous stereotypes of the native. In *Mohicans*, which is one of the cornerstones of western colonial narratives, the displaced native is transformed into cultural objects, essentialized, racialized and marginalized to conform to their image in colonial taxonomy of inferior races. Since the destruction of native images is a recurrent, almost a ritualistic practice in colonial discourses, the subaltern native, in Cooper's novel, is either denied a voice or appears in the single image of a savage or a barbaric demon. In this context, the displaced native is fictionally exploited to affirm anti-Indian discourses integral to frontier American fiction.

The racist/colonial discourses of Cooper's novel could be critically investigated by a post-colonial interpreting mechanism. Edward Said advocates a discursive strategy which aims to provide a new reading of western texts by integrating a counter-discourse dynamics able to uncover colonial implications hidden in these texts. In other words, Said, in *Culture and Imperialism*, develops a link between imperialist and post-colonial narratives using a hermeneutics of interpretation called "contrapuntality" (Said, *Culturol and Imperialism* 93) in order to explore western canonical texts: "As we look back at the cultural archive, we begin to reread it not univocally but contrapuntally, with a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts" (Said, *Culturol and Imperialism* 51). A contrapuntal reading of Cooper's famous novel[21] provides evidence that writing can never be a neutral activity. There is no doubt that Cooper's text[22] is a reflection of the vision of "nineteenth-century European powers, for whom the natives of outlying territories were included in the redemptive mission *civilisatrice*" (Said, *The Question* 68).

Explicitly, different generations of critics did not come to grips with what might be considered as invidious forms of racism and colonialism that Cooper expresses in *Mohicans*. It is accurate that Cooper uses romance, adventure, war narratives as a camouflage to cover the racist, colonial and misogynist agenda of the novel.The novel apparently "tells the story of racial warfare set on the line between settlement and wilderness" (Tawell 99) and Cooper's simplistic depiction of the Indian is reflected in his preface to the novel : "in war he is daring, boastful, winning, ruthless, self-denying and self-devoted, in peace, revengeful, and superstitious" (Cooper, *The Last* 14). Presenting the Indian as a racial stereotype, Cooper's novel gained popularity because of the tension between savagery and civilization. However, the delineation of Cooper's frontiersmen is realistic compared to his falsified Indian images, therefore Roy Harvey Pearce illuminates that Cooper was interested in the Indian "not for his own sake, but for the sake of his relationship to the civilized men who were destroying him" (Pearce 200).

Mark Twain criticizes Cooper's distorted depiction of the Indians: "The Cooper Indians are dead-died with their creator. The kind that is left are of altogether a different breed, and cannot be successfully fought with poetry, and sentiment, and soft soap, and magnanimity" (Twain 566). Likewise, Frank Norris demonstrates that Cooper's Indians are the work of his imagination. As a novelist, he is "saturated with the romance of the contemporary English storytellers. It is true that his background is American while his Indians stalk through all the melodramatic tableaux of Byron, and declaim in the periods of the border noblemen in the pages of Walter Scott" (Norris 271). Obviously, the testimonies of Twain and Norris reveal that Cooper's concept of the Indian as a savage is not realistic. Nevertheless, and in spite of Cooper's claim that his works are historical narratives, it is relevant to mention that Cooper did not pose as a historian in the Leather-stocking tales but as a writer of romance. In this context, Cooper's view of the Indian was not anthropological but literary. He may have felt that too much realism would destroy the charm of his fiction as some critics claim.

However, Cooper committed a mistake when he told his readers to approach his fiction as a historical narrative. James Fenimore Cooper had no background of Indian life and confessed that he was not in contact with Indians. Susan Cooper cites the following confession of Cooper as he openly stated that: "I was never among the Indians. All that I know about them is from reading and from hearing my father speak of them" (Cooper, *Pages and Pictures* 129). Therefore, Arthur Parker argues that Cooper in his tales committed many mistakes. For example, he confused the Mohicans of the Upper Hudson River and the Mohegans of

Connecticut and Rhode Island. When he based one of the important episodes in *Mohicans* on an incident in history – the massacre at Fort William Henry — Cooper ignored the fact that the Delaware tribes fought as allies of Montcalm, the leader of the French army. According to Parker, Cooper mixed up the names and locations of the tribes in *Mohicans*: "he had Mohawks aiding the French instead of standing at the side of the English and made the Hurons a still effective fighting force as if they had not been thoroughly scattered in 1650 by the disposed Maguas" (Parker 447).

Politics of Racism and Marginalization in *TheLast of the Mohicans*

In *Mohicans*, the interaction between the races is predicated on skin color, civilization and the alleged superiority of the white race. In the wilderness of Cooper's Leather-Stocking tales, the white men of the woods such as Daniel Boone, Davy Crocket and Natty Bumppo may deal with the native Indian as an equal. Nevertheless, if the Indian leaves the woods, he is regarded by the white men of civilization as an inferior. Even if the Indian adopts Christianity, the religion of the settlers, he is looked down upon not as "a noble savage" as critics suggest, but as a decadent, drunk-corrupted remnant of a vanquished race. In *"Imperialist Nostalgia,"* Renato Rosaldo states that "in imperialistic narratives, descriptions of character attitudes are fertile sites for the cultivation of ideology" (Rosaldo 108). This process is integral to the narrative discourse of *Mohicans*. For example the delineation of Chingachgook, the famous Indian character inCooper's fiction, is an example to support this premise. In *The Pioneers*, Chingachgook, who is considered as a good Indian by the wilderness society is approached by the civilized society as a bloodthirsty killer, an enemy of civilization and an obstacle to colonial expansion. To a white civilized society, the good natured Chingachgookremains wild, violent and deceitful. Like Magua — Cooper's Indian villain — the noble Chingachgook is depicted from the same racist perspective.

Therefore, it is Natty Bumppo (Hawkeye), not Chingachgook, who is endowed with the qualities of both races as he fulfills himself in the wilderness as well as in the white community. The endorsement of colonial politics, which lies at the core of a masternarrative may also be illuminated by involving the character of Bumppo in this context. Due to his presence in the wilderness, Bumppo is influenced by native culture: "He bore a knife in a girdle of wampum, like that which confined the scanty garments of the Indian, but tomahawk. His moccasins were ornamented after the gay fashions of the natives, while the only part of his under-dress which appeared below the hunting frock was a pair of buckskin leggings that laced at the sides, and which were gartered above the knees with the sinews of a deer"

(Cooper, The Last 33). In other words, Bumppo, the white man, stands in between the Indian world (the wilderness) and the white world (civilization). He is a product of both worlds and is a cultural hybrid: "A pouch and horn completed his personal accouterments. The eye of the hunter or scout, whichever he might be, was small, quick, keen, and restless, roving while he spoke as if in quest of game or distrusting the sudden approach of some lurking enemy" (Cooper, *The Last* 33).

In the novel, Cooper allows Bumppo, the protector of civilization, to regress the ideology of savagery for a limited time. Bumppo, the deer-slayer, is allowed to select what he wants from the Indian culture. Bumppo[23] does not, however, embrace the native traditions as a whole construct, but he adopts particular customs as they suit his purposes. In the beginning of the novel Bumppo is described as a pure white frontiersman who engendered trust from his own people: "The frame of the white man was like that of one who had known hardship and exertion from his earliest youth. He worea hunting shirt of forest green and a summer cap of skins which had been shorn of their fur" (Cooper, *The Last* 33). Throughout the character of Natty Bumppo, the white frontiersman and the protagonist of the Leather-Stocking tales who lives with Indians in the wilderness and absorbs their culture, Cooper speaks of acts that are acceptable from Indians but not from whites and he mentions acts worthy of whites but not Indians.

The establishment of such hierarchy of cultural values is crucial to Cooper's concept of Indian savagery. According to Cooper's concept, civilized whites, by comparison to the native Indians, should know their position in the New World. The Indian savage for the European whites is "the zero" of human society against which civilized societies can measure their progress. In conquering Indian land, white Americans, according to Cooper's racial paradigm, were asserting themselves of the correctness of their historical path as well as vanquishing the savage that they suspected still lurks inside every civilized white. To Euro-Americans, "what Indians signified was not what they were but what Americans should not be" (Pearce 232). Ignoring Cooper's racial discourse, critics such as Lelan Person, sees Natty Bumppo only as an American Adam, a mythic figure who embodies the myth of the hunter. As a composite figure related to the issue of gender in Cooper's fiction and its male discourse, the mythic qualities of Bumppo, according to Person, reflect the tradition in the nineteenth-century novel grounded in male identity politics (Person 77).

From another critical standpoint, David Leverenz argues that Natty Bumppo is "the first man beast" who serves nineteenth century middle class men as "a compensatory simplification" and "a new myth of American manhood in the

making : to be civilized and savage in one composite, self-divided transformation" (Leverenz 760). But even this image of the white man of the wilderness, this symbolic mixture of civilized and savage which characterizes Bumppo, according to American critics, is rejected by Cooper. Since Cooper's novels are structured around ethno-centric stereotypes,Bumppo is forced to withdraw into the extreme West and become part of the wilderness society by the end of the tales. His symbolic social mixture confines him to be a stereotype that eventually alienates him from the civilized white world. Inother words, Bumppo, like Oliver Edwards in the beginning of *The Pioneers*, is considered partly savage because of his social intercourse with the native Indians, thereupon, he must be banished from the civilized white community like the native Indians.

Unequivocally, Cooper introduces a set of stereotypes, designed to degrade the Indians, the native inhabitants of America. Using Indian characters as a medium, Cooper emasculates them by putting them at the bottom of the societal totem. In his novels, Cooper philosophizes on the primitive nature of Indians who are unfortunately described as a more devil than human. Describing the Indians in an absurd way, it becomes evident from this description that Cooper's novel is structured around racial stereotypes and caricatures associated with racial discourses. In this context, Cooper's novel advocates and justifies the nineteenth century religious and historical argument about Indians portraying them as a vanishing race. The native, stereotyped through the description of Magua, in *Mohicans*, represents the way many civilized white readers of that era regarded native Indians: "There was a sudden fierceness mingled with the quiet of the savage. The native bore the tomahawk and knife of his tribe; and yet his appearance was not altogether that of a warrior. The colors of the war paint had blended in dark confusion about his fierce countenance, and rendered his swarthy lineaments still more savage and repulsive than if art had attempted an effect, which had been thus produced by chance"(Cooper, *The Last* 20). There is no doubt that Magua is demonized simply because he lives in the native wilderness and belongs to a non-white race: "His eye alone, which glistened like a fiery star amid lowering clouds, was to be seen in its state of native wilderness. For a single instant, his searching and yet wary glance met the wondering look of the other, and, then , changing its direction, partly in cunning and partly in disdain, it remained fixed, as if penetrating the distant air" (Cooper, *The Last* 20).

This description provides an evidencethat Cooper depicts the Indian only as fierce, savage and vicious who poses a menace to the settler's community. Ignoring Cooper's racist/colonial vision, some critics see Magua only as a native Indian

concerned with his honor as a warrior, a man who "directs his attention to scalps, the visible tokens of courage and success in battle which determine the reputation of the Indian" (Allen 159). Allen's description of Magua and the above quote simultaneously indicate that the white man of the civilized world is the one who fears the native Indian. This kind of fear usually leads to the demolition of the native. Moreover, Alice Munro, the white protagonist in *Mohicans*, represents this type of civilization. As she enters the domain of the Indian wilderness, the aura of fear descends upon her. Duncan Heyward notices it and cautions her: "Here lies our way, said the young man, in a low voice. Manifest no distrust or you may invite the danger you appear to apprehend" (Cooper, *The Last* 23). It is at this juncture that Bumppo's Indian knowledge gains importance. His presence in the wilderness and his knowledge of the woods make the wilderness less formidable to characters such as Alice, Cora, Duncan Heyward and David. To them, Bumppo becomes a symbol of civilization regardless of being part and parcel of the western wilderness. To them Bumppo is a white hunter who responds to the conventional ways of the civilized white world. With his knowledge of the wilderness and the habits of the native Indians, Bumppo, in this context, becomes symbolic of "the Biblical Moses" who leads his people through what Cooper describes as "a sea of red Philistines." As Bumppo assumes this role and reveals his scorn for Magua, the native Indian takes on the aspect of a barbarian. He becomes the embodiment of Satan "with an air unmoved, though with a look so dark and savage that it might in itself excite fear" (Cooper, *The Last* 45).

The delineation of the character of Bumppo affirms the Cooper's concept that native and white cultures remain realms apart, requiring a mediating, translating figure (like Bumppo) to explain and justify the actions of the Indians to whites such as Duncan Heyward, the white protagonist of the novel. On this ground, Bumppo practices a colonizer's ethnology, as his knowledge of the natives serves the ultimate aim of the conquest. Bumppo's Indian knowledge, nevertheless, contaminates him, therefore, Cooper introduces him as a cultural hybrid who is not eligible to stay in the white frontier society. Bumppo who is unable to give up his uncivilized manners absorbed from a wilderness inhabited by colonized natives, is destined to follow the frontier as it moves steadily westward to die in *The Prairie* (one of Cooper's Leather-Stocking novels) among the Pawness and the Sioux Indians. Through the slippery and ambiguous character of Natty Bamppo which raises questions about his attitude and identity as an enemy or ally to the colonizers, Cooper replaces what Hayden White calls "the discourse of the real" with "the discourse of the imaginary" (White 20) in order to make the imaginary

desirable and obscure history.

It is noteworthy to point out that colonial hegemony is fulfilled in the lands of the colonized not only by military domination, but also through the process of writing history from the viewpoint of the colonizer. This process is a basic aspect of colonialism which has a tremendous impact upon the colonized even after national liberation. This process is a basic aspect of colonialism which has a tremendous impact upon the colonized even after national liberation. Moreover, the process of history-making which aims to mute the colonized subaltern is an instrument of colonial hegemony since the colonizer plans not only to dominate a country but also to impose his own history and cultural paradigms. In his novel, Cooper explicitly depicts good and bad Indians, but he approaches both types from an ethnocentric position. To him, Uncas, the noble Indian chief and Magua, the savage villain, are alike. In a related context, Cooper totally rejects to establish interracial relations at any level between Indians, whether good or bad, and whites. This notion undermines George Dekker's perspective that "an experienced reader of Cooper should guess at once that when Cora and Uncas are attracted to each other, Cooper is dealing with the relations between the races, then inhabiting North America, and testing the possibility of their being brought together in a harmonious union" (Dekker 68). In *Mohicans*, the potential marriage between the young Mohican chief, Uncas, and Cora Munroe, the daughter of the Scottish Colonel, who herself is a hybrid descending from mixed black/white ancestry, is rejected by Cooper. The marriage which would unite the three racial and cultural strands of colonial America- Red, White and Black- is prohibited in Cooper's world. The death of Uncas and Cora Munroe metaphorically eliminates this possibility leaving the American continent to be inhabited by the descendants of Duncan Heyward and Cora's racially pure half-sister, Alice, the allegorical progenitor of the white American people.

David Herbert Lawrence argues that "Cooper or the artist in him has decided that there can be no blood-mixing of the two races, white andred.He kills'em off"(Lawrence 59). In Cooper's novel, Cora and Uncas are killed by the author because of their lack to pure white blood. Pearce, like Lawrence, maintains that the marriage of Cora and Uncas "would be impossible in Cooper's world of civilization and progress, hence, temporizing the issue by making Cora's ancestry somewhat dubious, he must do away with them both" (Pearce 529). Cora is not allowed to marry Uncas because both are not of the same race: her complexion was not brown, but appeared charged with the color of the rich blood that seemed ready to burst its bounds. At the same time, Cora is deterred from marrying a white

man (Duncan Heyward) because she is not racially pure. Cora is taken back and forth in the capture-chase-recapture scene from white society to Indian territories. Cora's movement from white society to the Indian society is due to Cooper's failure to deal easily and effectively with her racial mixture (Mills 447). When Cooper determines her fate, she can no longer belong to the white world and she is prohibited from returning to the civilized/white world anymore. Because she is not pure she must die outside the civilized white world.

