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Contents

目　录

Ethical Literary Criticism: Sphinx Factor and Ethical Selection

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Abstract Charles Darwin's biological selection offers a forceful explanation of biological evolution. With reference to Darwin's concept of biological selection, the article puts forward its counterpart: ethical selection. While biological selection answers how humans are different from animals physically, ethical selection explains the distinction between human beings and animals in a cognitive sense. The riddle of the Sphinx can be viewed a story about the evolution of ethical consciousness, the progression from natural selection to ethical selection. The feature of the Sphinx's combination of a human head and an animal body implies that the most important feature of a human image lies in its head, which stands for the reason of human beings emerged in the evolutionary process, and that human beings evolved from animals and thus still contain some features belonging to animals. The "Sphinx factor" is composed of two parts: the human factor and the animal factor. In literary works, is exemplified in the combination of natural will, free will, and rational will in characters. The interplay of the three wills is embodied in individuals as contrasting yet interrelated forces in determining their ethical choices and moral behaviors.[1]

Keywords Ethical Literary Criticism; biological selection; natural selection; ethical selection; Sphinx factor

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1 The main body of this article is the first chapter of the monograph《文学伦理学批评导论》(*Introduction to Ethical Literary Criticism*) , translated from Chinese to English by Luo Liang-gong, et al. This work is sponsored by the project of the National Social Science Fund of China (Project No. 21AWW001).

Natural Selection

In its origin, "literature is a unique expression of ethic and morality within a certain historical period. As such, literature is not just an art of language but rather an art of ethics" (Nie 14). Human beings invented written words out of their ethical needs to document their life stories and their understandings of the self and the world. In the earliest beginnings of the human world, mankind was confronted with an array of questions ranging from practical issue of life, such as how to interpret and cope with diseases and natural disasters, to life-searching questions, such as how to provide value judgment and make life choices. Before the invention of written words, it is hard to trace how our ancestors dealt with these questions. It was not until the invention of written words that texts were formed and literature came into being. This explains how texts can teach us about the lives and the development of moral norms in historical times.

In the history of human civilization, the biggest problem for mankind to solve is to make a selection between the identity of animal and that of human being. The theory of biological selection developed by Charles Darwin (1809-1882) offers a forceful and scientific explanation of biological evolution. According to him, human's separation from the great apes is characterized by a number of morphological, physiological, and behavioral changes, such as walking on two legs and manipulating tools by hands. Darwin's theory of evolution explains how natural selection functions in the descent of man from some lower forms, considering the evidence of homologous structures in man and the lower animals. Biological selection accounts for the physical forms of human beings, however it leaves the question open for discussion: other than in a biological sense what are the essential features that distinguish human beings from animals in nature? As Darwin pointed out in his book *On the Descent of Man*, "I have hitherto only considered the advancement of man from semi-human condition to that of the modern savage" (100). Biological selection is the first decisive step in the transition from ape to man, which helps them to be who they are in a biological sense. What truly differentiates human beings from animals is the second step—ethical selection. The evolution of human civilization, as I believe, experiences three stages of natural selection, ethical selection and scientific selection.

It should be noted that Friedrich Engels, relying on Darwin's theory, goes a step further to argue that it is labor that differentiates human beings from animals. In his essay "The Part Played by Labour in the Transition from Ape to Man" (1876), Engels describes the whole process of how "human society arose out of a band of tree-climbing monkeys" and the decisive role that labor played. In Engels' speculation,

the apes, when moving on level ground, began to adopt a more erect posture in walking with the hand freed to use tools such as stones and stools, and eventually the hand was so flexible that it could produce tools. "The gradual perfecting of the human hand" led to the development of the brain and its attendant senses, of the increasing clarity of consciousness, power of abstraction and judgment. This is how human society evolves from apes. According to Engels, labor is the characteristic difference between the band of monkeys and human society and more important, it creates human existence.

Both Darwin and Engels succeed in accounting for whence human beings have come. Engels, however, is conscious of the key question that matters in human evolution: what is the essential distinction between man and other animals? Engels' answer is labor. He suggests that labor becomes different, more perfect, more diversified with the development of human beings' ability in the cooperation of hands, organs and speech and brain. This explains the development of the institutions associated with human civilization: "Agriculture was added to hunting and cattle raising; then came spinning, weaving, metalworking, pottery, and navigation. Along with trade and industry, art and science finally appeared. Tribes developed into nations and states." He concludes that "the animal merely uses external nature, and brings about changes in it simply by its presence; man by his changes makes it serve his ends, masters it."

Engels made supportive claims about how man evolved from apes in manifold and dynamic ways and of how nature had been reconfigured through human intervention. He ascribes this difference as a result of labor and comes to the conclusion that humans have thus become distinguished from animals by their ability to manipulate nature through labor. In fact, his notion of labor and its function in human evolution is still under the influence of Darwin's theory of biological evolution, which he has acknowledged in the beginning of his essay. He implies that humans are fundamentally different from other mammals in a biological sense, however, like Darwin he does not explore the question in a cognitive sense. Although labor undoubtedly spurs the development of our brains in the evolution process, it is merely one of the conditions that enables humans to evolve from apes. Considering the fact that other mammals like humans are in constant process of evolution, it inevitably points to the key question, what is the essential distinction between humans and other animals in the brain.

Ethical Selection

With reference to Darwin's concept of biological selection, I place much emphasis

on its counterpart: ethical selection. While biological selection answers how humans are different from animals physically, ethical selection explains the distinction between human beings and animals in a cognitive sense. It is ethical selection that helps to endow human beings with reason and ethical consciousness, and thus eventually turns them into ethical beings. In fact, the story of Adam and Eve from the Bible provides a persuasive case for the distinction between natural selection and ethical selection.

The Book of Genesis provides two creation narratives which on the surface seem to be self-contradictory. In the Garden of Eden, God creates man in his own image and ask him to take care of everything else that he has made. However, Adam and Eve are human beings purely in the biological sense. Despite of their physical differences from living creatures in the Garden of Eden such as livestock, insects and wild animals, they are part of the world of animals created by God. So far as knowledge is concerned, they remain basically the same as other animals, being naked with no sense of shame, taking fruit from trees when hungry, and drinking water from streams when thirsty. This narrative points to a confusion unanswered in the Bible: what enables man to fulfill God's will?

The act of eating the fruits from the Tree of Knowledge in the second narrative is significant in the sense that Adam and Eve have thus acquired knowledge and ability to conjure negative moral concepts such as shame and evil. It explains their consequential actions of feeling ashamed of their nakedness and looking for leaves to cover their secret places. They also realize their sin of disobeying God for eating fruit from the forbidden tree. If taken the story of Adam of Eve from its biblical context and reading it instead as an allegory, it indicates knowledge is the determining factor between humankind and animals. Accordingly, the original sin could be interpreted as the commonalities shared by man and animals. While Darwin believes that humans' knowledge is acquired through biological selection, I believe that human's rationality is acquired through ethical selection.

Eating the forbidden fruit and the consequential ability acquired to tell good from evil help Adam and Eve complete their ethical selection and become human beings not only in a biological sense, but also in an ethical sense. In other words, the ability to tell good and evil sets up a criterion for distinguishing human beings from animals. The notion of good and evil emerges along with ethical consciousness and is used to evaluate human beings only. In this sense, good and evil constitute the basis of ethics.

The Riddle of the Sphinx

The story of Adam and Eve is an allegory of the function of ethical selection in

human's development. The text of *Oedipus the King* by Sophocles, furthermore, provides a literary interpretation of the significance of ethical selection in organization of human society.

The key issue concerning ethical selection is to achieve the act of self-awareness through rational means. "Knowing thyself", a phrase that was inscribed over the entrance to the temple of Delphi, constitutes the major themes of *Oedipus the King*. Previous studies place great emphasis on this ancient Greek play as an expression of issue concerning humanity's doomed failure to fight against fate. From the perspective of ethical literary criticism, the Sphinx Riddle can be seen as self-inquiry of why humans are such beings, or to put it in another way, what is an essential part of oneself.

The Sphinx is a mythological figure in Egyptian and Greek art and legend having the body of a lion and the head of a man. The most famous image is the winged sphinx of Boeotian Thebes. Sitting above the rocky entrance to the city of Thebes, it demanded the answer to a riddle from all travelers and if answered incorrectly strangled and devoured them. The creature recites its riddle to Oedipus: "Which creature has one voice and yet becomes four-footed and two-footed and three-footed?" Oedipus gave the answer correctly: man—who crawls on all fours as a baby, then walks on two feet as an adult, and then uses a walking stick in old age. The Sphinx then threw herself from high rocks and died. According to the myth, Oedipus is the first and the only one who could solve this riddle which, viewed from today's perspective, is apparently not a difficult riddle. The parable, however, conveys an important message for us to understand this early tradition of man's self–searching.

According to Hesiod, the Sphinx was a daughter of Orthrus and Echidna. In Greek mythology, Orthrus was a dog with two heads and Echidna was a monster, half-woman and half-snake, according to Hesiod's description, "half a nymph with glancing eyes and fair cheeks, and half again a huge snake, great and awful, with speckled skin" (Hesiod 32-33). There are many half-animal and half-man/woman monsters in Greek mythology, such as the Minotaur in the Cretan Labyrinth, Pan the god of shepherds, Satyrs the god of woodland, and Chiron a half-horse man.

Considering the links between human evolution and mythology, the Sphinx Riddle can be interpreted not as an exploration of the mystery of why humans are such beings. The significance of the riddle lies not in its difficulty, but in its implications for our understanding of humanity. Since the Sphinx is female with a woman's head, a lion's body, an eagle's wings, and a snake's tail, it is thus a difficult question for ancient people to tell whether the Sphinx is human being or animal: the

human head seems to imply that the Sphinx is a human being, or more specifically a woman, but the lion body suggests that the Sphinx is an animal. In the early stage of human civilization, the identity of Sphinx is indeed a confusing question.

As such, the Sphinx's riddle points to the essential distinction between mankind and animals. The feature of the Sphinx's combination of a human head and an animal body suggests that the most important feature of a human image lies in its head, which stands for the rational will of human beings emerging in the evolutionary process. However, its animal features such as lion's body and snake's tail indicate that she retains some primitive desires associated with animals. The Sphinx' riddle, while pointing to the confusion in identity, is essentially a question of human nature.

The Sphinx Factor

The Riddle of the Sphinx is a story about the evolution of human consciousness. Previous interpretations have put great emphasis on the antagonism between man and beast. The image of Sphinx, if looked closely, acquires the symbolic meaning in the cognitive process of man's understanding of human nature.

The feature of the Sphinx's combination of a human head and an animal body implies that the most important feature of a human image lies in its head, which stands for the reason of human beings emerging in the evolutionary process. It also points to the fact that human beings evolved from animals retaining features common to animals. With this in mind, I name this feature the "Sphinx factor." It is composed of the human factor and the animal factor. The human factor refers to ethical consciousness embodied by the human head, which results from human being's biological selection in the evolution from savagery to civilization; while the animal factor suggests human beings' animal instinct mainly under the influence of primitive desires.

The human factor and human nature, through different in concepts, are interrelated. The human factor contributes to the formation of ethical consciousness, which is the determining component of human nature. Human nature is the essential distinction between man and animals, with ethical consciousness being its external manifestation. When man acquires ethical consciousness, he is able to tell good from evil. As discussed earlier, this is best exemplified in the story of Adam and Eve.

Likewise, the animal factor, though incompatible with the human factor, is not identical with the nature of animals. It refers to human beings' instinct common to all animals with natural will and free will being its external manifestation. Animal

instincts are essentially different from humans' in the sense that they bear no moral consequences, while human's natural will (motivated by libido) and free will (embodied as desires) are constrained and regulated by rationality and morality. As such, the dialectical relationship between animal factor and human factor indicates on the one hand the evolution process of human from apes, and on the other hand, rationality and morality are not born but acquired with constant learning and strenuous practicing. In this sense, man exists as an ethical being.

In normal circumstances, the human factor is superior to the animal factor. A man could become a person with ethical consciousness, as the former can take control of the latter. In contrast to the human factor, the animal factor refers to the human being's animal instinct, which is controlled by primitive desires. As an irrational element, the animal factor accounts for the animal instinct retained in human beings in the evolutionary process. Viewed in this light, the Sphinx Riddle can be interpreted as an ethical proposition for human beings to meditate after the completion of biological selection. The choice of being human or being animal in turn requires them to complete their evolutionary process by undertaking the ethical selection. In terms of the Sphinx factor, the varied combinations and alternations of the human factor and the animal factor generate a variety of ethical events and ethical conflicts in literature conveying different moral implications. There are an uncountable number of literary works demonstrating the interplay between the human factor and the animal factor. Typical examples are *Oedipus the King*, *The Picture of Dorian Gray*, *The Cloven Viscount*, and *The Journey to the West*.

The teaching function of Children's literature is of value because it cultivates children's' personality and moral integrity. It is noticeable that fairy tales are mostly framed in the world of animals. Reading children's development with reference to the concept of the sphinx factor, it becomes clear that the mental growth of children is a process of learning to be human with moral values and rational thinking. This is the significance of how literature engages the children-readers in an active learning style.

The Sphinx Factor and Oedipus' Crime

The riddle of the Sphinx can be viewed as a story about the evolution of ethical consciousness. It indicates the progression from natural selection to ethical selection, a transition that raises us to new levels of understanding of ourselves and the world. While Oedipus' answering to the riddle of the Sphinx suggests that he with exceptional wisdom is conscious of man's essential difference from animal, his tragedy fully explains the severe punishment for breaking ethical principles.

In *Oedipus the King*, Oedipus accidently killed his father, became the king of Thebes and married his mother. He saved the city from the mercy of the Sphinx by answering the monster's riddle, however, by unknowingly fulfilling the prophecy he brought disaster to the city. In the beginning of *Oedipus the King*, Sophocles gave a bleak depiction of the city of Thebes:

> A rust consumes the buds and fruits of the earth;
> The herds are sick; children die unborn,
> And labour is vain. The god of plague and pyre
> Raids like detestable lightning through the city,
> And all the house of Kadmos is laid waste,
> All emptied, and all darkened: Death alone
> Battens upon the misery of Thebes. (52)

A plague of death struck the city of Thebes, bringing disastrous effects on crops, livestock, and the people. Creon was sent by Oedipus to the Oracle at Delphi seeking guidance for the cause of the plague and returned with the message that the murderer of the former King Laius must be brought to justice in order for the plague to be lifted. With Oedipus' persistent pursuit of Laius' killer, it turns out that Oedipus himself was the murderer. There has been much debate about Oedipus' crimes and his subsequent punishment. In Greek tragedy and myth, it is the norm that man (and hero) is punished for disobedience towards God's will. This is why the play has often been read as a comment on Oedipus' fight against his fate. An alternative explanation is that Oedipus's tragedy lies in his pride. Whichever explanation, though seemingly convincing from a certain perspective, is offered, they all evade the question about the nature of Oedipus' crime.