The chase-rescue scenes-engaging noble and hostile Indians — in *Mohicans* suggest that Cooper figuratively points out the implications that are associated with miscegenation. For Cooper, it is impossible to create a harmonious union between Cora and Uncas. Cora must be condemned to death because she is part of an accursed race: "the curse of my ancestors has fallen heavily on their child", says Cora. Ostensibly the author who is committed to a colonial ideology which is an extension of perspectives enunciated by advocates of western imperialism wants to exterminate the natives because to him the colonized "is hardly a human being. He tends rapidly toward becoming an object" (Memmi, *The Colonizer* 86). In the death of Cora and Uncas, the readers see the strong "apartheid" feelings of Cooper being evinced and reinforced in the novel. In this respect, Tamenund, the Indian sage, expresses his own view: "the dogs and cows of the white man's tribe world bark and caw before they would take a woman to their wigwams whose blood was not of the color of snow" (Cooper, *The Last* 362). In Cooper's world, Cora and Uncas must remain separated in death because their "blood was not of the color of snow." Finally, Cora is separated from both worlds-white and native-and she is buried between two civilizations belonging to neither of them.

The Racialization and Marginalization of the Native Subaltern

In Cooper's fiction, the native American is apparently "a European invention" (Said, *Orientalism* 2). The ritual of invention is contingent upon a racialization process which requires the aesthetic function of stimulating the western reader's fantasy. In this context, Cooper's representation of the frontier confrontation is a vivid example of the American invention of the native as a savage. In Cooper's fiction, the colonized native is viewed as violent and cruel, a stereotype which is repeated in Western literature and culture until it becomes integrated into the popular and the collective consciousness of the American people. After being racialized and exhibited to the readers, the native has to conform to the American norms of the savage in the sense s/he should be a replica of Satan, an incarnation of evil.

In order to undermine the validity of indigenous struggle against colonial powers, the colonizer usually attempts to demonize the colonized viewing his revolution for the sake of independence as erratic violence. Obviously, the central narrator in Cooper's narrative ignores the fact that the occupation and colonization would naturally lead to resistance and struggle on the part of the colonized. By viewing the protest of the colonized natives against the inhuman practices of the invading colonizers as acts of terror and savagery, Cooper's fiction justifies the violence of the colonizers against the native civilians as necessary warfare to protect the colonial community in a volatile western frontier. Further, in Cooper's fiction Indian warriors who bravely challenge the white settlers and defend their lands on the frontier are delineated as savage barbarians,corrupted by their bestial drinking habits. Since alcohol addiction on the part of Indians is a result of intercultural contact and since "contact with whites only makes bad Indians worse, transforming them into degraded and drunken derelicts on the fringes of a prosperous society" (Barnett 91), Indians as Cooper suggests in his fiction, should be kept removed from contact with the civilized world of the settlers.

In terms of the treatment of the issues of race and culture, Cooper's fiction is hostile to the notion of cultural and racial mixing between Indians and whites on the frontier. Natty Bumppo, the most visible philosopher on racial issues, insists on his own pure racial identity and on the emphatically separate identities of whites and Indians. Ironically, Bumppo's fate is determined by the Indian knowledge he acquires from living in the wilderness. On this basis the fate of Bumppo, Uncas and Cora symbolizes both an internal and an external conquest. In other words, savages are purged from the continent, savage blood is purged from the white race, and the savagery necessary to perform these tasks is purged from the civilized mind. The readers are left with Judge Temple and the descendants of Duncan Heyward and Alice Munro. Therefore, Cooper's fiction emphasizes the value of cultural and racial purity and rationalizes the inevitable expansion of whites and the annihilation of the indigenous people of America and hybrids such as Natty Bumppo and Cora.

An application of what Edward Said calls "contrapuntal reading" of Cooper's textwill reveal the colonial dimensions of the novel. The contrapuntal approach includes a discourse dynamics disseminated by Said to prevent hostility between different races by incorporating a counter discourse mechanism able to expose colonial constructs in western texts (Said, *Culture and Imperialism* 92). Located in the discourses of racism and colonialism, Cooper's novel aims to distort the identity of the natives by transforming them into people "without history" (Said, *The Question* 23). In this context, the novel provides support for the powerful at

the expense of the powerless equating between the brutalities of the colonizers and the humble resistance of the colonized, humiliating those who are historically humiliated. Shaped by western monolithic discourse on the colonized other, the native subaltern in Cooper's novel,remains the colonized victim of racial representations which "repress the political history of colonialism" (Jan Mohamed 79). Attempting to degrade and defame the subaltern native by delineating him as an enemy to humanity, Cooper not only encourages colonization, but also disseminates a hostile ideology toward other races.

By identifying the native as a decadent, Cooper›s imperial narrator exercises his power as colonizer. In other words,the colonizer uses his power to classify, categorize and represent the colonized subaltern. By calling the victimized native as barbarian, the narrator/ author utilizes his strength as a colonizer who is able to name and identify. Since naming and addressing, to use colonial / theoretical terms, is "an act of possession performed by the dominant oppressive culture" (Gohar, *Narrating the Palestinian* 109), any name attributed to the colonized native is the hegemonic act of naming, i.e. erasing the real or original name. It is then a re-naming intended to deprive the native from his/her identity in order to affiliate him/ her or obliterate his/her identity. In another context, the colonized native is dealt with as a newborn baby appropriated by the father / colonizer when given his/her name. This process also aims at stereotyping the victim by placing him/her at the bottom of the Darwinian hierarchy.

By making the whole tale narrated by a narrator who promotes a colonial agenda, the native voice is either marginalized or muted. Further, the dispossessed native is reduced to an object, a horrible simulacrum of a human being. Due to Cooper's narrative strategy which obliterates the identity of the native enclosing him/her into a racist classification, the counter-narrative of the native is totally underestimated. As a strategy of presentation rooted in colonial discourse and racist degeneration, Cooper's narrative apparatus placed the colonizer at the center of the text marginalizing the colonized native because he represents the horrible side of the human being. As a monster, the colonized native is humiliated by appropriating his land and subverting his history.

In the entire novel, Cooper only dramatizes the attitude of the colonizer sidelining and marginalizing the perspective of the native toward the conflict over the frontier. By silencing the subaltern native and narrowing his/her overview toward the colonizer, Cooper seeks to restrict the space in which "the colonized can be re-written back into history" (Benita 39). In a novel, shaped by authorial pro-colonial tendency, the natives exist in, what Edward Said refers to as "communities

of interpretation" ultimately without form until they are reconstructed by the biased author. Obviously, Cooper's representation of the frontier experience is marred by a narrative strategy that favors the colonizer and deprives the colonized native from entering the text, except as a total non-entity or as an embodiment of terror and hatred. Moreover, the native characters are delineated in a way that fulfills doubtful authorial agenda. Even Cooper's positive attitude toward the good natives "the noble savages" is ostensibly undermined by his insinuations about the difficulty of assimilating them into the mainstream culture. Casting doubts on the humanity of the natives, the author attempts to distort history and obscure the hegemonic policies of colonization and displacement.

According to Fanon, colonialism"turns to the past of the oppressed people and distorts it, disfigures it and destroys it" (Fanon, *Black Skin* 169). In this context, the indigenousAmerican who is supposed to be the signifier turns out to be the signified. It is accurate that the illusory existence of native communities as delineated in Cooper's novel is emphasized by the incidents of a narrative which attempts to mystify reality.In addition to distorted characterization, represented mostly by villains such as Magua, the events of the novel are historicized by a narrative dynamics which emphasizes the colonial perspective which dominates the text. Therefore, the image of the native as a barbarian fits the fantasy of the author and fulfills the horizons of expectations of a wide category of nineteenth-century readers swayed by the Darwinian legacy. Instead of viewing the native as a fellow human being with all the potential and frailties that condition implies, Cooper introduces the native as a repulsive villain with Mephistophelian nature. In his attempt to racialize the native subaltern, Cooper portrays him as representative of a backward race.

Failing to undermine the central premises of colonialism, Cooper places white characters at the center of the text preventing the colonized natives from introducing their counter-narrative of the conflict in an appropriate manner. Instead of lamenting the deliberate atrocities committed against the native Indians, Cooper attempts to create a kind of cultural amnesia abandoning the real discourse of white violence and replacing it with an alternative discourse which reproduces the frontier conflict in a new form to fulfill dubious ideological purposes. Moreover, Cooper utilizes several narrative subtleties which aim to silence the voice of the subaltern natives and re-inscribe negative stereotypes about a colonized and marginalized people. Such stereotypes, according to Paul Brown contribute to a "discursive strategy" which aims to "locate or fix the colonized other in a position of inferiority" (Brown 58). Reveling in colonial descriptions of the natives where

scenes of barbarism and elaborate accounts of savagery prevail, Cooper attempts to reconstruct an imaginary enemy who fits his society and the western colonial concept of inferior races.

In a related context, Edward Saidpoints out: "I do not believe that authors are mechanically determined by ideology, class or even economic history, but authors are, I also believe, very much in the history of their societies, shaping and shaped by that history and their social experience in different measure" (Said, *Culture and Imperialism* xxii). Due to the impact of the American frontiermythology and its founding tales, the native appears in Cooper's fiction as a marginalized and a self-destructive individual who bears no resemblance to the typical indigenous American citizen. Apparently, the distorted image of the native and the fake historicity of the western frontier conflict aim to stereotype the colonized native and obscure the realities of colonization.

Conclusion

There is no doubt that Cooper's fiction is explicitly dominated by a hegemonic narrative and the tale is introduced by a narrator/author sympathetic with the white colonizers. At the same time, the indigenous American characters are viewed in the text as monsters and personifications of evil. Moreover, the colonized native is humiliated by appropriating his land, culture and his history. When the native subaltern, is allowed to speak, his utterances conform to his stereotyped image in western colonial iconographies. In addition to the narrow space given to the natives in the textual canvas of Cooper's novel, the ultimate fictional discourse reveals the existence of racial and ideological demarcations separating between colonized and colonizer. As a reproduction of discourses advocated by colonial powers in the era of imperialism, Cooper's narrative reinforces Rudyard Kipling's famous statement: "let the white go to the white and the black to the black" (Kipling 48).

Combined with the technique of one-sided dialogue, Cooper's narrative strategy aims to distort history by ignoring three centuries of violence committed against the indigenous inhabitants of America. In order to revise the colonial history of displacement and marginalization, Cooper introduces a new image of the colonizers which does not exist in reality. This process is part of the colonial discourse of the novel which aims to justify occupation and put the blame on the victim. By delineating the colonized native as despicable in his character and totally blameworthy for the suffering of the colonial community on the frontier, Cooper negotiates the possibility of his extermination. This vision subverts the author's few hints about the possibility of assimilating the "noble savages" in the mainstream

white culture. In his depiction of the subaltern native, Cooper incorporates what Noam Chomsky identifies as "garbage language" (Chomsky 65) which "is not only the voice but also the deed of suppression." As Herbert Marcuse argues: this language not only defines and condemns "the Enemy," it also creates him, and this creation is but rather as he must be in order to perform his function for the establishment (Marcuse 74). There is no doubt that in different parts of his fiction, Cooper attempts to degrade the colonized native categorizing him as a savage in order to justify his displacement. In other words, the destruction of the humanity of the native Other is achieved in different ways in the textby muting his voice or by assigning him roles which conform to his stereotyped image in western colonial culture or by conflating him with a degraded   status which reflects his position in the colonial taxonomy of inferior races.

In a related context, Cooper's racist portrayal of native characters as savages and representatives of a decadent community aims to deflect attention from the colonial atrocities committed against the natives. These atrocities are identified by Frantz Fanon as "violence in its natural state" (Fanon, *Black Skin* 61). Fanon argues that the colonizer usually "owes its legitimacy to force and at no time tries to hide this aspect of things" (Fanon, *Black Skin* 84). In *Cooper's* novel, colonial violence is mystified and native resistance is underlined and amplified. To Cooper's central narrator, all massacres committed against the natives do not lend credibility to any reaction from the natives toward the frontier conflict. He only focuses on the murder of   the English soldiers by the Huron Indians during the French and Indian wars in 1757.This situation is reminiscent of the Albert Memmi's argument: "all that the colonized has done to emulate the colonizer has met with disdain from the colonial masters. Everything is mobilized so that the colonized cannot cross the doorsteps, so that he understands and admits that this path is dead (Memmi, *The Colonizer* 125). While the colonizer's violence against the colonized is justified on moral grounds, the self- defense of the colonized is condemned as barbarism, an evidence of his savage and primitive nature. By advocating this approach, the colonizer ironically teaches the colonized the importance of using violence as the only means to reach one's ends: "he of whom they (colonizers) have never stopped saying that the only language he understands that of force, decides to give utterance by force. In fact, as always, the settler has shown him (the colonized) the way he should take if he is to become free" (Fanon, *Black Skin* 84).

Fanon reveals the horrors of colonial domination explicating how colonialism functions at the discursive and ideological levels of engaging in various disciplinary strategies that depict the colonized as savage fit tobe ruled by a superior culture. In

his analysis of colonial politics, Frantz Fanon demonstrates that there is a time in which the colonialist reaches the point of no longer being able to imagine a time accruing without him. His eruption into the history of the colonized is defied, transformed into absolute necessity. He also points out that the colonial system functions by deploying racial paradigms which widen the gap between colonizer and colonized leading to psychological colonization: "you are [civilized] because you are [colonizer] and you are [colonizer] because you are [colonized] (Fanon, *Black Skin* 40). In *Mohicans*, Cooper advocates what Edward Said calls "the moral epistemology of imperialism" (Said, *The Question* 18) where the approved history of colonial nations such as America, South Africa and Australia, starts with what he identifies as "a blotting out of knowledge" of the native people or the making of them "into people without history" (Said, *The Question* 23). Thus, the native people in Cooper's novel remain the colonized victims of the author's political ideology and cultural representation which aim to banish them from collective memory. By suggesting either the evacuation of America of its native inhabitants through genocide or isolating them in reservations, the author aims to deprive the natives of their history. Once the colonized natives are banished from collective memory as a nation of cultural heritage, the colonizer's moral and intellectual right to conquest is claimed to be established without question.

Notes

1. The colonization of America was affiliated with violence against the native inhabitants of the land. To rationalize colonization the western settlers constructed a web of colonial mythology. For example the image of the Indian as a savage was created by the European colonizers as justification for obscuring indigenous Indian culture and for physically marginalizing the American first nations into the extreme West. The image of the Indian as savage, bestial, barbaric and uncultured, popularized by seventeenth-century captivity narratives became a central motif in American western literature in particular.

2. In *The Man-Eating Myth* by William Arens, the author, questioned Columbus' accounts about the existence of man-eaters on the southern islands in the Caribbean. Arens argues that Columbus' account was based on stories he heard from a native group called "the Arawakes" in their attempt to move him against their enemies, another native group called the "caribs" living in the Southern Caribbean islands. Arens points out that when Columbus landed to colonize the southern islands, "the Caribs ran from their villages at the sight of the Spaniards". Arens ironically argues that "perhaps they too had heard of the existence of man eaters on distant islands" (46). For more details see William Arens.*The Man-Eating Myth*. New York: Oxford

university press, 1979.