Unlike other tragic heroes of Greek myth who are punished for a tangible crime, Oedipus was punished severely for his acts of regicide, patricide and incest. Such acts are taboo. They are strictly forbidden, as they jeopardize the foundation of Athenian society. Its harmful consequences are fully exemplified in Oedipus words:

> If I had eyes,
> I do not know how I could bear the sight
> Of my father, when I came to the house of Death,
> Or my mother: for I have sinned against them both
> So vilely that I could not make my peace
> By strangling my own life. (68)

In ancient society, parent-child incest is a universal taboo and has been strictly opposed for biological and cultural reasons. Ample evidence indicates that although incest aversion is shared with other species, incest taboo is implemented as a primitive yet effective means of the avoidance of inbreeding, as inbreeding often leads to biological defects, and furthermore, threatens the institution of the family and society. When a particular practice deviates from societal norms, it becomes taboo. The sex taboo, though often associated with superstition, is a primitive understanding of the science of biological inbreeding, which serves for the grounds of ethical rules. It is safe to conclude that the consciousness of taboo begins with the evolutionary phase of natural selection and it is embodied in ethical rules in the phase of ethical selection.

In primitive society (and even in societies today), every clan has a totem (usually an animal) and people with the same totem are prohibited from breeding. In Sigmund Freud's seminal work *Totem and Taboo* (1913), he examines the system of totem in preventing incest. Moreover, the system of totem arranges the institution of family and society. Reading within reference to the natural selection, the totem could be read as a symbol of the animal factor both in every human being and in the collective unconsciousness of the biological selection. Taboo and totemism are closely related in primitive societies as they determine how early human societies are arranged. In *Oedipus the King* we could trace the significance of taboo in the early history of human society. As pointed out by Oedipus, the city of Thebes is haunted by "the horror of incest:"

> O marriage, marriage!
> The act that engendered me, and again the act
> Performed by the son in the same bed—
> Ah, the net
> Of incest, mingling fathers, brothers, sons,
> With brides, wives, mothers: the last evil
> That can be known by men: no tongue can say
> How evil! (68)

The violence of the taboo leads to dire consequence. Oedipus punished himself severely by gouging out his own eyes and having himself sent into exile.

This realization provides us with a new perspective to revisit the links between Oedipus' tragedy and the Sphinx' riddle. Solving the Sphinx' riddle signifies that

Oedipus is a rational man capable of telling beast from man. The question of whether Oedipus deserves the harsh punishment by gods depends on the severity of the crimes that he committed: killing the king and incest. Such acts are not tolerated in the traditional society and are condemned by Oedipus himself. Reading Oedipus's crimes as an allegory, it suggests that even when man acquires the consciousness of rationality and morality, he is forever engaged with fights against evil as the animal factor is inherent in human beings. Oedipus' rational will is best exemplified in his persistent pursuit of the murderer and insistence in punishing the murderer. Even when he eventually found out that he was the murderer, he would not exempt himself from punishment. Oedipus' tragedy suggests that in the evolutionary phase of ethical selection, human beings have experienced a great variety of tragedies in forming a society governed by rational will and ethical rules.

Dorian Gray's Natural Will and Rational Will

In literary works, the concept of the sphinx factor is exemplified in the combination of natural will, free will, and rational will in characters. Natural will, common to man and animals, refers to the forces manifested as a range of instincts driven by libido, such as sexual instincts. Free will, closely related to rational will, is manifested consciously as desires, or more specifically, a conscious pursuit of certain aims. Of the three wills rational will is exclusively bound by moral laws. The interplay of the three wills is embodied in individuals as contrasting yet interrelated forces in determining man's ethical choices and moral behaviors.

The function of literature is to teach moral values by praising virtue and punishing vice. Its ultimate aim is to answer the questions of how to put natural will and free will under the control of rational will. In the literary examples such as Oscar Wilde's *The Picture of Dorian Gray*, Italo Calvino's *The Cloven Viscount* and Lanling Xiaoxiaosheng's *The Plum in the Golden Vase*, we find consistent yet varied attempts to answer the questions of what must be done to be a moral person. In *Oedipus the King*, Oedipus' acts of killing his father and marrying his mother could be read as a manifestation of natural will, which is an expression of the animal factor driven by the survival and sexual instincts. Nevertheless, his possession of rational will determines his observation of taboo, which is reflected in his persistent pursuit of his father's murderer and his eventual self-punishment.

In *The Picture of Dorian Gray*, however, Dorian Gray commits the crime driven by the force of free will. The novel is often read as Wilde' advertisement for aestheticism as the 1891 version features a preface defending the artistic rights and art for art's sake. Wilde himself, however, admits that Dorian Gray "is a story

with a moral. And the moral is this: All excess, as well as all renunciation, brings its own punishment" (248). Here Wilde discusses the conflicting relation between aestheticism and desires, which ultimately points to the same question as explored in *Oedipus the King*: How to become a rational man?

In Basil Hallward's portrait, Dorian Gray is "a young man of extraordinary personal beauty": He was handsome "with his finely-cured scarlet lips, his frank blue eyes, his crisp gold hair" (17). He has a simple and beautiful nature: "He is trustable. All the candour of youth was there, as well as all youth's passionate purity" (17). For Hallward, Gray represents "an entirely new manner in art, an entirely new mode of art": "a school that is to have in it all the passion of the romantic spirit, all the perfection of the spirit that is Greek. The harmony of soul and body—how much that is" (12-13).

When the masterpiece is finished, Dorian was confronted with this ethical choice: whether he would "grow old, and horrible, and dreadful" while "this picture will remain always young" or the picture will age instead of himself:

> If it were only the other Way! If it were I who was to be always young, and the picture that was to grow old! For that-for that I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that. (25)

Under Lord Henry's hedonistic influence, Dorian is overwhelmed by the pursuit of beauty and sensuality embodied as the artistic image in the portrait. This leads to his confusion of his two identities: one in reality and its representation the other in portrait. He identifies himself with the portrait and realizes in agony that he will age and die while the portrait remains young. His secret wish fully explains his choice of youth and devotion to the savoring of sensations.