3. Columbus' reports provided a pretext for Indian enslavement and genocide by European settlers. For example, the American Puritans, the archetypal colonists, had a tremendous antipathy to all things Indian. They had a long tradition of accusing Indians of cannibalism and infanticide manipulating this mythic notion for political ends. The Puritans saw in the Indians a threat to the "pious Puritan society". To the Puritans, Indian religions and civilization were the Devil's "city on the Hill" opposed to their own Biblical commonwealth. These issues are obviously reflected in Seventeenth-century captivity narratives.

4. In *The Last of the Mohicans*, Cooper associates the indigenous people of America with savagery and barbarism. He illustrates that barbarism is deeply ingrained in the native Indians who failed be civilized. He offered them two options: to be enslaved or exterminated. Considering interracial relationships as anathema, Cooper's novel also reveals that the white Europeans only are able to civilize America. This process is contingent upon the termination of the original inhabitants of the land.

5. The rituals of cutting the ears and noses of the colonized also took place in Southern Arabia during the colonial era. The invading army of Portugal mutilated the natives of the Ras al-Khaimah region, currently the northern part of the United Arab Emirates, located on the Arabian Gulf. Documented reports about incidents of brutal mutilation including the cutting of fingers, noses and ears aredisseminated in the historical chronicles of the country.

6. For example, in an eighteenth century poem, Daniel Bryan embodies the myth woven around the native inhabitants of the Kentucky wilderness :Where naught but beasts and bloody Indians / Dwelt throughout the mighty waste , and cruelty /And Death and superstition , triple leagued / Held there their horrid reign , and imperious sway / The guardian seraphs of benign Reform/With keen prophetic glance , the worth beheld/of the immense expanse , its future fame/ its ponderous moment in the golden scales/ of Freedom , Science , and Religious Truth /When by Refinement's civilizing hard/ Its roughness shall all smoothed away O yes / companions in the joys of bliss / We will refine , exalt and humanize/ The uncivilized Barbarians of the West (P. 365).For more details, see Daniel Bryan .*The Mountain Muse: Comprising the Adventures of Daniel Boone and the Power of Virtues of Refined Beauty*. Harrisonburg, Virginia: Davidson, 1813.

7. In *the Last of the Mohicans*, Cooper justifies his concept of the Indian as a savage by underlining the difficulty of assimilating the native Indians in the mainstream white culture because of the total failure of missionaries to convert them to Christianity. Thus, Cooper's concept of savagery is not only based on social and cultural explanations of differences but it also involves the issue of race. Therefore, it is relevant to argue that the novel was profoundly influenced by 17thc captivity narratives. In these narratives, Indian captivity was cast as a trial of the spirit. Under Puritan clerical authors such as Cotton Mather, Indian captivity became an instrument of religious manipulation. It is used to highlight God's great protecting providence.

In this connection , Jeffrey Victor argues that the Puritans saw the Indians as belonging to a "Satanic cult" and that Indians/Satanists were fond of kidnapping and sacrificing "blond , blue-eyed virgins" (52) . For more detailsseeJeffery Victor. "Satanic Cult Rumors as Contemporary Legend". *Western Folklore* 49 (1990): 52-61. The rumor of the "satanic cult", promoted by Seventeenth century Puritans in James Town/New York, and popularized in captivity narratives, accumulated over time and European settlers demanded the speedy apprehension of Red Indians at any cost.

8. Cooper's novel affirms the wide differences between the Indian community and the European colonizers' world – savage Indians and civilized whites cannot mix in anyway. The emerging American nation in Cooper's novels is an amalgamation of European races. Constituting only of white/civilized races, Cooper's America is supposed to eliminate rather than assimilate the Indian barbarians. In this sense, Cooper's novel emphasizes the radical otherness of the Indian natives consolidating their savagery by freezing its tents into myth and by emphasizing the racial differences between native and white races.

9. In their attempt to terminate the native Indians , the white settlers considered thousands of years, the history of native Americans prior to Columbus' arrival as inconsequential . This notion mounts to a political mythology which reinforces the views held by the dominant culture that Indians were primitive savages, infant killers and cannibals living in darkness.

10. In a related context, Francis Paul Prucha points out that the US federal government attempted to erase the Indian identity by calling them American Indians and by forcing them to accept the white man's moral codes and ways of living. Prucha argues that native Indians were forced to become individual farmers like white Europeans thereby the tribal ties and tribal organizations were undermined and disrupted. Under the pressure of the federal government "the Indians must conform to the white man's ways, peacefully if they will, forcibly if they must" (75). For more details see, Francis Paul Prucha. *The Indians in American Society: From the Revolutionary War to the Present*. Berkeley: University of California press, 1985. Further, many years after the official closure of the frontier, the federal government paid ultimate efforts to turn the Indians into white American citizens. Alvin Josephy illustrates that "from the time of Jamestown and Playmouth, the most benign attitude of the white man concerning Indians was, assimilate or die. Missionaries and agencies of government tried to rush Indians into becoming Christianized farmers, and from the administration of George Washington until the present day national policy has been directed toward the turning of the Indian into a white man , the alternative seeming to be continued primitivism, economic stagnation , and ultimate obliteration by white society (103) . For more details see, Alvin M. Josephy Jr. *The Civil War in the American West*.New York: Vintage Books, 1998.

11. In *The Last of the Mohicans*, the colonized Indians are not only racially different but also unequal. To James F. Cooper, the native Indians represent the primitive childhood of the human

race (savagery) and Euro-Americans represent mature humanity (civilization). Therefore, in Cooper's novel, Indians lack proper clothing, writing and agriculture preferring a culture of warfare and hunting. Indians equally lack to the rule of law adopting a politics based on personality and revenge. Though acknowledging that Indians possess their own cultural logic that might be respected, Cooper presents white cultural values as superior to their Indian counterparts.

12. Justifying the Euro-American dispossession of the native Indian, Cooper's leather-stocking fiction particularly *The Last of the Mohicans* removed the Indian in time just as he was being removed physically beyond the Mississippi during Cooper's life. In his defense of an appropriation bill augmenting federal support for the native Indians who had been removed to "Indian territory", Indiana Senator, John Tipton made the following confession by the end of the nineteenth century: "There is something painful in the reflection that these people (the Indians were once numerous and that by our approach they have been reduced to a few. It is natural that we should feel averse to the admission that the true causes of their decline are to be found among us. Hence we have sought for the seat of the disease among them" (cited in Randall Davis 1994: 215).

13. Contributing to the racial delineation of Indians and perpetuating perverted cultural stereotypes, *The Last of the Mohicans* spotlights the necessity of the segregation between the white and Indian races in the New World. The novel's underlying theme affirms that the Indians should be confined to the boundaries set out for them by the white man. Prohibiting interracial relationships between Indians and whites, Cooper's novel reflects the domination of European religion and civilization over the lifestyle and culture of the original inhabitants of the land.

14. The frontier novels of Lydia Maria Child and Catharine Maria Sedgwick are extensions of Cooper's racial concept of the Indian as a savage They approach the issue of miscegenation and the possibility of establishing interracial relations between Indians and whites.

15.Reflecting a racial attitude toward the native inhabitants of America, Seventeenth century captivity narratives portray the Indian as a savage who must be exterminated in order to pave the way for European expansion and settlement. The savage image of the Indian, popularized by captivity narratives in the American colonial era, is also emphasized in the nineteenth century novels of   Cooper, Catharine Maria Sedgwick and Lydia Maria Child as well as in the early twentieth century fiction of Zane Grey. During the colonial era, the seventeenth- century captivity narrative genre, written by famous American Puritan writers, manipulated current western mythology and cultural beliefs about non-European races and minority groups. Affirming Puritan hostility toward Indian culture, William Simmons observes that the Puritans ultimately saw the world as the scene of a continuing battle between the forces of light and darkness, between saints and devils (Simmons 1981: 56). This mental framework provided the Puritans with a ready-made theory for interpreting cultural differences between themselves and the Indians. To them, the Indians were cannibals who worshipped devils and who were bewitched or were themselves

witches. These beliefs became a matter of fact assumptions in the vocabulary of the Puritan captivity narratives.

16. A scrutinized analysis of the testimonies of frontiersmen who were in a lifetime contact with Indians throw doubts on the credibility of Cooper's fictional accounts of the natives as savages. John Cremony criticized Cooper's frontier novels because they "*tended to convey false and erroneous impressions of Indian characters, and have contributed* to misguide our legislation on this subject to such an extent as to become a most serious public burden (Cremony 1951: 310). William "Bigfoot" Wallace, an Indian fighter, clarifies that Cooper's Indians" stalk about in a lofty sort of way , wrapped up in their robes with an eagle's feather on their heads , and talk in a manner that the Indians of this country couldn't comprehend at all"(Cited in Duval 1966: 119). Richard Irving Dodge points out that that Cooper did not know anything about Indian culture and customs*:* "the ideal Indian of Cooper is a creation of his own prolific brain. No such savage as Uncas ever existed or could exist and no one knew this better than Cooper himself. All hostile Indians are painted as fiends in whom the fiends themselves would have delighted" (Dodge 1959:54). Robert Montgomery Bird states that Cooper's frontier fiction runs counter to nature and common sense. Cooper's frontier fiction runs counter to nature and common sense according to Bird's claim. Bird demonstrates that the young Mohican, Uncas, does not resemble a genuine Indian. Likewise, Magua, the villain of Cooper's tales, is a less untruthful portrait. In Cooper's novels the Indians were presented as stereotypes -"ignorant, violent, debased, brutal: Cooper drew them as they appear in war when all the worst deformities of the savage temperament receive their strongest and fiercest development" (Bird 1939:8).

17. Obviously, Cooper's novel   leads to conclusions different from those reached by critics who considered the leather-stocking tale as adventure story on the American frontier. Cooper's image of the Indian and his treatment of the issue of miscegenation affirm that his novel was racially oriented and was written for a white audience. His presentation of the Indian as a savage generates racial stereotypes which eventually resulted into racial delineation and false concepts of superiority and inferiority of the races.

18. In his novels, Cooper rejects any interracial marriage and considers it catastrophic. In *The Pioneers*, the romance between Elizabeth temple and Oliver Edwards, allegedly of mixed Delaware Indians and white ancestry, can only be consummated when it turns out that Oliver Edwards is really Oliver Effingham, a white man in disguise with no mixture of American Indian blood (Cooper1980: 441). In the beginning of the novel, it is assumed that Edwards is part Indian and thus part savage. Due to this premise, Cooper keeps him and Elizabeth separated. People of mixed blood, according to Cooper, cannot be placed on the same socio-economic level as pure white people, thus Oliver and Elizabeth are not permitted to get married. But when it eventually turns out that Oliver is white, heir to part of the Judge's estate and merely an honorary member of the Indian tribe, he is allowed to marry Elizabeth.

19. The most famous fictional incident of Indian drinking involves old John Mohegan in *The Pioneers*. John is depicted in a tavern called *the Bold Dragon*, drinking heavily at the encouragement of several American people: "he is drunk and can do no harm. This is the way with all the savages. Give them liquor and they will make dogs of themselves"(Cooper1980:166).

20. In *The Oak Opening*, Cooper's last frontier romance, the Potawatomis warriors reached a spot where they discovered a cask of whiskey which was just broken and they consequently fell to their knees at the smell of the liquor. Cooper depicts them at the zenith of their degradation literally rooting their noses into the ground: "once, not satisfied with gratifying the two senses connected with the discoveries named (sight and smell) began to lap with their tongues like dogs, to try the effect of taste" (Cooper 1990: 118). In this context, Cooper claims that "whiskey had unfortunately obtained a power over the native men of this continent likened to the influence of witchcraft" (Cooper 1990: 106).

21. The eventsof *The Last of the Mohicans* took place in 1757 during the French and Indian War, when France and England battled for the colonization of the American and Canadian colonies. Written at a crucial period of the white/Indian conflict, Cooper's novel promoted the nineteenth century debate on Indian savagery reflecting the stereotypical thinking of the American cultural imagination at that time.

22. As a reflection of the racial structure of American society in the nineteenth century, Cooper's novel prohibited interracial relations with Indians aggravating the Indian motif by giving readers an image of the Indians as savages who must be isolated in reservations. The same motif was disseminated in the frontier novels of nineteenth-century female authors like Sedgwick and Child.

23. In Cooper's novel, the white man of the wilderness accepts the Indian as equal because in the wilderness both of them are closer to primitive nature than to white civilization. For example, Natty Bumppo and Chingachgook are outcasts from the civilized world. Chingachgook is the last member of a "once powerful nation"-the Indian Mohicans -and Natty assumes to be the wild white man who lives in the woods and who knows the way of the wilderness and its inhabitants. Both of them are illiterate and both of them kill but only the Indian, Chingachgook, scalps his victims.

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Ins and Outs of Power in *No Heaven for Gunga Din*

Mohsen Hanif
Department of Foreign Languages, Kharazmi University
No.43, Kharazmi University, Mofateh St., Tehran, Iran
Email: mhanif@khu.ac.ir
Tahereh Rezaei
English Department, Allameh Tabataba'i University
P.O. Box 1997967556, Tehran, Iran
Email: t.rezaei@ut.ac.ir

Abstract *No Heaven for Gunga Din* is a semi-autobiographical novella about Gunga Din (Ali-Mir Drekvandi) when he used to serve the British soldiers in and after the Second World War in Iran and Britain. However, his duty in this fictional work is to follow the dead soldiers up to heaven. This article attempts to present a critique of the network of power in and about the book based on the socio-historical circumstances of post-Second World War Iran. Drawing on Robert Young and Homi Bhabha's theories of hybridity and mimicry, the authors of this article conclude that Mir-Ali Drekvandi has written the book as an ironic cry at all the mistreatments of the colonial powers in Iran during and after the Second World War, even though he was seemingly absorbed in a language and culture which the colonial center provided for him.
Key words *No Heaven for Gunga Din*; Ali-Mir; Drekvandi; World War II; Iran; mimicry

When *No Heaven for Gunga* was published in London and the royalties it earned for its author amounted to 2,248 Pounds, Ali-Mir Drekvandi had already died in loneliness and in extreme poverty in Iran. *No Heaven for Gunga Din* was a novella published posthumously in Britain after the Second Word War. Ali-Mir Drekvandi (the eponymous Gunga Din), the author of the book, feeling homesick, had left Britain to return to his hometown and family a few years before the publication of the book. Ironically, he wrote the book merely to practice English and thus he hardly ever cared to bring his manuscript back to Iran. Having returned he found but his mother buried with charity in a cemetery in Borujerd. He remained in this small town in Iran, led a life of beggary and slept the nights beside his mother's grave till he eventually died in misery and was buried next to his mother.

Ali-Mir Drekvandi was born in 1917 in Dad-Abad, a village between Khorramabad and Dezfoul in Iran, and he died in November 26, 1964 at the age of forty-seven in Borujed, Iran. He is the alleged author of *Irradiant* and *No Heaven for Gunga Din*. His mysterious life persuaded many to either denounce the existence of such an author or make an aura of mystery over his name after his death. Concerning the authorship of the novella, scholars have put forth many presumptions. Sasan Valizadeh, for instance, writes that *No Heaven for Gunga din*, "received a prestigious award in London. The translation aroused different reactions in Iran. Many denied the existence of such a writer and claimed that the British have forged this fictitious character" (Valizadeh 168). AbdulKarim Jorbozeddar, a local writer, testifies that he had seen Drekvandi and notes that he "used to routinely stroll down Jafari Street [where he used to sleep at nights in Borujed City] everyday… there were some people who knew him and would often cater for him […] There was no doubt that he knew Persian, Arabic and English quite well" (Jorbozeddar 47-48).