The conflicts between free will and rational will—two opponent forces of the sphinx factor—are embodied in the seeming contradiction between soul and body as realized by Dorian:

> Soul and body, body and soul—how mysterious they were! There was animalism in the soul, and the body had its moments of spirituality. The senses could refine, and the intellect could degrade. Who could say where the fleshly impulse ceased, or the psychical impulse began?（62）

Reading the passage from the perspective of ethical literary criticism, the human

soul has the capacity for rational thought, while the body represents the existence of natural will driven by primitive forces of desires. Obedience to the desires and impulses of the body will be undeniably immoral. The dialectical relationship between spirit and matter is clearly stated in the novel: "The separation of spirit from matter was a mystery, and the union of spirit with matter was a mystery also" (52). Dorian, however, is conscious of the two contrasting forces and their moral obligations when he realized in desire: "Each of us has Heaven and Hell in him" (132). Nevertheless, driven by the force of natural will, he chose to pursue instant gratification without thought of its moral consequences,

Dorian's selection is an ethical one which makes a transformation between the identity of his portrait and that of his own. His portrait becomes a symbol of human factor as it shows the moral and physical decay of Dorian: it becomes more hideous with each one of Dorian's selfish acts. In contrast, Gray himself falls prey to natural will and irrational will: he is fully devoted to the savouring of sensations and leaves his egotism unharnessed. While Gray remains fresh-faced when the painting is finished, the portrait, as the manifestation of Dorian's soul, becomes disfigured. The central crime of Dorian is the act of murdering Basil, the painter and creator of the portrait. The killing is an unpardonable crime and a transgression of ethical taboo as Basil plays the father role for Dorian.

His corruption is made visible in the painting and the portrait becomes perfect reflection of his soul. Indeed, when he stabbed Basil to death, his hands in the painting now dripped red with blood. In this sense, the picture, the only piece of evidence of his crimes, is a reflection of his conscience. It is in fear of this cruel paradox that Dorian couldn't tolerate the existence of the painting and decided to destroy it with the same knife used to kill Basil:

> He had cleaned it many times, till there was no stain left upon it. It was bright, and glistened. As it had killed the painter, so it would kill the painter's work, and all that that meant. It would kill the past, and when that was dead he would be free. It would kill this monstrous soul-life, and, without its hideous warnings, he would be at peace. (187)

He stabbed the picture in despair and instead he is dead. The picture and the man exchange characteristics: now the picture is restored to its youth and beauty while Dorian's figure is aged and withered.

The ruination of Dorian Gray teaches a moral that unbridled desires and pursuits lead to grave consequences. Just as human body cannot exist without soul,

a life ungoverned by rational faculty is questionable and worthless. With spirit or rational will, man can tell good from evil and distinct itself from animals. In rejection of the concept of morality, Dorian fails to reject the temptations of desires and sensations, steeped in crime.

The Separation of Soul and Body in *The Cloven Viscount*

In some literary works, the combination of human factor and animal factor are embodied as the separation between soul and body, for example, in *The Picture of Dorian Gray, The Cloven Viscount, The Strange Case of Dr. Jekyll and Mr. Hyde* and *Journey to the West.* The moral tale of Dorian Gray can be read as a comment on the interplay of human factor (represented by the picture) and animal factor (represented by Dorian). These two factors, when interrelated, make up a whole human being. A man practices his rational acts when free will is under the control of rational will. Dorian, as a negative example, demonstrates how free will unbridled by rational can and will bring disastrous end.

Likewise, *The Cloven Viscount* provides another example of the separation between body and soul. In the Turkish wars of the seventeenth century, Viscount Medardo was hit by a cannonball and his body got split in two:

> When the sheet was pulled away, there lay the Viscount's body, horribly mutilated. It not only lacked an arm and leg, but the whole thorax and abdomen between that arm and leg had been swept away by the direct hit. All that remained of the head was one eye, one ear, one cheek, half a nose, half a mouth, half a chin and half a forehead; the other half of the head was just not there. The long and short of it was that just half of him had been saved, the right part, which was perfectly preserved, without a scratch on it, except for that huge slash separating it from the left-hand part blown away.（11）

As a result of the injury, Vivscount Medardo exists as two separate people: Gramo (the Bad) and Buono (the Good). Gramo, who is taken control of by the bad nature of Medardo, returns to Terraba, living in castle. He roams through the countryside and is obsessed with destroying things by halves. He caused his father's death. He enjoys inflicting a similar divided state on all living creatures such as a frog, butterfly, mushroom and flower. He burned his own castle and caused his nanny to be scarred from the flames. Cruelly he exiled her to the seaside village of lepers.

Gramo's malevolence forms a sharp contrast with Buono's altruism. Buono was found by a group of hermits in the pile of dead bodies and recovered under the

care of hermits. In his long pilgrimage he did good deeds and returned home. He is obsessesd with mending creatures: he sent the injured dog to the vet; he planted the fig tree which was taken down by wind; and he sent the lost child back home.

On the surface Calvino explores dichotomies of good and bad. Yet Calvino offers alternate interpretations of this central division. Medardo's division refers to philosophical dualism of mind and body as embodied in rational will (human factor) and irrational will (animal factor). A rational man is an embodiment of the sphinx factor, a combination of human factor and animal factor. While the two factors are inseparable, the latter is checked and constrained by the former. The separation of these two factors, more often than not, leads to extreme cases of evil. In the example of Viscount, the two halves are split and non-reconcilable. In order to decide who will be Pamela's husband, Grama challenges Buono into a duel and as a result both of them were severely wounded. Dr. Trelawney sews the two sides together and managed to make the Viscount whole again: a whole man again, neither good or bad, but a mixture of goodness and badness.

Calvino suggests the intricacy of moral identity as there are two sides of man, the evil half and the good half. However, he seems to remind the reader as the evil viscount cannot represent the Viscount, the good viscount cannot be saved without the evil half. Likewise, animal factor cannot be entirely eradicated as is made necessary in man's acquisition of wisdom. This is the dual nature of the sphinx factor.

Journey to the West and Chinese Supernatural Tales

One of the themes of *Journey to the West*, which is more often than not neglected, is the Sphinx factor. Sun Wukong, the monkey king, is the main character who has to implement rational will against free will. Originally a monkey born from a stone, he learns human language and rituals in his pursuit of immortality and deity. During the process of learning, he develops an awareness of rules and is given the name of Sun Wukong (孙悟空). The naming process is symbolic: the family name 孙 has the same pronunciation as 狲 , yet his master deliberately takes off the left side of this character which means animal. It is not until he learns the act of the *Tao* (for example, 72 polymorphic transformations) that he is transformed from animal to human.

In the case of Sun Wukong, the lack of rational will leads to an array of mischievous acts and, finally, his rebellion against Heaven. From this moment, he begins his journey of moral edification. He is first punished by the Buddha for his willful acts: the Buddha manages to trap him under a mountain, sealing it with a talisman for five hundred years. Even when he became Tang Sanzang's disciple, he

is constantly reproved for his violence by Tang Sanzang. Ultimately, he can only be controlled by a magic gold ring that Guanying has placed around his head, which caused him unbearable headaches when Tang Sanzang changed the Ring Tightening Mantra. Only after the 81 evils during the journey does Sun achieve Buddhahood and complete the journey of ethical selection. This explains why the gold ring automatically falls off when he is granted the title of Victorious Fighting Buddha. With the awareness of rational will, Sun doesn't need to be observed and disciplined by outer forces.