Although there are many accounts of this sort about Ali-Mir Drekvandi, some have suspected the originality of the authorship on the grounds that the world-view as represented in the work is absolutely Christian which is unlikely of a Muslim author. The story begins, for instance, with "In the Name of the Father and the Son and of the Holy Ghost, Amen" (*No Heaven* 27). However, although he might be a Muslim in name, Drekvandi was not a true follower of Islam. Hemming, his posthumous patron, reiterates that the attitude behind *Gunga Din*'s is "part New Testament, part British Army and part American Army" (21) and undoubtedly Drekvandi was heavily influenced by Hemming's indirect educational training. As Hemming says, they "discussed snakes, Doomsday, prophets, his grandfathers and demons, life and death and Jesus Christ." Thus, a peasant who, as Zaehner also

confirms, "as a poor peasant had no right to be literate" (7) certainly has received his theological — if we may call it so — education from a British officer, whose upbringing has been Christian.

Moreover, anthropologically speaking, living in Iran does not necessarily mean that you have received Islamic education. More to the point, Before the Islamic Revolution, Lorestani villagers were mostly away from any religious education let alone Islam. Inge Demant Mortensen in his study of Lori culture argues that in the beginning of the nineteenth century the Lors gradually became less religious than before. Mortensen enumerates a few other anthropologists who unanimously agree that although the Lors seem at first glance to be Muslim, they have a very superficial knowledge of the "true faith" and are to a great extent uninformed about or indifferent to it (Mortensen 155). In that sense, any claim that disqualifies Drekvani as the author of *No Heaven for Gunga Din* — on the grounds that the novella reflects Christian worldview — is discredited.

In addition, stylistically speaking, *No Heaven for Gunga Din* has a number of grammatical and syntactical mishandlings that almost certainly are the consequence of the effect of Persian mentality on the author. For instance the phrase "and the General answered and said" (*No Heaven* 40) is a tautology but is common in Persian. Also, the author makes use of the adjective "beautiful" instead of "handsome" in order to describe young boys dead in the war (50); a miscomprehension which stems from the author's Persian mentality, in which people usually use "*Ziba rou*" (beautiful) both for women and men. Besides, the author uses the phrase "their tongues were extended against us" (56) which is a literal translation of a Persian idiomatic expression "*Zabaneshan baraye ma deraz boud*" meaning "they were so arrogant." Moreover, the author takes up the phrase "we are hurriedly desireful to see you working" (57) which is exactly the literal translation of a Persian idiomatic expression "*Ma bisabraneh moshtaghim ta kar shoma ra bebinim*" which is used when someone looks forward to seeing somebody. These and many other are lexical and stylistic cases help to prove that the author of *No Heaven for Gunga Din* is not a fictitious figure and, if not the same Drekvandi in Borujerd, is at least an Iranian.

Another reason, which this article aims to explore, is the implicit network of power in and about *No Heaven for Gunga Din*. We will take into account the socio-historical context in which the work appeared and observe the sly colonial and imperialistic attitudes at work in the introduction and preface which were written one by one English officer and the other by an Orientalist. And we conclude that Drekvandi resists this colonial outlook between the lines of his novella and, in

general, wrote it as an ironic cry at all the mistreatments of the colonial powers in Iran during and after the Second World War.

No Heaven for Gunga Din is an account of an extra-terrestrial journey of eighty-two British and American Officers as well as Gunga Din who follows the group as a servant. The members of the group are dead in a war named Harvesting-Living-War, which has taken place presumably between the Communists and the supporters of democracy in 2084. Wandering in the Milky Way in search of Heaven, they have lost their way and are seeking the help of angels who direct them to the Holy Commanders, who are Cloud, Wind, Fate, Snow, and Rain Commanders. There is a long digressive story in the Holy Commanders' abode; however, they learn that they ought to receive Freedom Passes from the Judge in order to pass through the gates of Heaven. The way to the Judge is so long that they prefer to go to the gate of Heaven to see if they can enter without the Freedom Passes. Determined Military Police of Heaven do not let them in and thus the group decides to build huts outside the Heaven in the White Forest and attack the Heaven occasionally to find their ways into it. They launch thousands of attacks, which cause much anxiety for Heaven Military Police. The Military Police decides to consult Adam and Eve and asks them to convince the "Outlaw Children of the White Forest" to visit the Judge before they enter the Heaven. Adam and Eve do so and send the group to the Judge's court. Finally, they visit the Judge who announces the punishment for each member of the group; but Angel Agency who plays the role of the defender tries to exonerate the soldiers. After long a negotiation, they all successfully evade the Hellish punishment except for the unfortunate Gunga Din, who seems to the reader to be the less sinful member of the group. He is sent to Hell for some trivial sins he had committed on Earth. The concluding part of the story, however, becomes a little clumsy when the officers and other dwellers of the Heaven hold an uprising to put an end to the misery of the "hellishes."

The writer recounted the story in a linear style but some digressions frequently disrupt the flow of the story. For instance, a very long paragraph in which the Holy Commanders assign Officers to choose the best Holy Commander (*No Heaven* 53-84); Or a rather shorter digression in which the author explains how some officers try to climb up a tall tree in order to see over the walls into Heaven (93). Except for Major Lawson who is a bit more hot-tempered than the others, the rest of characters and their manners are to a large extent immutable and similar. However, there are times of suspension that encourages the reader not to put down the book. In effect, the reputation that the book has earned is less for the structure and style of the book and more because of the rumors around the authorship of the novella, the author's

mysterious identity, and more importantly the controversial content of the book.

When Gunga Din appears in the novella for the first time, he is ordered by Major Mathews to clean up their eighty-two pairs of shoes although like everybody else Gunga Din is tired, hungry and thirsty (28). He is recalled two more times before he utters his first sentence in the book on page thirteen; so long after the rest of the travelers has expressed their feelings. Yet, Gunga Din's very first sentence is not the expression of his inner feelings; in fact, he merely speaks up to offer some fruit to his master, General Burke (40). Gunga Din polishes the soldiers' shoes every night. He is always the last one walking in the line of the Heaven-seekers and all the time takes the last chair to sit on in every gathering. The second time that Gunga Din is allowed to speak he has the opportunity to express his feelings. Never does he talk about anything before this scene but here he begins chastising Fate Commander for ruining his life on the earth (72). When the soldiers once again point at him, they do so to reprimand him for forgetting his duty to polish the shoes; yet, he does not say a single word here either (91). In the climax of the story, the Judge, against the readers' better judgment, condemns Gunga Din to ninety-six yours in Hell for some hilarious "ten million Venial Sins and six Mortal Sins." His sins are such as drinking the officers' beer secretly, accepting gifts without working enough in return, and also wishing that Harvesting-Living-War start as soon as possible so that he could serve his British and American masters in the war. However, he does not, or rather, he is not allowed to defend himself like the officers and keeps silent (108). Gunga Din is allowed to express himself just in two other parts. First when he is going to be sent to Hell, when he says only one sentence in his defense to the Judge. Guna Din shouts: "You have made a great mistake in your judging, I am Gunga Din the Carrier!" a claim which is rejected forthwith by the Judge who believes that the real Gunga Din the Carrier was an Indian who is now up in Heaven (116). Nevertheless, the irony is that he finds himself even more unfortunate that the Indian Gunga Din who supposedly has found his way up in the White's Heaven.

It is believed that with the progress of scientific thinking, the misrepresentation of the "others" will decrease. However, Western scientific and scholarly developments in fields of science and humanity have proved otherwise. Western science, as Ania Loomba maintains, is far from being "objective, [and] ideology-free" and is "deeply implicated in the construction of racist ways of thinking about human beings and the differences between them" (Loomba 56). John Hemming and professor Zaehner were unable to free themselves of their biases when they wrote the introduction and preface to Drekvandi's novella, despite the fact that

they considered themselves to be caring and protective figures who would procure for this "savage" race to become "civilized." In fact, as Loomba continues, "the 'complicity' of individuals with ideological and social systems is not entirely a matter of their intentions" (59). In other words, Hemming and Zaehner are cogs in a complex and gigantic wheel of a big network of power which perforce they behave in this way. These "kind-hearted" British officer and university scholar seem to be unaware of the buttress they provide for an overarching discourse that reinforces the colonial power.

No heaven for Gunga Din opens with an introduction by John Hemming, the officer who helped Drekvandi's learn English and journey to Britain. Later, Hemming asked Zaehner to write the preface to the novella, and also found a publisher willing to finance the publication of the book. John Hemming, in the introduction, describes his evangelical role in discovering Ali-Mir Drekvandi's talent. In that, Hemming asserts in a celebratory phrase that Gunga Din holds "mirror up to nature" but soon he concludes that it is so because Ali-Mir is "so natural, so close to nature himself." Moreover, he adds that Gunga Din's imagination does not belong to the progressive analytical romantic category but to "the vision of the child" (*No Heaven* 21). The preconception with regard to the author lasts to the end of the introduction where Hemming sums up his account of Drekvandi as a person who is so close to nature that for him "God's sun may well be a better celestial signpost than Man's clocks" (23).

Hemming's view of *Gunga din*'s author is far from objective and is strongly reminiscent of nineteenth century Romantic outlook on the "uncivilized" nations which is combined with a "scientific" perspective towards the East and its people. For the Romantics like William Blake, the British visionary poet, and idealist like Hegel, East is the land of good-old-days. Robert Young states that "This remorseless Hegelian dialectalization is characteristic of twentieth century accounts of race, racial difference and racial identity" (Young 170). From this romantic perspective, where once philosophers like Confucius and poets such as Hafiz sprang out, in the nineteenth century, experiences their second childhood and are in need of the Westerners' attention. For Hemming, Drekvandi, is not a mature human being, his writing is beautiful not because it is on the par with great Western masterpieces but because he believes that an Iranian is incapable of writing fiction and this is a miracle to have Drekvandi, a "savage" write in this way. Drekvandi's fiction receives the royalty, I believe, less because his writing's quality is comparable to that of Westerners based on their criteria but more because the committee is astonished to see a "savage" capable of writing.

Also for Westerners, the East is the land onto which they project their innermost silenced desires. They on the one hand desire the so-called exotic, colorful, and innocent culture of the East, but on the other hand, their rational sides forbids them of any warm welcome to that bizarre ethos. Two contradictory feelings are constantly at war within them. They alternatively desire the East but constantly deride it. Racism is in fact to consider a hierarchy for the supremacy of the races: Robert C. Yung remarks:

> Race was defined through the criterion of civilization, with thecultivated white Western European male at the top, and everyone else on ahierarchical scale either in a chain of being, from mollusc to God, or, in thelater model, on an evolutionary scale of development from a feminized state ofchildhood (savagery) up to full (European) manly adulthood. In other words,race was defined in terms of cultural, particularly gender, difference — carefullygradated and ranked. (Young 89)

Hemming also in his lines effeminates and compares Drekvandi to a child who is incapable of understanding the rational speculation.

John Hemming before publishing Drekvandi's work asked Professor R. C. Zaehner, an Orientalist Professor at the University of Oxford, to write a foreword to the novella. Professor Zaehner's introductory note is the reflection of a characteristic Orientalist outlook on Easterners. Zaehner considers Gunga Din attached to nature rather than his British masters; a tribute that is double-edged in its implications. Drekvandi, Zaehner suggests, is childlike and his account presents his inner "savage nobility". To R.C. Zaehner, Gunga Din "seemed to love dirt for its own sake; he was naïve yet at the same time shrewd; he made you laugh and pretended not to understand why you are laughing" (*No Heaven* 7). For Zaehner, the academically educated figure, Drekvandi is no more than a child. He ignores the mental growth that a person may go through and hard-headedly compares him to a savage who has been tamed and has learned what his masters have taught him.

Both Hemming and Zaehner have portrayed Drekvandi as a person whom you would like to have around but at the same time to keep your distance with; an ambivalent state between desire and derision. Yet, this is the legacy of modern intellectual gesture to lament the corruption of modern man and to yearn for the so-called pure pre-civilization society in which "God's sun" rather than "Man's clock" showed the time and the pastoral lifestyle for this ideals group of intellectuals stands for "simple, healthy, organic life" (Carey 36). In fact, instead of being

treated as an author with a distinctive identity, Drekvandi is mainly considered the epitome of "pure" pre-civilization.

No doubt, Drekvandi was attracted to Western Civilization and received their education. But meanwhile, I claim, he put a question mark over the Westerners' authority. Gunga Din learned English through a British Officer's benevolence but the homage he paid in return is absolutely ironic. The book which is supposed to reflect his slavish imitation and subsequent absorption and celebration of Western civilization turns out to be an angry cry which resounds with anguish over being unfairly subjugated by the white race.

Bhabha enumerates three conditions of identification based on whichDrekvandi's ambivalent relationship with the colonial center can be examined. First, inorder to exist, the "self" needs to reach an image of itself against an otherness; anotherness of whose place the self desires to occupy (44). According to this view, all thesubalterns want to be in place of their masters. Drekvandi learns to speak and write English, absorbs bits and pieces of Christian theology and English culture and follows his masters to England in hope of becoming an English citizen.

Second, Bhabha continues, although the desire persists,it is accompanied by the "slave's avenging anger" (45). And, thirdly, the process ofidentification has no beginning and no end. An image is constantly reproduced andthe subject is repeatedly transferred to assume it (45). As the triple conditionsinsinuate, identification is a perpetual and ambivalent process. Drekvandi is an ambivalent character, too. He also both desires and abhors his masters. In a striking scene when General Burke introduces democracy to the Holy Commanders, this irony is revealed. One of the Commanders asks for a parable which could clarify democracy and General Burke replies, "Democracy is like an infinitely beautiful girl, with whom many people have fallen violently in love, and *some crazy people among them* [...] Democracy is like an infinitely precious coat of mail that does not fit everybody and especially *it never fits the wild people*" (*No Heaven* 49, emphasis added). Here, the author ironically shows the innermost intentions of the Westerners who in the name of democracy have occupied his land, Iran, during the Second World War.

The irony intensifies when a few pages after this conversation, the Cloud Commander argues that the British and Americans saved many nations in the second war (which perhaps refers to the WWII). Yet in return some of those nations not only were ungrateful but even caused trouble for them. In reply to Cloud Commander, John Hemming (who also appears as one of the soldiers in the

novella) says, "We did not wait to be thanked by the nations we defended during the war, we only waited to see that the nations could fall on the best of living" (*No Heaven* 55). One can imagine the bitter smile on Gunga Din's face when he wrote these sentences out of British and American Officers' mouth.

Gunga Din (Drekvandi) did not read about the hardship of his country during the 1940s, but instead he witnessed and felt the misery of his country during World War II. Iran not only did not "fall on the best of living," but even it plunged into such a bad economic condition that Gunga Din's brothers and sisters, as he had said to Major Hemming, "are so poor that they are eating named *ballowt* instead of wheat bread" (*No Heaven* 15). The miserable condition was not solely for Gunga Din's family. The economic recession caused by the Second World War after a long period of drought in Lorestan brought about the lack of wheat and people had to stay in long lines and fight for a morsel of bread (Mojezi 303). Drought and famine, disease and moral corruption in addition to dozens of other miseries caused by the Second World War in Lorestan forced the unfortunate villagers to leave their homes in search of food and come to towns and dwell around the Allies Military Camps in hope of finding something from the reminders of the soldiers' food. Gunga Din was one of these hungry people who ate the reminders of the Allies' soldiers thrown out of the military camp.

It was the upshot of the catastrophic occupation of Iran during the Second World War. The Allies camping in Iran needed food, tobacco, raw material, etc., for the consumption of their forces. Practically, they persuaded the Iranian government to provide them with all what they required. They employed myriads of methods to pay as little as possible. For instance, they decreased the Iranian Currency value to hundred percent which led to seven time increase in the rate of inflation and many other economic consequences (Foran 398). Later Mohammad Mosadiq, the Iranian Prime Minister, proved that the Allies regardless of what they did to decrease their expenses in Iran yet must have paid one hundred and forty million dollars to the Iranian government; amount of which the Allies merely paid 5.2 percent of it (Katuzian 188). They took all these measures by force and all opposition forces within the country, Left or Right, Conservative or Communist admitted the plunder.

In general, even if Gunga Din is not the same man who used to live in Borujerd, he is indisputably an Iranian whose work was an angry but ironic cry at all the mistreatments of colonial powers in Iran during and after the Second World War. It is true that he could have not been successful in making others listen to his voice if it was not for the patriarchal figures behind the publication of his work. Yet, He was a Gunga Din, a culturally hybrid character who surreptitiously betrayed his

"father" who intended to "civilize" him.

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"Frogs" in Emily Dickinson's Poetry

Wang Jine
School of Foreign Languages, Shandong Normal University
88 East Wenhua Road, Lixia District, Jinan, Shandong 250014, P.R. China
Email: helenwang615@163.com

Abstract   Based on an analysis of Dickinson's "frog" poems, which are less commented and annotated, this essay aims to illustrate the poet's reflection on life philosophy and her spiritual pursuit in a seemingly eventless life of intense seclusion. Dickinson's letters on frogs and toads are employed as further evidence on the analysis. The essay, from a historical viewpoint, makes a tentative speculation on the relationship between Dickinson's frogs and the ones in Grimms' fairy tales and Aesop's fables. Furthermore, the classical Chinese poetry is employed to highlight Dickinson's poetics and metaphorical communication in the "frog" poems. Finally, borrowing such terms as "secret nobility" and "negative identity," the essay points out, after a detailed discussion on Thoreau's influence on Dickinson in terms of the texts on frogs, that, though there exists an apparently paradoxical expression between her poetic and the epistolary texts, Dickinson articulates in her works an envy of frogs, which are made emblems of her aspiration for a serene and contented life which proves more rewarding and meaningful to her.
Key words   Emily Dickinson; frogs; bogs; life philosophy; poetics
Author   Wang Jine is Associate Professor of English in Shandong Normal University, Jinan, China. Both her master's and doctoral dissertations are on Emily Dickinson and her poetry. During recent years, she has been engaged in the study of Dickinson's poetic influences, especially on such contemporary poets as Charles Wright.

Dickinson's most famous "frog" appears in her poem "I'm Nobody! Who are you?" (Franklin 260), no less famous than the one in Mark Twain's *Jumping Frog*. Written in 1861, this poem coincides with Dickinson's inner turmoil and later possible conclusion in terms of her pursuit of literary acknowledgment and life philosophy, and turns out a manifest statement of the poet's final renunciation of fame and preference for a serenely self-effaced life. Although Dickinson fails to meet

Emerson in person in her lifetime, it is well known that Emerson, together with Thoreau, is the author Dickinson reads and admires. While she remains a skeptic of Emerson's optimistic unity of man and nature, and a hermit devoid of Thoreau's intimate contact with nature, Dickinson likewise admires and practices, for her whole life, the same principle advocated by these two Transcendentalists, living a genuine, simple and easy life in harmony with nature. As observed by Cicely Parks, "Dickinson would have found a companion for swamp-centric thought in Henry David Thoreau" (2) and "Another word that Thoreau and Dickinson shared was 'pool'" (3). Dickinson shares with Thoreau that nature, exemplified by the swamp, can be "a *sanctum sanctorum*" (Thoreau 616). More coincidentally, Dickinson and Thoreau share the concept that the simple and indulgent life of frogs in the pool are the envy of human beings, and keeping a low-profile life is an elective choice for both of them. The frog in the "nobody" poem, as well as some other poems and epistolary texts of hers, articulates, from different perspectives, what Dickinson aspires to in her 56-year life.

I

This frog in the "nobody" poem is the one mostly commented by Dickinson scholars. While it's more acceptable that the frog is interpreted as the epitome of annoying boasting and disgusting publicity, some scholarship identifies new implications with this poem. As Richard Sewall observes, "although the frog and the puddle are hardly new to proverbial wisdom, she rejuvenates the cliche" (675). Domhnall Mitchell observes that the "nobody" poem is often interpreted as "a kind of apologia for the oppressed and marginal" ("Emily Dickinson and Class" 197) , and goes further to associate the frog with political involvement: "Rather than expressing sympathy for the disenfranchised, the speaker expresses both anxiety and contempt for the democratic system that gives 'bog-trotters' access to political and cultural influence" ("Emily Dickinson and Class" 197). Jane Donahue Eberwein also recognizes the political and gender connotation in this image: "Amused by the posturing of political orators she likened to frogs , Dickinson again shifted perspective in a way that both linked the women's sphere of domestic service to her father's and brother's male sphere of power" (37).

Suzanne Juhasz, Cristanne Miller and Martha Nell Smith refer to this poem in their elaboration on Dickinson's comic power, and observe that "the poet mocks the pretension of the public world by imagining public figures as loud bullfrogs and herself as someone unrecognizable to the world" (15). The poet here implies that being "Somebody" is "self-advertisement" (Juhasz & Miller & Smith 15) and

"Any person of reasonable modesty ... would rather be hiding out with her, another 'Nobody,' free from the 'Bog' " (Juhasz & Miller & Smith 15).

Laura Jeanne Coyer Selleck, though echoing the comic fiber in the poem, emphasizes the bragging nature of frogs:

> The sound of a frog is croaking and humorous, and suggests the speaker's disdain for publicity and renown. The dreariness that Dickinson describes comes from the frog's intermittent croaking that is only heard by the bog within which it lives. Dickinson's imagery frankly depicts the ridiculousness of seeking public recognition and her disregard for such intent. The illustrious celebrity in this case is compared to a frog, and the adoring public becomes the bog. Neither image is particularly flattering, yet each serves the purpose of communicating the speaker's absolute humor and mockery of the search for fame. (82)

The image of frogs can be found in 2 other poems by Dickinson: "The long sigh of the Frog" (Franklin 1394) and "His Mansion in the Pool" (Franklin 1355), which are relatively less noticed or annotated.

"The long sigh of the Frog" initially appeared in Dickinson's letter to T. W. Higginson, written in spring 1876, in which Dickinson mentions conjecture and discovery: "I was always told that conjecture surpassed Discovery, but it must have been spoken in caricature, for it is not true -" (L459), followed by the poem, which is slightly different from the Franklin version:

> The long sigh of the Frog
> Upon a Summer's Day
> Enacts intoxication
> Upon the Passer by.
>
> But his receding Swell
> Substantiates a Peace
> That makes the Ear inordinate
> For corporal release -

Among the few scholarly comments on the poem, Amy Lowell points out that, Dickinson, in the poem, "half piteously, half bitterly refers to her own obsession by the thought of death" (100). While the letter being written, Higginson was on a

short trip, and Dickinson expresses a pleasure in her acquaintance with Higginson and a concern for his trip. The poem, which ends the letter, implies a sort of relief and peace in her dealing with the image of frogs, free from the biting satire characterized by the "nobody" poem, even though the former may involve the reflection of death.

Although Domhnall Mitchell argues that "His Mansion in the Pool" (Franklin 1355), together with the "nobody" poem, "can be said to recover the disdain of particular images deployed by William Cullen Bryant in 'The Embargo; or Sketches of the Times', his poetical garroting of Thomas Jefferson, then the outgoing president of the United States" (*Emily Dickinson* 161), the poem reads more like a striking depiction of the natural creature, which reminds one of Dickinson's "A Bird came down the Walk -" (Franklin 359) in terms of both the portrayal of the subject and the logical arrangement of the narration. The first 6 lines are the staging of the frog: coming from the pool to a log and starting to croak, with the speaker as a spectator; lines 7 to 12 personify the frog as an "orator" stating to the world in a "hoarse" voice; the last 4 lines depicts the subsequent disappearance of the hero into water with the approaching intrusion from the spectator:

> Applaud him to discover
> To your chagrin
> Demosthenes has vanished
> In Waters Green -

Although there are analogies in the poem strongly denoting politics such as "Orator of April" and "Demosthenes", the poem can be interpreted as the poet's observation of the frog and her reflection on the relationship between human beings and other natural creatures. A note of playfulness and lightness can be discerned here, which identifies with Dickinson's reference to frogs in her letter: "When I saw you last, it was Mighty Summer - Now the Grass is Glass and the Meadow Stucco, and 'Still Waters' in the pool where the Frog drinks" (L381). Meanwhile, the poet articulates her disdain for fame and publicity:

> His eloquence a Bubble
> As Fame should be-

Besides frogs, there's one poem of Dickinson's dealing with toads, a similar creature: "Toad, can die of Light-" (Franklin 419), which is usually annotated as a

discussion on death. Dickinson mentions toads a couple of times also in her letters, as Mabel Loomis Todd notes: "Bird songs, crickets, frost, and winter winds, even the toad and snake ... have an indescribable charm for her" (xii).

II

Discussion on frogs will inevitably bring one's mind to the frogs in the Brothers Grimm tales and Aesop's fables. Nearly everyone knows "about the aggressive, nasty, disgusting, talking frog" (Zipes 109). Now known as *Children's and Household Tales* or *Grimms' Fairy Tales,* Grimms' tales were first translated into English in 1823 by Edgar Taylor, entitled *German Popular Stories,* which means the tales had been popular in America for about a decade by the time Emily Dickinson was supposed to have started learning to read and write. By 1886, the year of Dickinson's death, the translation had experienced two dozen versions, with such various titles as *Popular Tales and Legends*, *Household Stories, Grimm's Goblins*, and *The Soaring Lark and Other Tales.* Although the first English edition of the fables encountered some controversy on whether children should be exposed to them, yet "Charles Dickens, Juliana H. Ewing, and others defended the folk tales as vehicles for the teaching of morality" (Reinstein 45).

Grimms' fairy tales present "many models of perfection" (Reinstein 48), and the perfect female character is "a Cinderella, a Snow White, a Rapunzel: young, beautiful, gentle, passive, and obedient" (Reinstein 48). Although an analogy can be established between Dickinson's personality and these models of perfection, more evidence yet needs to be located in order to confirm the direct connection between Dickinson's frogs and Grimms' ones. However, it has been observed that fairy tales did have some kind of influence on Dickinson's writing: "One of the striking features of Dickinson's poetry is its regal diction -- borrowed in part from the Bible but more obviously from British literature and even fairy tales" (Eberwein, *Dickinson* 100). Among Dickinson's letters is one mentioning "fairy tales":

> Father is really sober from excessive satisfaction, and bears his honors with a most becoming air. Nobody believes it yet, it seems like a fairy tale, a most miraculous event in the lives of us all. (Todd 87)

The "fairy tale" here speaks more in a general sense, referring to a kind of imagination, which Dickinson discusses in her letters with her brother Austin, as illustrated in the one talking about her brother's reading :

You are reading *Arabian Nights,* according to Viny's statement. I hope you have derived much benefit from their perusal, and presume your powers of imagining will vastly increase thereby. But I must give you a word of advice too. Cultivate your other powers in proportion as you allow imagination to captivate you. Am not I a very wise young lady? (Todd 59)

However, it's far from enough to draw even the tentative conclusion, based on this discussion on fairy tales and imagination, that Dickinson reads about Grimms' fairy tales and gets directly influenced on her manipulation of frogs.

In the similar plight is the author of this essay while attempting to clarify and establish the connection between Dickinson and another popular folk story text, *Aesop's Fables.* Comparatively speaking, Aesop's fables abound in stories on frogs, "The Ox and the Frog ", "The Mouse, the Frog, and the Hawk", "The Quack Frog", "The Hares and the Frogs", "The Frogs Asking for a King", to name only a few. When he published *Aesop's Fables* in England in 1484, William Carxton made it one of the first books that had ever been printed in English. The first edition specifically designed for children appeared in 1692. More than one writer or educator recommended that "fables be a child's first reading" (Reinstein 45), and "Such notables as Sir Philip Sidney, Francis Bacon, and John Locke endorsed the teaching of Aesop to children" (Reinstein 45). Under such circumstances, the speculation can be made that Dickinson might have been exposed to the frog stories in *Aesop's Fables* in her early years or schooling.

III

In Chinese culture, frogs are partially charged with negative connotations, as best illustrated in such idiomatic expressions as "the Frog at the Bottom of the Well," "Watching the Sky from the Bottom of the Well," and "to Croak like Frogs and to Chirp like Cicadas." The first two expressions refer to the famous Chinese idioms " 井底之蛙 " and " 坐井观天 ,"[1] two variants of the same meaning. "The Frog at the Bottom of the Well," originated from *Zhuang Zi,*[2] is a story mocking the short-sightedness, narrow-mindedness and ignorant shallowness of a frog.

However, that is not all about the cultural metaphor in China suggested by frogs. A note of passionate praise can be occasionally detected in Chinese culture, as demonstrated in the poem written by Chairman Mao Zedong (1893-1976) in 1910,[3] in which, characterized by the constant poetic style of Mao's grandeur and heroism, the frog assumes the appearance and attributes of a tiger and prevails over all the other creatures. While this high-key subversion of the traditional

characterization of frogs is relatively new in contemporary Chinese poetry, there does abound positive portrayal of the creature in classical Chinese poetry, where frogs are employed more often to highlight a touch of peace and easiness, and, more importantly, the speakers' serenity and contentment in their seclusion and withdrawal. " 稻花香里说丰年，／听取蛙声一片 "(Zhang 139)[4], " 蛙鸣蒲叶下，／鱼入稻花中 "(Peng 1531)[5], theses lines juxtapose "frogs" with "rice", communicating the poets' appreciation of the serene life in the countryside laden with the smell of harvest, while " 蛙声篱落下，／草色户庭间 "(Li 122)[6], and " 黄梅时节家家雨，／青草池塘处处蛙 "(Yu 415)[7] employ the image of "frogs" to demonstrate the peace and contentment in a pastoral picture.

Other poets in ancient China express the independence and easiness embodied in the life of frogs, as illustrated in the poem written by Ni Ruixuan[8]:

> 草绿清池水面宽，
> 终朝阁阁叫平安。
> 无人能脱征徭累，
> 只有青蛙不属官。(Zhang & Xiao 483)
> Grass is green and pond is clear with a spread,
> croaking all the time for safety.
> Nobody can get away from the burden of taxes and heavy corvee,
> only frogs are free from the restraint of the officialdom.

The frogs enjoy a carefree life, while human beings are laboring under the pressure of society. A touch of envy is highlighted between the lines.

Such poets as Chen Shunyu are more explicit and straightforward in expressing their envy towards frogs, as in the following lines:" 缅怀垎中蛙，／乐岂羡虾鱼 "[9](Le 556). As a talented young man, Chen came out one of the top three in the Antique Imperial Examination in 1059, and was subsequently appointed official by the Song government. Shortly after that, however, he quit the high position, out of his resentment at the bureaucratic corruptions, and withdrew into a small village. Though having gone through several ups and downs, he was finally determined to live the rest of his life in seclusion, engaged himself in poetry writing. The poem above takes the frog as the envy of the mundane people, articulating the poet's desire for a peaceful and enjoyable life, far away from the meaningless struggle and clamor in the officialdom, which is typical of the poetic ideal of the Chinese hermit poets.