Like the Sphinx, Sun is driven by the desire for knowledge and wisdom, although he still retains traces of animal features—his long tail and the Sphinx' lion body suggest that both of them are in the process of natural evolution. In opposition to the dominant view that Sun Wukong is a personification of the disquieted mind that bars humanity from enlightenment, I read him as a symbolic image in man's evolution from animal to man. His head of a monkey indicates that he hasn't fully acquired the human form. Sun's behaviors of free will are constantly checked by Tang sheng. When he needs to chastise him, he tightens the band by chanting the "Ring Tightening Mantra." The band together with Buddhist mantra is a symbol of rationality, a unique feature of mankind. In fact, Sun Wukong's childlike playfulness forms a huge contrast to Tang's rationality. The final removal of the band suggests that Sun has developed from animal to man.

Tang Sanzang is weak in defending himself from the demons on the pilgrimage. However, he forms a dynamic relationship with Su Wukong. Although he needs Sun's protection, as Sun's Master, he gives Sun enlightenment. Tang is a monk who is obedient to the rules and prohibitions of Buddhism. When Sun disobeys him or challenges him, he chants the mantra and discipline Sun. His conflict with Sun, though seeming to be on the issue of killing, is in fact a conflict between free will and rational will.

Along the journey, Tang Sanzang is constantly terrorized by monsters and demons because of a legend which says that one can attain immortality by consuming his flesh because he is a reincarnation of a holy being. Although the act of eating Tang Sanzang is undoubtedly evil, the purpose of these demons is unanimous, that is, to achieve eternity. For these monster and demons, most of them have been practicing the art of Tao in the hope of becoming an immortal and even deity after centuries of training and cultivation. They are able to take human form, however, because of the lack of human nature of rationality, they are essentially different from human beings. For them, the flesh of Tang Sanzang symbolizes the spirit of rational will. As such, eating Tang Sanzang, though evil in nature,

represents their utmost efforts in the transformative process from monsters to men.

We can find similar examples in Chinese supernatural tales. Take *Liaozai Zhiyi* (Strange Stories from a Studio for Leisurely Conversations) for example. It records the arduous and life-long process of animals' transformation into humans. For humans who aim to transform into a deity, they need to cultivate the Taoist practices in daily life together with doing good deeds and purifying themselves from egoism. Goodness is the aim and purpose of transformation. In contrast to humans, it is harder for animals to transform into humans. Only those with great determination and persistent pursuit can finally achieve human forms. Nevertheless, without experiencing the evolutionary process of ethical selection, animals in human form cannot be recognized as human as they are not yet beings endowed with reason.

In sum, the Sphinx factor interpreted within the framework of ethical literary criticism facilitates new ways of engaging with literature and fostering new understandings of literary history. In the history of human civilization, mankind underwent two important processes: natural selection and ethical selection. Natural selection allowed human beings to evolve from apes physically, whereas ethical selection distinguishes them from animals spiritually. In an ethical sense, mankind is the outcome of the Sphinx factor, which can be seen as the combination of the human and animal factors. The Sphinx factor is the central element expressed in literary works. The combination of the human factor and the animal factor determines the intricacy of characters and plots and, more importantly, demonstrates the moral implications of the text within specific historical times.

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Characteristics of Origination and Development of Korean Literature in Enlightenment

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Abstract This essay studies Korean literature produced in the era of Enlightenment in the late nineteenth and the early twentieth centuries in Korea and looks at the characteristics of the origination and development in comparison of chiefly the British literature in the Age of Enlightenment. It studies the ideas that permeated the whole of the society in the second half of the nineteenth and the early twentieth centuries, and ascertains that the literature at the time constitutes a new flow with its new ideas and modern styles quite distinctive from the outdated in the past. The origination and development of the literature produced during in the era of Enlightenment in Korea turned out to be somewhat different from its counterparts in Europe in the light of the specific socio-historical circumstances, creators' makeup and their outlooks on world, though they were based on the science and reason as well as their confidence in the intellectual power, to say nothing but the patriotic mind, which resulted in the Kapsin Coup D'etat and the following struggles against foreign forces occupying Korea at that time.

Keywords Korean literature; literary history; Enlightenment; characteristics; thematic ideas

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Introduction

Korean literature in the era of Enlightenment in the late nineteenth and the early twentieth centuries is identified with in comparison with others on the account of origination and development. There are many careful and sincere attempts to see what the essense of the literature produced at the time is. Korean literature of the era of Enlightenment achieved success and some valuable experiences in creation and turned out to be a separate literary flow with its authentic way of interpretation of reality.

Literary legacies of the world reflect a variety of national life and movements of different countries at different times of historical periods and show creative wits and wisdom, genius and valuable experiences and lessons that had historically been accomplished.

The literary history says Enlightenment took important position along with humanism, classicism, sentimentalism, romanticism, critical realism, and the like. It played an important role not only for the literary development but also for the social advancement in modern history, bringing great changes to the society; "The thinkers of the Enlightenment said that religious beliefs should not be accepted without questioning, and their ideas helped to influence the political revolutions in France and in […]" (Addison 432).

Enlightenment was an intellectual and scientific movement which had to do with religious, social, political and economic issues, and helped develop towards modern civilization as was defined in: "An intellectual and scientific movement of eighteenth century Europe which was characterized by a rational and scientific approach to religious, social, political, and economic issues" (Dictionary.com. *Age*).

There were many who were engaged in writings of different sorts in Enlightenment as in: "The Enlightenment produced numerous books, essays, inventions, scientific discoveries, laws, wars and revolutions" (History.com *Enligntenment*), and out of them came literary works--say, novels and plays etc., constituting a new flow of literature which was conveying the enlighteners' thoughts chiefly in an artistic presentation.

The study of literary successes and valuable experiences of the past help people to have better understanding of their national culture, thereby bringing about high spirit of national pride and self-esteem. It also adds to the abundance of the treasure house of world literature. Researches made into the achievement of the literature in Korea have a universal significance; they give a wide and rich knowledge of literary development not only to the men of letters but also people of good-natured mind all over the world, because the knowledge of Korea's history and culture, high spirit of national dignity and patriotism, the noble emotions and wisdom, the beautiful customs and folklore helps develop friendship and neighborly relations among different nations and countries over the world.

Anyhow, their contributions to the literature and history diversifies: "There was no single, unified Enlightenment. Instead, it is possible to speak of the French Enlightenment, the Scottish Enlightenment and the English, German, Swiss, or American Enlightenment" (History.com *Enlightenment*). And "There is little sense on the precise beginning of the Age of Enlightenment" *(*Wikipedia, *Age).*

The literature produced in Enlightenment in Korea has characteristics on the account of its growth and development; chiefly due to the socio-historical conditions of its origination and development, to say nothing of the literary foundations traditionally laid down as well as the creators' makeup, which equally resulted in different contribution to the literature and the socio- historical development, thus being quite characteristic when it is put in comparison with the Enlightenment literature in Europe as in "Enlightenment, a European intellectual movement of the seventeenth and eighteenth centuries in which ideas concerning God, reason, nature, and humanity were synthesized into a worldview that gained wide assent in the West and that instigated revolutionary development in art, philosophy, and politics" (Duignan, *Enlightenment*).

Of course there were some similarities; "Enlightenment thinkers were typically humanists who supported equality and human dignity. They stood opposed (in varying degrees) to supernatural occurrences, superstition, intolerance, and bigotry" (Sullivan, *What*).

Enlightenment thinkers during the Age of Enlightenment in Korea made great efforts to advance and civilize the country from the aged backwardness as said above in spite of great difficulties, and the literature produced during the Enlightenment era contributed to enhancement of human dignity, opposing supernatural occurrences, superstition, intolerance, and bigotry of the past days.