Although she has never been virtually involved in the official affairs or

experienced any repeated frustrations outside, Emily Dickinson, likewise, identifies the same desirable quality in the frogs' being: it suffices for them to stay in the pool, sticking to their own world and singing to themselves. If there's nothing to lose, there's nothing to fear: "sweet frogs prattling in the pools as if there were no earth" (L611). The frogs are indulged in their own world, regardless of the turbulence and disdain without. The modifier "sweet" appears more than once in Dickinson's works: "The Frogs sing sweet - today - They have such pretty - lazy - times" (L262). A life of peace and meager needs is what Dickinson aspires to, and no wonder she would exclaim "how nice, to be a Frog!" (L262).

Compared to the dominantly detesting or ambiguous tone in her evaluation of frogs in her poetry, Dickinson demonstrates an almost unanimously favorable opinion on this natural creature in her epistolary works, as illustrated in "sweet frogs prattling in the pools as if there were no earth" (L610), "I am glad his Willie is faithful, of whom he said 'the Frogs were his little friends' " (L1040), "'Frogs' sincerer than our own splash in their Maker's pools " (L222) and "It is too late for 'Frogs,' or which pleases me better, dear - not quite early enough" (L209).

The first sight of these lines seem to reveal Dickinson's paradoxical attitudes towards "frogs" in her reflection, but a second thought would shed a light on the riddle of Dickinson's mind. The reason why Dickinson declares that "how nice, to be a Frog" is that "They have such pretty - lazy - times" in the pool, instead of posing as "Somebody."

IV

Frogs are closely related to pools, bogs, swamps, mires or, simply, wetland, which usually all evoke negative associations. Holmes Rolston notes people's perception of these images in "Aesthetics in the Swamp":

> Mountains and valleys, sky and clouds, sea and shore, rivers and canyons, forests and prairies, steppes and even deserts -- none of these images have "ugliness" built in to them. But swamp, bog, and mire do. A "beautiful bog" or a "pleasant mire" are almost a contradiction in terms. Mountains are sublime; swamps are slimy. (584)

Swamps are "damp, marshy, overgrown, rank, dismal, gloomy" (Rolston 585), and Rolston even argues that "maybe we have a biophobia for swamps" (585). However, swamps or bogs are embedded with different implications in Dickinson's poetry.

Cecily Parks dwells on Dickinson's swamps in her essay entitled "The Swamps of Emily Dickinson", tracing "bogs and swamps through Dickinson's lifelong conversation with the ambiguous, fluid, and wild natural world" (1), and arguing that "the swamp emerges as indispensable to Dickinson's environmental epistemology and to her poetic explorations of what it feels like to experience the natural world in a fluidly gendered body" (1-2). Besides being an independent part of the natural world via which Dickinson reflects on the power of nature, bogs, pools and swamps are, for the most part, associated with frogs in her poetry, as manifested in the poems "I'm Nobody! Who are you?"(Franklin 260), "His mansion in the Pool" (Franklin 135) , and in such letters as "the Pool where the Frog drinks" (L381). Frogs and pools, in combination with other natural elements, are employed to present a desirable living status, easy and satisfying.

In her resolution to withdraw, Dickinson chooses to keep to her private world and regards publicity in either poetic creation or life as shallow and degrading, while, compared to those self-important "somebodies," "'nobodies' form an exclusive and secret nobility" (Mitchell, *Monarch* 160). This "secret nobility" is identified and interpreted by Elizabeth Phillips as a "negative superiority" (178) in her *Personae and Performance.* Suzanne Juhasz, Cristanne Miller and Martha Nell Smith note that, in the "nobody" poem, "the speaker coyly introduces herself as charmingly unimportant" (15). In "I meant to have but modest needs -" (Franklin 711), the prayer brings up only "modest needs", and, according to Clark Griffith, this prayer "is bound to strike us as a model of grace and simple dignity" (33). Dickinson learns, from the frogs, to live in the pool, not to boast, but to stick to a self-indulged and self-devoted life, as Henry David Thoreau lives by Walden. While Thoreau builds his cabin by his pond, Dickinson guards her "cabin" upstairs in the Homestead. Bathed in the cool air of the woods, Thoreau experiences the solitude blessed by nature: "The bullfrogs trump to usher in the night, and the note of the whip-poor-will is borne on the rippling wind from over the water" (Thoreau 117). What Henry David Thoreau appreciates is being practiced by Dickinson in her philosophy of life and poetics: "Simplicity, simplicity, simplicity" (Thoreau 82). The true nature of life lies in this simplicity, as Thoreau states:

> To be a philosopher is not merely to have subtle thoughts, nor even to found a school, but so to love wisdom as to live according to its dictates, a life of simplicity, independence, magnanimity, and trust. (13)

Dickinson might not agree completely with Thoreau in terms of the "very simplicity

and nakedness of man's life in the primitive ages" (Thoreau 33), but she may well identify with the latter when he says "Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with Nature herself" (Thoreau 79), and she herself declares that "My life has been too simple and stern to embarrass any" (Todd 263).

Thoreau further embodies more life philosophy in his observation of frogs, part of nature: "In almost all climes the tortoise and the frog are among the precursors and heralds of this season" (279), and he asserts:

> A day passed in the society of those Greek sages, such as described in the Banquet of Xenophon, would not be comparable with the dry wet of decayed cranberry vines, and the fresh Attic salt of the moss-beds. Say twelve hours of genial and familiar converse with the leopard frog. (406)

Although Thoreau's *A Week on the Concord and Merrimack Rivers* was published in 1849 and *Walden* in 1854, no solid evidence has been found that Dickinson read Thoreau by the year of 1862,[10] when she wrote "how nice, to be a Frog" (L262). However, Thoreau indeed articulates his envy of frogs in the book:

> It would be a luxury to stand up to one's chin in some retired swamp a whole summer day, scenting the wild honeysuckle and bilberry blows, and lulled by the minstrelsy of gnats and mosquitoes! (406)

Is it only a coincidence that Dickinson harbors the same envy of frogs? More researches are yet to be conducted so as to answer this question. However, it can be established that, while sharing the same admiration of the easily secluded life of frogs, Dickinson goes further than Thoreau in its appreciation. According to Elizabeth Phillips, "it is more usual to think 'young Emily Dickinson's morbid aversion to fame makes Thoreau look almost gregarious'" (178).

V

Out of this "morbid aversion to fame" Dickinson retreats into "what Hagenbuchle, borrowing from Keats, calls 'negative identity' " (230), while this negative identity is "preferably expressed metaphorically by Dickinson as the white existence" and "Self-negating imperatives, as Hagenbuchle points out, indicate her will to negative identity" (Grabher 230).

Despite the "negative" manifestations referred to by psychologists, this

"negative identity" serves, in the case of Dickinson, to reinforce the poet's tendency of going inward, and her self-examination and her life philosophy of simplicity. In her genuine life of being "small," Dickinson achieves a kind of spiritual solitude and soul's privacy, which "enhances our power to sacrifice and to renounce what is otherwise valued most highly by the human beings caught up in the web of worldly circumstances" (Kher 239). Gudrun Grabher also notes the positive function of this negative identity in Dickinson: "Withdrawal from society is for Dickinson a necessary prerequisite for the self-encounter of the human being. Negative identity is a logical consequence" (230).

Therefore, this "negative identity" is not negative in Dickinson. Dickinson argues for herself that she enjoys her happy life as a "little stone" (Franklin 1570), while her smallness and simplicity does not necessarily mean weakness or impotence: "We look very small - but the Reed can carry Weight" (L262), and even "my little Force explodes - and leaves me bare and charred -" (L271). In her unusual way, she enjoys the small life, in which she explores and examines her real self. By holding onto her "little room," "Dickinson's speaker guards her privacy, power and control" (Freeman 110).

As E. E. Cummings declares, "a poet's supreme country is himself" (Kazin 153). Finding one's self entails the spiritual solitude and privacy. Dickinson detests the boasting publicity or posing importance, and would rather hide behind her curtains upstairs. By so doing, Dickinson achieves the space needed and realizes "a return to the self" and "an encounter with sources of meaning and truth beyond oneself" (Barbour 201-202). Dickinson retreats from Amherst, but achieves a broader horizon on the universe.

Dickinson would have agreed with Nietzsche that "You shall become the person you are" (Earnshaw 55). Meanwhile, Dickinson perceives that, owing to the interference of the interpersonal and social interactions, a person's self is not the authentic self, the real self or "the fully realized self" (Earnshaw 55). That's what Kierkegaard warns of the individuals, although he does it in a religious context. A person's individual authenticity must be achieved and preserved in solitude.

It's no exaggeration to say solitude makes Dickinson's poetry. According to Roger Lundin, Dickinson's preference for being alone, to a large extent, guarantees the time and space for the poet's writing and exposes the poet to a world more diversified, which inspires Dickinson to achieve what she is later:

Whatever its costs, that solitude to her was worth its price. It granted her a freedom of self-definition unavailable in the obligating arrangements of

marriage, family and church. And it offered her a more fertile world than the sterile Whig culture she knew so well. (62)

Lundin's interpretation of Dickinson's solitude echoes that of Harold Bloom, who is justified in stating that "Poetic sublimation is an *askesis*, a way of purgation intending a state of solitude as its proximate goal" (116). Dickinson's poetic writing is virtually an askesis made in solitude and obscurity, but the poet benefits from this purgatory solitude in that it helps to preserve her individuality and originality, and, most importantly, she holds it enjoyable and satisfactory.

In "I lost a World - the other day!" (Franklin 209), Dickinson is looking for a "lost world," and claims that, compared to the rich, she is "frugal." However, Dickinson, in this assertion, announces with pride that her "frugal eyes" has "more Esteem than Ducats." In spite of being obscure as illustrated in "Nobody knows this little Rose -" (Franklin 11), the poet is convinced that beauty and fulfillment can be achieved in the lowland of reticence, like the wild roses which "redden in the Bog" (Franklin 374).

There are proofs that Dickinson is a reader of Emerson, and as Susan Castillo observes, "one of the texts she read was Emerson's 'self-Reliance'" (137). Judith Farr mentions in *The Passion of Emily Dickinson* that, in Dickinson's copy of Emerson's "self-reliance,"

> a page is turned down at the following passage, which is also marked at the right: "My life is for itself and not for a spectacle. I much prefer that it should be of a lower strain, so it be genuine and equal, than it should be glittering and unsteady." Again, "What I must do is all that concerns me, not what people think." (46)

Emerson states in his "Circles": "The life of man is a self-evolving circle, which, from a ring imperceptibly small, rushes on all sides outwards to new and large circles, and that without end" (210). Dickinson may not anticipate a life which would possibly evolve into infinitely large circles; instead she prefers to remain in a lower strain and live in the originally small ring in itself, which is believed to be simple, but genuine, inspiring and rewarding. In this sense, the "frogs" in Dickinson's poetic and epistolary texts speak for her, aspiring to a simple but self-contented life and enjoying her small but authentic world. Dickisnon, though living in the lowland, would have agreed more with Thoreau when the latter writes "these were a life in conformity to higher principles" (194).

Notes

1. They can be respectively back translated into "The Frog at the Bottom of the Well" and "Watching the Sky from the Bottom of the Well".

2. 《庄子》, originally written by Zhuang Zi (or Zhuang Zhou, 369B.C.-- 286B.C.) in the Warring Period of ancient China, is an important work of China's Taoist philosophy.

3. The poems goes like this:

独坐池塘如虎踞，／绿荫树下养精神。／春来我不先开口，／哪个虫儿敢作声？

It can be translated as follows: Sitting alone in the pond like a tiger, /Building energy in the shade of the tree. /If I utter not first sound for the spring, /Who dares to open mouth in thee?

Unless specially noted, all the translations of the Chinese poetic lines in this essay are done by the author.

4. By Xin Qiji (辛弃疾 1140-1207), a well-known poet in the Southern Song Dynasty (1127-1279).

Translation: talking about the harvest year in the smell of rice flowers, / listening to the croaking of frogs

5. By Wang Jian (王建 roughly 767-830), a poet in the Tang Dynasty (618-907).

Translation: frogs croaking under leaves of calamus, /fish diving into flowers of rice

6. By Zhang Ji (张籍 roughly 767-830), a poet in the Tang Dynasty (618-907).

Translation: frogs croaking in the twig fence, /against backdrop of grass between the houses

7. By Zhao Shixiu (赵师秀 1170-1219), a poet in the Southern Song Dynasty (1127-1279).

Translation: rain's falling on every household in the rainy season, / frogs are ubiquitous in the grassy ponds

8. 倪瑞璿 (1702-1731), a female poet in the Qing Dynasty (1616-1912).

9. 陈舜俞 (1026-1076), a poet in the Song Dynasty (960-1279).

Translation: I would rather be a frog set in the bog, / than envy the shrimps and fish wandering around

10. Emily Dickinson refers to Thoreau twice in letters written in August 1866 and April 1881 respectively: L320 and L691. The publication note following Letter 320 shows that Susan and Emily Dickinson might have discussed Thoreau's *Cape Cod*, published in 1865. In addition, the publication note following Letter 622 mentions Higginson's *Short Studies of American Authors*, published in 1879, includes brief critical sketches to a couple of writers including Thoreau.

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Joycean Nationalism in *A Portrait of the Artist as a Young Man*

Bahee Hadaegh
Faculty of Humanities, Department of Foreign Languages and Linguistics, Shiraz University, Eram Square, Shiraz, Iran
Email: bhadaegh@rose.shirazu.ac.ir
Siamak Shahabi
Faculty of Humanities, Department of Foreign Languages and Linguistics, Shiraz University, Eram Square, Shiraz, Iran
Email: siamak_shahabi@yahoo.com

Abstract In this article, the role of nationalism and postcolonialism in James Joyce's *A Portrait of the Artist as a Young Man* is explored. The novel is used to reveal the political and postcolonial layers of Joyce's oeuvre and to depict how colonization works through politics. This research endeavors to find a clearer answer to this question whether Joyce was a real nationalist or not. Regarding the theoretical framework of the research, Attridge and Howes's methodology contains key roles in analyzing the main discussion. The references of Joyce in his rich text are drawn out, analyzed and discussed due to an achievement of a clear conclusion. The significance of this study is to render how an author from a colonized nation is influenced by the colonizing forces and cultural invasions. This research concludes that Joyce *was* a part of nationalistic movements such as the Irish Revival; however, he had major conflicts with some individuals and movements that claimed to be nationalists. Therefore, Joyce is a "semicolonial" writer who has his own specific mode of nationalism.

Author Bahee Hadaegh is Assistant Prof. of English Literature, Shiraz University, Eram Square, Shiraz – Iran. Her major field of academic interest includes world literature, drama and arts. Her latest publication is Hadaegh, B. & Shahabi, S. (2016) "Nationalism in James Joyce's Ulysses*." International Journal of English Language & Translation Studies*. **Siamak Shahabi** is M.A. Graduate of English Literature, Shiraz University, Faculty of Literature and Humanities, Department of Foreign Languages and Linguistics, whose latest publication is Hadaegh, B. &

Shahabi, S. (2016). "Nationalism in James Joyce's Ulysses.*" International Journal of English Language & Translation Studies*.

The history of observing colonialism and nationalism in Ireland is an old, historical issue. There have always been battles and political conflicts between the Irish and the English. It dates back to 1536, when Henry VIII decided to conquer Ireland and bring it under crown control, to the War of Independence and even today while the Irish are consciously or unconsciously resisting English culture and politics.

Postcolonial theory delves into the struggle of power in countries which have been colonized. The colonizer attempts to break through the colonized culture, politics and even literature. Postcolonial literature is concerned with literature produced in countries once colonized by other countries, especially those countries which were colonized by European colonial powers, and also the literature written by citizens of colonial countries, about the colonized people as its subject matter.

A political study of Joyce's works is considered as a new area of investigation. James Joyce is a writer who makes the best use of different discourses to discuss the colonial power and its attempts to subjugate the Irish nation. The way Joyce portraits Ireland and its relationship with England or the English empire has been the subject of much scholarly research. Earlier readings of Joyce such as those by Stuart Gilbert, Richard Ellmann, and Frank Budgen focus on the absorbing aspect of Joyce's writing which is considered to be political as depicting all political issues and national boundaries of the time. Beginning by Dominic Manganiello's *Joyce's Politics* (1980), many critics realized that they can observe Joyce apart from his native country. Despite his exile which was self-imposed, he never left Ireland mentally. Dublin and Ireland have always been two dominant subjects of his works. In order to understand Joyce better it is important to realize the fact that Joyce is a political writer who is deeply involved in the political conditions of Ireland.

Evoking and complicating oppositions at the same time is a characteristic of Joyce's works. It roots in his interest in political and ethnic issues. Howes and Attridge (2000) believe that philosophically James Joyce can be considered a separatist and a unionist at the same time. Joyce even separates and unites notions like hybridity. As a result of this combination, they cannot be defined or functioned separately. He actually makes a connection between two separated issues. For each issue, separatism and unionism, the authors of this article have observed two equals in Joyce's mind and writings: nationalism and anti-nationalism. He does not belong to either party. His works, letters, lectures, and articles in or out of Trieste prove this matter. In fact they are the proofs of political Joyce and good sources of

reference for a new analysis of his works and views.

Doubleness in Joyce's views is vividly seen in the matter of Irish nationalism. He has been known as a serious supporter of Irish nationalism and its critic at the same time. This vast difference between his views might be concluded in a rush. He could simply be a supporter of Irish nationalism in its basic sense, but a harsh critic of its abusers and the people who spoiled the main purpose of it under different names and jobs for personal profits.

The main methodology of this article has to do with the core issues and principles of nationalism and politics inspired by Derek Attridge and Marjorie Howes. It depicts the relationship between Joyce and the political issues of his time. As Attridge and Howes (2000) put it, can be defined as a political Joyce who is neither a nationalist nor an anti-nationalist. The research methodology benefits from their observations and theories in order to assemble a good amount of practical reasons to come to a unified conclusion about political Joyce and his attitude towards nationalism.

Analyzing Joyce's works under this methodology brings together primary commentators on the Irish dimension of Joyce's writing. Contributors explore Joyce's undecided and changing response to Irish nationalism and reassess his writing in the context of the history of Western colonialism. The article draws on and questions the accomplishments of postcolonial theory, and provides fresh insights into Joyce's ingenious commitment with political issues that remain highly relevant today. The main approach which suits this paper well is postcolonialism as it includes many different aspects such as religion, social phenomena, historical events, nationalism, politics, etc. which all play vital roles in Joyce's works.

This paper holds the take that the concept of the resistance of the Irish which plays an important role in *A Portrait* is not actually the resistance of a third-world or a non-European country for Ireland has a special situation unlike that of the third-world's. Therefore, Nationalism and postcolonialism in Ireland needs its own way of analysis.

One part of postcolonial scholarship argues that nationalism is a derivation of imperialism. Some scholars think that this derivation conducts a complex relation with imperial power, but for others it is the quandary of anticolonial resistance. Attridge and Howespoint out another mode of critique:

Its terminological difficulties aside, another way of defining postcolonial studies is through its intense, ambivalent engagement with nationalism. Postcolonial scholarship conducts a thorough critique of the category and

ideology for the nation on several grounds. One is the now well-established argument that nationalism is derivative of imperialism, and that its intellectual structure simply inverts and mirrors those of imperialism. For the some scholars this derivativeness represents a pernicious complicity with imperial power, while for others it merely reveals the necessary and historically determined predicament of anticolonial resistance. Another mode of critique emphasizes that nationalism, particularly cultural or ethnic nationalism, is often homogenizing; it neglects or seeks to erase various kinds of difference among members of the nation. (9)

In fact, nationalism is a key issue in postcolonial studies. Not only is it considered as an important part of postcolonial and the anticolonial resistance but also a key factor in recognition of the history of a nation.

In the very notion of nationalism there exist different sub-branches which might be difficult to put together and generalize with the term nationalism. Some versions of nationalism might be narrow, intolerant, resistant, and totalitarian, while there are more open and pluralistic ones. Some conform to the state and some reject and resist it. There are those who are in favor of ethnic customs and national and local culture while others have ideals which are more similar to republican ones. Some activities might struggle for working class rights while others seek their goals through feminism, Marxism, or humanism.

This has been also a great matter of concern in the history of Ireland when such nonconformities have resulted in many broken bounds among nationalist and other side. Effects on authors like James Joyce whose acceptance and rejection of nationalism happen alongside are the results of such dispersions. Joyce criticizes this diversion of nationalists which results in his hatred of those Irish who blindly follow such nationalist figures or those who are driven out of the main path.

It is widely believed that nationalism moves in a way that supports traditional values, practices and cultures. This support itself is completely considered to be modern. The fact is that nationalism is not thoroughly a defense of tradition or a response to colonialism. Studying Joyce politically and from a postcolonial point of view is a phenomenon which was hidden behind the modernism of him. But having both the modernism and postcolonialism in mind help the readers to have a better understanding of imperialism in general and knowing its roots in Ireland in particular. For instance reading Tratner's (1995) *Modernism and Mass Politics* proves this notion that modernism of Joyce, Yeats, and Woolf was preoccupied with collective rather than individual phenomena. This is also argued in Nolan's *James*

Joyce and Nationalism (ch. I).

Joyce's life is in a period of history in which revolutionary changes were in progress to shape the growth and decline of European empires. This was naturally coincided by the flourish of various nationalisms, which were divided into two categories of imperialist and anti-imperialist. At this time colonialism and nationalism were the subjects of conflict and change. Joyce's works engage to the issue of Ireland as a subject and victim of British imperialism.

In *A Portrait of the Artist as a Young Man,* Joyce has his maneuver on the word "ivory."He implies that imperial ideology has this pre-supposition that colonialism was benign as it brought Western civilization, religion, and a specific modern economic system to the colonies.

There are different parts in Joyce's works which show the fact that the colonizers try to force their language and culture upon the colonized nation. As an example from *A Portrait,* Stephan at university, talks to the English Dean of studies and asserts that, "the language in which we are speaking is his before it is mine… His language, so familiar and so foreign, will always be for me an acquired speech" (159). There is an opposition between his Irishness and Englishness of the language in which he speaks. This seems to be strange when one expresses one's national identity in a foreign language.

Besides the matter of language, in Joyce's novels many characters are intellectually named after notable figures mostly related to Irish heroes and liberating activists. There are various reasons that Joyce and his Stephen become sensitive of the institutions, political, and nationalistic issues. The disgrace and death of Charles Stewart Parnell that Joyce memorializes in the dinner scene from *A Portrait,* was a very important moment in Joyce's life. His distrust of politicians and the Catholic Church and the feeling that the Irish are convicted because they betray each other start from this point. It is believed that Joyce was not inspired by patriotism or nationalism at the death of Parnell, but he was influenced from this event by a bitter cynicism about the Irish politics.

Stephan Dedalus as a child is very sensitive to each phenomenon surrounding him. He has a scrutinizing vision of God which is formed by whatever was taught by his family and school teachers. He is touched by basic Irish political issues even if many of them are not identified as a particular sector in his young, curious mind. His very identity seems to be in danger of destruction due to internal and external forces.

Mingling of politics and religious institutes and the misuse of religious figures from their power to put the political streams on the preferred path are matters

which make Stephan confused. While he is taught to obey religion and religious authorities, he feels the contradictions which are hidden in the political scene of Ireland. He sees people like Mr. Casey who is against the political interference of priests and the church. On the other hand, there are strict believers like Dante, who is known as a prejudiced character and insists on Catholic values and interprets every word as a blasphemy which is against Catholicism and Christianity. Visiting all these different characters make him confused and this is the beginning of his journey in search for the truth.

There is a part in *A Portrait* which concludes that the priests, consciously or unconsciously, seem to act against the dominant nationalism of Irish, as Mr. Casey points out:

Didn't the bishops of Ireland betray us in the time of the union when Bishop Lanigan presented an address of loyalty to the Marquess Cornwallis? Didn't the bishops and priests sell the aspirations of their country in 1829 in return for catholic emancipation? Didn't they denounce the fenian movement from the pulpit and in the confession box? And didn't they dishonor the ashes of Terence Bellew MacManus? (30)

Joyce here is implying that there are many nationalists who pretend to be in love with their country and they act like they are against any dominating power, but in fact they stand against the liberation of their country due to many reasons such as personal benefits, established church, etc.

In his childhood, Stephan, like a baby who neutrally listens to every word of others and tries to absorb the meaning, aims at learning the basic alphabet of politics from others. Political views transcend to his mind automatically while he is confronting a conflict between what he has been taught in a religious school and what many people, like his own father, think of truth, politics, and the seemingly corrupted religion and religious men. The alphabets of nationalism also were transcended to Stephan's mind through the same way. The consequences of growing up in such a society are reflected in the mind and lives of its people. To know the social and historical background of a person who comes from a resistant nationalist society it is important to be acquainted with the historical and social background of the society that such individuals like Joyce and his Stephan are born in.

Gradually, Stephan tries to be an independent individual. He chooses his own way. He feels that nationalism, religion, and political issues are boundaries and he

does not want to imprison his mind by these. He realizes that this is the only way to be free and to become an artist. But this is not what happens with James Joyce. He remains an artist who is sensitive to the religious, social, and political issues of his time.

In the time of James Joyce's, Dublin had a period of glory when it was a place for literary revival and a setting for a war of independence. It is known to be a birth place of poets and patriots. The conflict between Irish and English people has always been evident. Richard M. Kain in his book *Dublin in the Age of W.B Yeats and James Joyce* notes that "the Irishman's vivacious imagination is always titillated by Saxon stolidity" (6). The Irish mock the English when they are serious and "English common sense often seems to them the most outrageously uncommon nonsense" (6).

As Kain mentions, "Centuries of oppression had left serious scars, and Ireland's quest for cultural and political identity was carried on amid growing discord" (21-22). All these were making a background for an upcoming revolution of civil war. The struggle continued for a long time and still the island is not a whole and is actually divided.

The struggles went on when finally in 1962, the Irish Resistance Movement suspended its activities. During these conflicts and controversies many super minds of Ireland got alienated. Their relation to their homeland broke. George Bernard Shaw, Oscar Wild, and James Joyce are among many notable Irish figures who preferred to exile while Joyce admitted to being "self-exiled upon his own ego" (Kain 23).

The tensions and diversities, unavoidable exiles, and betrayals continued in Ireland to the point that James Joyce as an Irish artist in his diatribe against Ireland points out, "This lovely land that always sent her writer and artists to banishment and in a spirit of Irish fun betrayed her own leaders, one by one" (Kain 25).

Artists are most of the time, the most influenced group of society in revolutions, social and religious controversies, and political movements; perhaps they are the most fragile class of society. Any change in political system of a country would make them heroes and heroines or would send them to prison, banish, or murder them. It is not the matter only in Ireland but all around the world.

According to Kain, there are elements in Irish people that make them a loved nation such as "patriotic pride, nostalgia for a lost culture, the sorrows of defeat, and the pangs of exile" (38). The people are sensitive after being called the "wild" or the "mere" for centuries, "much of the bitterness that Yeats and Synge and Joyce encountered is attributable to this sensitivity" (39).

Language plays an important role in the mind of the people who have been subjugated by a ruling nation. Irish language went through change when the National Education Act filled the schools with teachers who knew no Irish. When a language comes, it brings along a whole new culture. Irish language was ignored by that time and the English customs had the dominancy, Kain suggests that, "the Irish revival thus became a revival of national honor and self-respect" (39). The result was the spread of nationalism in the whole country. Many social movements established and National Literary Society was formed. Also many artists tried to have a contribution to Irish nationalism.

Like many of his contemporaries, Joyce wanted to create ideals for Ireland. His most favorite subject was the role of the artist. Joyce wrote an essay "A Portrait of the Artist" in 1904 but it was not published until 1960. As Kain states, "Its peroration envisages a utopian future of socialistic enlightenment" (48). The artist proclaims a goal:

> To many multitudes, not as yet in the wombs of humanity but surely engender able there, he would give the word: Man and woman, out of you comes the nation that is to come, the lightening of your masses in travail: the competitive order is employed against itself, the aristocracies are supplanted; and amid the general paralysis of an insane society, the confederate will issues in action. (48)

Here Joyce is close to a self-exile, being influenced by many years of frustration. This was actually the conclusion of his *A Portrait of the Artist as a Young Man* (1916) in which there is a sense of idealism.

Joyce (1916) on his fictional counterpart, Dedalus, states that, "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (Kain 49). In general, most Irish writers in the Ireland of Joyce used real characters, themselves, friends, or enemies as copy. It can be said that most characters of authors represent the real Irish of the time. Most of them are nationalists whose resistance is due to their colonized nation and country.

Joyce's novel *A Portrait of the Artist as a Young Man* famously concludes with Stephen's diary, in which he identifies a goal to conceive "the uncreated conscience of my race" (144). Many post-colonial scholars have paid so much attention to *A Portrait* (e.g., Vincent Cheng in *Joyce, Race, and Empire*, in which he notes that Joyce uses the word *race* 18 times in *A Portrait*). Reading Stephen as a kind of Caliban is compelling, but such a practice fails to reveal the entire picture Joyce

presents. It ignores a measure of Ariel, the policeman. Ireland is an idea which is covered under suspicion, and part of the work that Stephen does is surveillance, a kind of discovery work that requires critical distance, a distance which is a kind of exile.

Since art is the representation of a nation, when a nation denies its art in fact it is denying its being. Ireland disavows Singe and Joyce; hence, Ireland does not exist. Pound's Ireland demonstrated in his work (1952) is a "creation of certain writers" (451) who are either "driven abroad [or] … driven into the wilderness": "Joyce has fled to Trieste and into the modern world. And in the calm of that foreign city he has written books about Ireland" (452). Joyce imagines Ireland at a distance, and in that sense, Pound is right in saying that Ireland is the creation of writers, or in this instance, of one writer so it is the Ireland which comes from the writer's mind, a picture. Joyce is in charge of the Ireland he has created and imagined. C. E. Bechhofer (1916) observes that revolts take the Irish detectors by surprise but that they watch Englishmen in Ireland closely. "It is a curious fact that Ireland produces not only an abnormally large quantity of policemen for its own use, but an unlimited supply also for export…When there is actual disorder in Ireland, the numerous policemen do hardly anything" (207).

Implicit in Bechhofer's argument is the feeling that a condition of Irish detective is geographic *or* political distance. Stephen's memory of the opening of the Abbey theatre underscores the weakness of Irish surveillance: "A burly policeman sweated behind him and seemed at every moment about to act" (1849). Irish detector can only control that which is not Irish, whether because they are not real and have no central authority or because the authority they impose is that of a nation foreign to them.