Korean literature which came out at the late nineteenth century was permeated chiefly with the Kaehwa idea (an idea of modern advancement and civilization).

Overcoming difficult conditions under difficult circumstances, these days writers had in common the anti-feudal, and anti-aggressive, patriotic ideas, which got into a solid foundation of ideological contents of the literature prevailing at that time.

Writers at that time tried to get themselves free from the outdated and corrupt manners and customs, and conventions of the feudal days, creating characters more vivid and individual than they had ever been in the past, and discarded the outdated way of description.

The same facts could be picked up from European Enlightenment as in "The Enlightenment was both a movement and a state of mind. The term represents a phase in the intellectual history of Europe, but it also serves to define programs of reform in which influential literati, inspired by a common faith in the possibility of better world, outlined specific targets for criticism and proposals for action" (Luebering 101).

Enlightenment in literature in Europe is a part of the ideological and cultural movement to replace feudal society with the capitalist one. "Enlightenment thinkers in France and throughout Europe questioned traditional authority and embraced the notion that humanity could be improved through rational change" (History.com, *Enlightenment*). However, it was impossible for Korea to improve humanity through rational change because Korea was ruthlessly trampled down of its independence by foreign forces in comparison with the Enlightenment in Europe.

"Central to Enlightenment thought were the use and celebration of reason, the power by which humans understand the universe and improve their own condition. The goals of rational humanity were considered to be knowledge, freedom and happiness" (Duignan, *Enlightenment*). Korean people, then, suffered wretched existence under the domination of foreign forces, namely the Japanese occupation.

Every effort made by Korean to get knowledge, freedom and happiness by the use of reason was blocked and ruthlessly suppressed by the foreign invaders. So the specific targets for criticism and proposals for action were all primarily concerned with the sovereign independence of the nation plundered by the Japanese imperialists, and the struggle to get back national dignity. And this idea gathered strength with those works by the anti-Japanese, patriotic righteous volunteers, which had put primary attention to awakening people to the anti-Japanese, patriotic ideas and independent spirit of the nation.

All these slowly but definitely proceeded towards a new phase of literature, Enlightenment, which was appreciating the strong spirit of the country's sovereign independence and the aspiration of advancing towards modern civilization out of medieval backwardness. This could be seen in thematic and ideological content of

the works. And characters often came from patriotic people who stood up in the struggle to drive out foreign aggressors. It is remarkable that a variety of devices of interpretation of reality were used to picture life, customs and folklore. And character-portrayals were depicted in depth of details true to life, hence quite realistic.

Approaches to Enlightenment literature are different, too, in different regions and countries. Some men of letters in certain regions and countries put primary attention to the authors and individual works, while some to the creative method and forms and genres and so on.

There were many approaches to the literature produced in the era of Enlightenment in Korea and they are discussed and analyzed in many articles and essays.

A trend of art and literature is a flow of art and literature modified by the same ideological and aesthetic characteristics at a certain period of historical time. When the works of creative workers in one or some counties carry similar features because of their similar ideological attitude towards man and life, social ideals, aesthetic views and artistic taste as well, they take the same tendency, and this tendency finally forms a literary trend and covers a wider scope of people with the same thoughts and artistic descriptions.

Enlightenment in European literature came out as a part of ideological and cultural movement carried out by the bourgeoisie in their effort to replace the outdated feudal society with the capitalist one in the eighteenth century. “The eighteenth century marked the beginning of an intellectual movement in Europe, known as the Enlightenment, which was, on the whole, an expression of struggle of the bourgeoisie against feudalism. The enlighteners fought against class inequality, stagnation, prejudices and other survival of feudalism. They attempted to place all branches of science at the service of mankind by connecting them with the actual needs and requirements of people” (Liu 126-127).

The enlighteners appreciated man and his life free from the fetters of feudal status system and religious ignorance against feudal system, and showed their aspiration for the new society where the ideals of Enlightenment would be brought into reality. They rejected fixed unities of classic conventions and established realistic principles of representation of reality. Enlightenment in European literature had great impact upon the development of progressive literature with its strong attitude of criticism against feudal society, and upon the realistic descriptions as in “In the age of Enlightenment, no authorities, political or religious or otherwise, were accepted unchallenged, while almost all the old social and governmental forms

and almost all the traditional concepts were placed under ruthless examination and criticism and acknowledged to be unreasonable and discarded" (Chen 5).

As the result of Enlightenment there was a great change brought about; "European politics, philosophy, science and communications were radically reoriented during the course of the 'long eighteenth century' '1685-1815' as part of a movement referred to by its participants as the Age of Reason, or simply the Enlightenment" (History.com, *Enlightenment*).

Enlightenment in Eastern literature shares common features with those of European Enlightenment as long as it enlightened people in the aspiration for modern social progress out of illiteracy, ignorance, outdated customs of life, and medieval feelings with the help of science and reason. Enlightenment in Eastern literature, however, bore differences from its counterpart of Europe in so far as they linked with anti-aggressive, patriotic struggles for the nation and country against foreign invasions and subordination, to say nothing of the aspirations for modern civilization.

Approaches to literature might be subdivided into three different categories: a) study of literary history which traces back the literary development from the present writings to the origination and the laws governing the development in the progress: b) study of writers with their creative activities and techniques, unique and authentic: c) study of literary tendencies with the ideological and artistic characteristics, social significance and position, and its representative works.

Every methodology has its strength and weakness and none of them has a supremacy over the others. Therefore the choice of methodology to Enlightenment literature depends on the purpose of the intended study to come. This essay takes a historical approach to Enlightenment in literature.

Korean Literature Produced in the Era of Enlightenment in Korea: Its Characteristics

Studies of Enlightenment in DPR Korea in the 2nd half of the twentieth century are reflected in the following books. One of the researchers made study of those novels which were produced, embodying Enlightenment, in the period of the 2nd half of the nineteenth century to the early twentieth century ("Enlightenment Era") dealing with their origination, development of Sinsosol (novel of a new-type), characteristics, representatives with their writers of the time (Un Jong Sop, *Study*). A second one conducted research into some literary forms of Enlightenment of modern Korea with the tendency of strong anti-Japanese, patriotic feelings (Ri Kyu Chan, *Study*), while a third one examined the growth and development of progressive poetry including Changga (song of a new-type in modern style voguish

at the turn of the nineteenth century with deep note of anti-Japanese, patriotic feelings and aspiration for independence) at the time of Enlightenment era in Korea (Ri Jang Song, *Study*). And a fourth one included study of Enlightenment literature while making research into the origination and development of Sinkuk (drama of a new-type) in the era of Enlightenment (Rim Tuk Gil, *Study*).

These studies have to do with the successes and experiences gained with the development of Enlightenment literature in all-out way in Korea. And Enlightenment literature was here approached chiefly by literary forms and genres like poetry, novel and drama.

This essay entitled *The Characteristics of Origination and Development of Korean Literature in Enlightenment* proves the existence of Enlightenment as a literary trend in Korea as well as the ideological and aesthetic achievements gained by the enlighteners, the characteristics and historical stages of development of Enlightenment in Korea, which intends to excavate more of its successes both in ideas and arts so that the literature produced in Enlightenment era in Korea adds to the development of world progressive literature, constituting part of valuable treasure of world literature abreast with other Enlightenments.