Surveillance without a central authority is also the activity of Stephen, who tries to imagine a new nation of which he is the author and creator. He knows he must leave Ireland to achieve such a creation, as when he explains to Devin that "the shortest way to Tara was via Holyhead," the closest port across Saint George's Channel (2703). By his exile, Stephen will be able to write an Ireland that is not constituted only by an Irish race. He will be able to avoid the "essentialized" definitions of Ireland (as put forth by Orage and Boyd, for example), represented in the diary by the old man in the mountain cabin: "It is with him I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till … Till what? Till he yield to me? No. I mean him no harm" (2757).

Stephen's re-examination of his intentions toward the figure of the old man suggests that the way to defeat the image of an "essentialized Irishness" is not

through violence or denial but through variety of images. Disciplining the structure of Irishness in this case requires one to recognize the conflict with essentialism, as it is not about the abolition of the idea itself. This struggle is systematized by Stephen's relationship to the English language: Statements such as "whatsoever of thought or of feeling came to him from England or by way of English culture, his mind stood armed against" and "I have not made or accepted its words. My voice holds them at bay" indicate Stephen's resistance to a British central authority against which he wishes to establish himself (254-258).

When Stephen is read as a detective figure structuring an Ireland under suspicion of a non-existence image, his childhood seclusion begins to become an early example of surveillance. But for Stephen to examine Ireland as a nation he must get outside of it and this is the beginning of the exile and separation.

Bechhofer criticizes that in *Portrait* Joyce "keeps on the circumference of his hero's mind, and never dives to the centre of his soul," producing what amounts to a "mere catalogue of unrelated states"(206). While the reviewer's smart observation points to the sense in which Joyce's style enacts a kind of structured exile, the novel's most basic involvement with exile occurs on the thematic level of it. In fact, the significance of exile in Joyce's thinking, and probably in modernism more generally (a lá Terry Eagleton's *Exiles and Émigrés*), is suggested by its formation quite early in *Portrait*, presumably before Stephen is capable of mature or complicated conceptions of affiliation and alienation.

Stephen's first artistic act, imaginatively reconstructing a ghost story, takes place only after he is completely isolated from the other boys in the dormitory. Completely covered by his bed sheets, "[h]e peered out for an instant over the coverlet and saw the yellow curtains round and before his bed that shut him off on all sides" (421-423). Later, a slightly older Stephen realizes that the "hollow sounding voices" of his schoolmates disturb the solitude he prefers and that "he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades" (858).

These examples show a sense of exile existing in both aesthetic and social registers a good deal of time before Stephen is able to recognize or articulate it as he does later in the novel. So is exile a modern concept? Probably yes, but the more vivid matter is that the author himself, or as Stephan, is made out of a society in which surveillance lives. More specifically, Stephen's obsessive attention to what the priests wear — disciplinary figures with whom he self-consciously identifies — reveals an interest in the uniform of the disciplinarian or those who are in charge. Exile can be considered as a modern concept which stands near resistance

of colonization which results in nationalistic movements as a way of resisting the colonizer or to leave the scene and exile in a case that the individual feels fragile to stand against the dominant power and finds his/her way out of the colonized society. Joyce and his Stephan are the observers who react against colonization and are always under the surveillance which wants them to take the side of the traitors and false nationalists or choose exile. Such an exile cannot be interpreted as self-exile but it is more like an imposed one.

Stephen's humiliation at the hands of the prefect of studies for breaking his eyeglasses is marked by the "swish of the sleeve of the soutane" (39) as the priest raises the pandybat high, a strange moment which is so interesting and then evolves later, when his interview with the Jesuit who asks him to consider joining the order begins with the "swish of a soutane" (131) as the priest opens the door to enter the room. In addition, the priest's beginning "test" questions (as Stephen thinks of them) during this latter event relate not to faith or doctrine, but rather to clothing — the "capuchin dress" (131) and its sensibleness. Like the detector, the priest wears a uniform that shows his profession and also makes him able to have a kind of authority over others. In two of the novel's key incidents then, one in which Stephen is the victim of this disciplinary power and the one in which it is offered to him, Stephen seems to be concerned about the uniforms.

He is influenced by the authority that detects, controls, and rules over everything and everyone. In his whole life to the moment of epiphany he is under this influence and this is the matter which made him doubt many common and previously accepted issues. This doubt gradually expands to a degree that he rejects the accepted concept of nationalism by many Irish figures who are called nationalists but get away from its main necessities. Joyce sees such traitors in every classes of society and in any occupations.

It is not surprising that Joyce puts such thoughts into Stephan's head, as a notorious Irish police was identified by its uniform at that time. It is also thematically conventional in light of Joyce's own use of irony as a force which disciplines the whole structure. In fact, for Joyce, irony may even function as a kind of literary soutane. He uses his linguistic power to discipline the other components.

In *A Portrait*, irony's disciplining power is chosen to be shown on two levels, the first being Joyce's ironic behavior of Stephen's self-image as one who has transcended the oppressive regime of the Church and criticizes the beliefs which were commonly accepted during ages. "No king or emperor on this earth has the power of the priest of God," Stephen is told and taught so. "No angel or archangel in heaven, no saint, not even the Blessed Virgin herself has the power of a priest of

God; the power of the keys, the power to bind and to loose from sin…" (382).

In escaping religion's boundaries to become "a priest of eternal imagination" (1677). However, Stephen is unavoidably constructed according to the norms that he rejects. As Cranly reminds him ("your mind is saturated with the religion in which you say you disbelieve" [206]), his attempt to resist the thumb of the priesthood fails for lack of an ability to imagine anything other than a priesthood. His liberation from priestly power amounts only to a somewhat absurd (in Cranly's eyes) misuse of that power for himself. Joyce's ironic disciplining of Stephen is in some ways part of a larger project of using irony to discipline the Irish public. It actually distances Joyce from Stephan but at the same time makes Stephan closer to the Irish public.

The end of the Christmas dinner scene early in the novel can be seen as a notable example of this project. Throughout dinner, arguments between Stephen's father and Mr. Casey, who admires the nationalist leader, Charles Stewart Parnell, and Dante, who supports the Church's condemnation of Parnell, continue to rise until Dante grows angry enough to leave the room. Mr. Casey then with an expression cries "Poor Parnell….My dead king!" (1148). His claiming Parnell as "king" is a sharp ironic change in what has until now seemed a staging of the Parnell argument strongly understanding toward Parnell's supporters.

In "king," however, Joyce performs an ironic shift: giving Mr. Casey the last word emphasizes the prejudice toward him that has been shown during the whole scene, but selecting to make this word "king" simultaneously weakens this bias by suggesting that Parnell's supporters have hoped not to free themselves from royal rule, but instead merely to substitute one form of tyrannical power for another. Ostensibly, without knowing it, Mr. Casey actually grieves the possibility of submitting himself to authority rather than liberating himself from it. This conversation also shows the fact that to many, Irish nationalism and resistance against a colonizing power means nothing when church and priests are between.

Observing the detective form of Ireland, its nation and Joyce is useful, an idea with formal (Joyce "reforming" the English language and novel genre) and theoretical (Foucault, Spivak, and Bhabha identifying colonial disciplining practices) valences. Ireland has always been a colonized country and Irish a colonized nation and that's why it does not exactly fit into a post- or neo- colonial paradigm. A historical observation of this matter proves this fact, as British nationalist rhetoric refused to recognize Ireland as anything other than another province of the Great Britain. Irish nationalist rhetoric made national boundaries based on Ireland before being colonized. In conclusion, one could argue that the

colonial pressures in Ireland ascend both historical qualities of Irish detective sense within the borders of Ireland and abroad and to the kind of detecting that Joyce engages in, which was discussed here. Also postcolonial reading of the *Portrait* is possible as some elements are discussed above.

James Joyce creates a variable double singleness through the weak balancing of dichotomies which were brought in by modernity and specifically by the dual colonization of the British Empire and Roman Catholicism. In *A Portrait,* Stephen's reflection of colonialism is directed against his own countrymen for their subservice, as it is against the imperialist ambitions of the British. Joyce also deals with the opposition between the extreme patriotic spirit and the mimicry of colonial values found in Irish nationalism. The dichotomies between the metropolitan and the pastoral paradigms of culture and those between the colonial and the vernacular languages are also reflected in the novel.

A Portrait deals with the dichotomies between public / national space and private / personal space as well as between public / national time and private / personal time. Stephen is in search to find a meaning in the city of Dublin by imposing personal / private meanings and explanations of the demonstrations and scenes that happen in his journey:

> The dichotomy between standardized and mechanized public linearity and the relative and erratic private time that was introduced by modernity is overcome by Joyce in this novel by subverting conventional linearity and by explaining real inner time through the presentation of the chaotic and fluctuating conscious states. (Franz 4)

His tool for resisting punctual and mechanized public time which is clearly imposed by modernity is using stream of consciousness technique in a brilliant way. "We find Joyce also dealing with other dichotomies like body and soul, good and bad, right and wrong, York and Lancaster, red and white, coldness and hotness, maroon velvet back and green velvet back of the brush, and so on" (Franz 4). Dealing with the problem of identity is a matter which the protagonist deals with. By leaving Ireland Stephan does not reject his or his nation's identity; but he escapes from the colonial construct of the colonized and from the manipulated nationalism of Ireland.

Colonization, modernization, and nationalism are the matters that Stephan as a colonized Irish is confronting. For Joyce, nationalism is not merely a monolithic historic issue that is related to political liberation, but a compound cultural and

political process provoked by modernization and colonization accompanied by a lot of cultural and social matters.

As mentioned before, Booker states that any academic attempt to redefine Joyce as a "political" writer would not come to any conclusion because of the difficulty of his work: Joyce can never be "political" in any material sense because his writing will never affect "the everyday lives of ordinary people" (24). But the fact is that many "ordinary people" know Joyce well or at least have heard of him. The fact is that these "ordinary people" are aware of the importance of Joyce as a canonical figure, and they are probably acquainted with the new criticism of Joyce and his works.

After years of scrutinizing Joyce's work in its historical, cultural, and political context, it can be concluded — as Elizabeth Butler Cullingford (2002) mentions in her contribution to *Semicolonial Joyce* — of "the bad old days, when Joyce was an apolitical modernist" (221), before he became Irish and postcolonial. Of course, answering this question that which one Joyce really is seems to be a hard job to do. This is argued in both Booker's monograph and Derek Attridge and Marjorie Howes's collection. In fact *A Portrait* examines Joyce's new status as a postcolonial author, regarding the fact that Ireland's imperial history had a great influence on Joyce and his works. Referring to a point in *Finnegans Wake*, Howes and Attridge replace the widely used "post" with "semi," and at the same time they suggest that ambivalence and hybridity may define Joyce's relationship to colonialism better than temporality can ever define him.

A Portrait of the Artist as a Young Man is seen in the perspective of very strong and dynamic reaction to the ideological, cultural and political positions established in the Irish society in the wake of colonialism and modernity. Issue of identity is vital for Stephan as a colonized subject. Even though the protagonist is not shown in the figure of the colonized, he presents himself to the modern readers as a touching image of the modern man overwhelmed by the complex issue of loss of identity, whether collective or individual, as he is trapped in the domination of colonization, homogenization and multiculturalism.

Joycean techniques of parody and pastiche, fragmentations of his words and images, self-referentiality, multiple points of view, open-ended narrative, and mythologies are not the only great features of his works done after him. He manifested cultural and political situations in his works of art. Joyce's works are complicated as they have their roots in the social, economic, and political changes that occurred before and during his lifetime. As Attridge claims, "far more people read Joyce than are aware of it" (1), by which he means to draw our attention to

what extend modern communication and interpretation are in debt to Joyce's works.

The settings of Joyce's novels are so clear and detailed that if Dublin was demolished after the Second World War, it was possible to rebuild it according to Joyce's descriptions. The way that he visualizes the city is not just considered as his artistic aptitude. But his insistence on his nationalism and spiritual sense of belonging to the place that he was born in and belonged to, despite his self-exposed exile. The people living in the settings of *A Portrait*, the Irish, are dramatized and worked on as realistic as possible, mingled with their real characteristics and features, as they really are. The portrayal of such aspects makes it easier for Joyce's audience to feel the spirit of those ages of Dublin and in case of this research, the colonial and nationalistic spirits of the age. If it was possible to rebuild Dublin from what Joyce writes, so it is rather an easy job to imagine, understand, and know the Irish society of Joyce's time, with all its aspects according to Joyce's writings, including the facts and details of politics and nationalism of Joyce's time.

Joyce's intrusion in his stories is formed and characterized under the name of his hero, Stephan Dedalus. Stephan is a portrait of Joyce's past, present, and future as an artist and as an Irish. Joyce's personality and characteristic are reflected in his protagonist. Both are similar in their behavior and the way they look at issues of religion, politics, society, and nationalism. Their childhood and adolescence and the progression of their artistic potential are formed in the same way. Stephan experiences things in life just as Joyce does. Both of them react to colonization of the Irish, nation's sense of nationalism and different trends and movements in the same way. In fact Stephan to Joyce is like Zarathustra to Nietzsche in *Thus Spake Zarathustra*.

It is concluded from every study of Joyce that his works cannot be understood without accepting the fact that Joyce and his works are political indeed and they have a direct relation to the Irish struggle for independence and their nationalistic movements. Joyce's writing is like a mirror which reflects the history of Ireland and shows us the Irish political memory. Joyce's engagement with the social, political, cultural, historical, and economical changes of Ireland is parallel with his shifts in his writings; features like uncertainties, different narrative experiments and contradictions which are equal to the fluctuate Irish society of the time. The result drawn out is that, Joyce seeks Irish national independence and political freedom.

Joyce presents the dominance of nationalism in every episode of his books, especially in *A Portrait*. Meanwhile, he investigates the existing contradictions and ironies. Joyce puts nationalism near other social phenomena such as modernity, political conflicts and social movements, to make the relationship among them

clearer.

Post-colonial studies can examine colonialism and nationalism in Joyce on a number of diverse points, from analyses of individual words and sentences to arguments of wide-ranging propensity and overall form. It enables the readers to see them as much discussed and fiercely debated issues, and as a set of overarching and often implicit suppositions about the world of Joyce's time. It integrates their immense worldwide correlations and their minute local separations. In Joyce, colonialism and nationalism constantly take us inward, to the fantasies, divisions, and traumas of individual psyche; just as continually they take us outward, to the institutions, competing communities, political conflicts, and historical obligations of our interrelated world. If we move toward Joyce's writings while keeping these points in mind, it becomes clear that some of the apparent paradoxes that construct them- his nationalism versus his internationalism, his fascination with Ireland versus his habitation in Europe, his rejection of the Irish Literary Revival versus his involvement in it- are not really paradoxes at all. They are in fact the controversial issues of history that influence the whole society, including artists and writers.

As discussed earlier, *A Portrait of the Artist as a Young Man* is considered to be a strong reaction to the positions of ideology, culture, and politics which were constructed due to the beginning of colonialism and modernity in Irish society. Colonization as a social issue which affects the psychology of the individuals influences Stephan as a colonized subject. He does not present himself as a colonized figure, but as an individual which is touched deeply by the complex issues of loss of identity, and political conflicts which are caused because of colonization.

The result drawn out of the discussed matters bring us to this conclusion that Joyce *was* a part of nationalistic movements such as the Irish Revival. Although he had major conflicts with some people who claimed to be nationalists, they actually were not. He supported the core and the basic of nationalism, and social and political resistance against the colonial power. In fact, Joyce rejects some trends and movements, or at least parts of them which are diverged from the core ambitions and aims of resistance and nationalism in order to achieve different political purposes or even institutional or personal benefits. He is against movements which were practically moving against the Irish liberty and indirectly helped the Empire to follow up with its colonizing agendas. Therefore, Joyce is a "semicolonial" writer who has his own mode of nationalism.

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