Art and literature is a production of history and social system in a certain period of times so this essay takes a history-based study in which the chief objects of study are a) ideological and aesthetic principle of Enlightenment as its basis and the social circumstance at the turn of the nineteenth century, the growth of creative descriptions into a trend and subdivisions of the development, b) major themes and ideas, and representative writers with their masterpiece, c) the characteristics of the artistic interpretation.

Generally speaking, Enlightenment in literature regards it as beautiful to remove outdated conventional and obsolete things of old society in pursuit of the civilized and modern development, and to present reality into literary works as it is, rather than through visions and dreams, so that people would take them to their own feelings and sentiments.

Enlightenment in Europe turned out to be anti-feudal and anti-Catholic in the viewpoint toward the world in the eighteenth century, for instance in England, France and Germany, and in Russia some time later in the nineteenth century as in “The Age of Reason, or the Enlightenment, occurred in the eighteenth century in Europe and North America” (Pen and the Pad, *Types*).

Enlightenment literature in France prepared the mind of people for the coming bourgeois revolution, who were unaware of their wretched living and social situations due to the influence of outdated feudalism, social status system

and ignorance over many centuries. However, in England where the bourgeois revolution already took place, Enlightenment attacked upon the feudal remnants left out by the incompletely-carried-out bourgeois revolution and the social evils newly–emerging out of the capitalist society as in "So the English Enlighteners, different from their French counterparts of the eighteenth century, did not call for the launching of a revolution but urged the carrying-on of the revolution to the finish" (Chen 5).

The enlighteners offered "Reason" as the absolute criteria with which they examined all sorts of social phenomena. They "birthed a new reverence for reason and scientific knowledge […] rather than religion […] as a means of […]. Because the Age of Reason held logic and rationality in such […]" (Pen and the Pad*, Types*), and idealized "the man in nature" and his life, attacking the feudal society and social evils, following their ideals.

Enlightenment in Korean literature was built on the ideological basis of the Kaehwa idea. This came out into being in the 1850s by the middle-layer class intellectuals like O Kyong Sok (1831-1879) and Ryu Hong Gi who were aware of the interests of the middle-layers of the bourgeoisie. It was further brought into a system of thoughts around the 1870s-1880s chiefly by the effort of Kim Ok Gyun (1831-1894).

The essence of the Kaehwa idea is a bourgeois reformism intended to establish bourgeois political system in place of feudal tyranny, and advance the country in the capitalist way in all the fields including politics, economy and culture. The Kaehwa idea aimed, in politics, at getting rid of the feudal system which was based on tyranny, and establishing a modern system of state on the ground of constitutional Monarchy. In economy, it intended to introduce modern science and technology as well as business management, and advocated capitalist enterprises, while the state should accumulate capital. In culture, it raised as an important issue to establish a modern system of education, and for its realization they attempted to reform educational system and its content. They also intended to develop the social treatment of women, the setup of welfare public services, social relief, freedom in belief, and the like in order to solve social problems. In military affairs, they insisted on the strength of national defense based on draft system, modernization of the army education, training and equipment. The enlightenment group of the Kaehwa idea took the Kapsin Coup D'etat to establish a constitutional monarchy as the same practice in Europe as in "The Age of Enlightenment led directly to the American Revolution and French Revolution and strongly influenced the Industrial Revolution" (Dictionary.com, *Age*).

The Kaehwa idea embodied the idea of Enlightenment of the bourgeois which reflected the lawfulness of social development in our country at that time when feudalism gave way to capitalism in its initial stage of development, and it was then the most advanced ideology.

The Kaehwa idea shares some features in common with the European Enlightenments as long as they criticized the existing social order of feudalism and tyranny, and desired to set up a new society on the basis of reason, crying out for liberty and equality.

The ideological and aesthetic principle in the literature shows difference at the same time because of the difference of some specific socio-historical circumstances in which the Enlightenment movement was effected, though carrying on some similar features. The Kaehwa idea which underlaid Enlightenment in Korea was typically combined with anti-aggressive, patriotic idea as was required by the status quo at that time.

In the late nineteenth and the early twenteenth centuries the national dignity of Korea was ruthlessly trampled down by foreign forces' aggression and occupation of our country so there were many fights fought against aggressors and for the country's freedom, and to relieve the country's destiny out of misery and poverty on a nation's scale.

Shifting from industrial capitalism to imperialism the European and American powers were mad about holding the more of colonies among themselves, turning their covetous eyes to Eastern countries which were then backward. Korea was one of the victims of the open aggressions. America sent aggressive armed ship "General Sherman" to our country in the year of 1866 and attempted grave-robbery on Nam Yon Gyun's tomb in 1868. "Sinmi Yangyo" in 1871 and the "Unyo-maru" Incident in 1875 were all committed by the foreign forces' aggressions.

It was Japanese imperialism which ran amuck to take by force Korea's sovereignty with the heinous "Kanghwado Treaty," the "Ulsa Five-Point Treaty" in 1905, and it finally committed a large-scaled armed aggression upon Korea. Since then Korea turned into a colonial semi-feudal society with the whole of nation enslaved and a regular capitalist development ruthlessly checked.

Under such circumstances as were mentioned above, people's struggle broke out across the country in order to take back the lost sovereign independence of the country from the foreign aggressors, which gathered strength by fierce peasant's uprising and youth's struggle, namely the Kabo Peasant War (peasant's uprising in the Year of the Horse by the lunar calendar) in 1894. Mass struggles to drive out foreign aggressors were combined with the struggle against feudal rulers. So

the movement to advance the country towards modern development took strong character of anti-aggression and patriotism.

This is eloquently proved in the fact that most of the writers of the literature in Enlightenment era were the chiefs of the righteous volunteer armies and patriotic martyrs together with patriotic intellectuals who conducted various ideological and theoretical activities along with sorts of patriotic cultural drives to overcome nation's crisis.

The Kaehwa idea plus the anti-aggressive, patriotic idea became the ideological basis of the literature in Enlightenment era in Korea, and that had a tangible impact upon the origination and development of Enlightenment into a literary trend.

Patriotic cultural movement waged out by intellectuals triggered off Enlightenment in Korean literature right before and after Japanese occupation of Korea. It was conducted from its starting point in the strong sense of anti-Japanese character, and it brought about a fresh upsurge in the fierce flames of anti-Japanese struggle when the nation was all out against the "Ulsa Five-Point Treaty" fabricated and forced by the Japanese gangsters in November 1905. In this period, leaders of that movement suggested the restoration of national sovereignty, and fought their way out in "Naesu Woihak" (strengthening nation's power at home while learning from other advanced states) and "Self-reliance" by the promotion of education and industry. They carried out vivacious activities to enlighten masses of people by the help of various learnings, press campaign and Korean language movement in cooperation with many organizations, of which the educational movement stood out conspicuous.

People concerned with educations raised up their voices that ups and downs of the nation, the country's existence and people's survival, are all dependent on education, and stressed that they should direct efforts to education of the compatriots for the sovereign independence of the nation and modern development, and they did their best for its realization.

Literature in Enlightenment era in Korea took its definite shape of Enlightenment what with such invoking consciousness as national independence and patriotism, what with aspiration longing after modern development of the society.

The representatives who put forward literary view of Enlightenment, criticism and engaged in creative works were Pak Un Sik (1860-1926), Ri Hae Jo (1869-1927), Ri Sang Hyob (1880-1936), Kim Taek Yong, Jang Ji Yon (1864-1921) and Sin Chae Ho (1880-1936).

Pak Un Sik and Ri Sang Hyob fairly understood and stressed the social and

educational significance, and value of novels and dramas from the viewpoint of Enlightenment. Kim Taek Yong and Jang Ji Yon emphasized the socio-political function of literature, primary significance of ideological content, and combination of ideas with art in poetry in their essays and criticisms.

In his literary essays and criticisms, Sin Chae Ho particularly stressed the function and role of literature for the education of people in patriotism and national sovereignty. In the preface to his novel "Hwaoui Hyol" (1912), Ri Hae Jo pointed out in general to the variety of life depiction in different genres of novel, and said that although his novel wasn't that sensitive or elegant, "it is worth of clearly mirroring what is good or evil by vividly picturing people's everyday life, activities and situation of the time with no deception." It is clear that he had a proper understanding of the function of novel, and stressed its principle of realistic description, in which it should describe man and his life as it is in reality, objectively and honestly.

The whole length of development of Enlightenment in Korean literature is subdivided into two stages.

The first stage is stretching from the time before and after the Kabo Peasant War to the time of the fabrication of the "Ulsa Five-Point-Treaty" by the Japanese imperialists and its occupation of Korea by force, i.e. from the mid-1890s to the year of 1905.

In this stage of development, historical biographies, fables and political essays flourished in prose. The historical biographies are "A Tale of Ulji Mun Dok," "A Tale of Kang Kam Chan," "A Tale of Choe Do Tong" and "A Tale of Yang Man Chun," which tell the exploits of patriotic generals and heroes. These novels inspired people with anti-aggressive, patriotic ideas, and encouraged them to the struggle for the independence of the country. And fables "A Record of the Meeting between Birds and Beasts" (An Kuk Son 1854-1928), "Dialogue between a Fox and a Cat," "A Crafty Monkey," "A Fox backed up by a Tiger" and the like exposed the burglarious nature of the Japanese imperialists and the treachery of national traitors to bitter attacks and descriptively emphasized the importance of the new education and culture. There were many patriotic essays written, which advocated the anti-aggressive, anti-feudal ideas and Enlightenment. They are Pak Un Sik's "No Development in Education, No Existence ," "Reforms of the Old Customs," Sin Chae Ho's "A Patriotic" and "The Relation between History and Patriotic Mind," Jang Ji Yon's "Let's Wail Bitterly and Loudly," "Talks of Patriotism" (Pak Song Hum) and "The Necessity of the Korean Language and Korean-alphabet" (Ju Si Gyong). They all emphasized that people had to defend national rights against

falling with “Independence,” “Defense of Civil Rights,” “Industrial Development” and “Educational Promotion,” and advocated the idea of achieving civilization. Words of songs in a style of essay were also created. They were composed in various genres with different devices while inheriting conventional form of lyrics in the past, and served the purpose of attacking the Japanese imperialists and national traitors.

The second stage of development of Enlightenment in Korean literature stretches from 1905 to the early 1910s.

In this period Sinsosol (novel of a new-type) and Changga (song of a new-type) were worked out and flourished. They were of great significance in the development of Enlightenment literature in Korea. The name “Sinsosol” first appeared on the novel entitled “Tears of Blood” which was published in serials in the paper “Mansebo” since 1906. The novels of new-type chiefly had to do with new ideas of civilization: “Naesu Woihak,” “Sovereign Independence,” “Defense of Civil Rights” and “Modern Civilization.” As for the plot, they got rid of the conventional style of “Sweet after Bitter” (happy end which arrived after suffering from some difficulties), the remnant of medieval novels. The new-type novels insisted on creating characters on real persons and real events in reality. Language interpretation was styled into spoken and written language of the time. One of the pioneers and representatives of the novel of new-type is Ri Hae Jo (1869-1927). His important novels are about 30 pieces including “A Bell of Freedom” (1910), “A Tale of a Meager Face” (1906), “A Sword of Exorcism” (1908), “A Screen of Peony Blossoms” (1911), “Hwaoui Hyol” (1912), “A Korean Mandolin” (1913). With all the differences in the subject matters, characters, plots and artistic descriptions they were all done on the same theme of sovereign independence and civilization. He created not only the novel of new-type but also adapted classic novels into the novel of new-type like “Ok Jung Hwa,” “Kang Sang Ryen,” “Yonoui Kak” etc. He also translated foreign novels so as to arouse the idea of modern civilization. An Kuk Son, Kim Kyo Jye, Choe Chan Sik and Ri Sang Hyop also found their position amongst the new-type modern novelists. Choe Chan Sik wrote “Chuwol Saek” (a colour of the moon in autumn) (1912), “Un Oui Song” (1912) and political novel “Sol Jung Mae.” Kim Kyo Jye produced such novels as “Microscope,” “Airship” and “Peony.” These novels exposed to the ridicule the corruptions and contradictions of the feudal society and spoke to the country’s independence and civilization, though not thorough-going in their attacks upon feudal system, because they carried no clear idea of anti-Japanese imperialists, failing to bring fundamental changes into the social system. The novel of new-type, however, contributed to the growth

and flourish of Enlightenment with the achievements gained in the thematic and ideological contents, truthful representation of life as well as providing with realistic description, and unity between spoken and written language. Changga was equally important for the development of Enlightenment. It was the 1890s when Changga began created as a style of verse with the theme of patriotic, cultural movement of Enlightenment. Newspaper "Independence" at that time carried such Changga as "A Song of Patriotism" (Ri Yong U) and "A Song of Independence" (Ri Jung Wan) for the first time dated back to May 1896. Changga was one of the effective means of patriotic cultural movement of Enlightenment, enjoying most popularity first among the youth and students, then the masses of people on a wide scale. They were created chiefly on the themes of "Sovereign Independence," "Defense of People's Rights" and "Modern Civilization," though there were some on other issues. These songs sincerely reflected people's idea, feeling and aspiration at the time; hatred against aggressors, grieves of the ruined nation, ardent desire for the realization of the country's independence and freedom, and civilization. At the same time, they tried their best to explore and introduce new and various genres and expressions of poems as was required by the time, thus contributing to encouraging people's ideas of patriotic independence and civilization, and to the development of realistic poetry of the nation.

Generally speaking, at the turn of the nineteenth century, various forms of writings were produced including novel of new-type, Changga, historical and biographical novels, fables, political essays as well as lyrics in the style of political essay, which embodied anti-aggressive patriotism, sovereign independence and civilization. And they finally turned out into a literary trend of Enlightenment in Korea, reflecting the socio-historical facts and aesthetic requirement of the period.

Enlightenment in some European countries came into being and developed throughout the eighteenth century as in "It was a European movement as it prevailed not only over England but also over Russia and Germany and especially France where there were such giants as Montesquieu, Diderot, Voltaire and Rousseau, writing on the eve of the French Revolution of 1789" (Chen 4).

France saw flowering of Enlightenment prior to the coming of bourgeois revolution in 1789. The representatives were Montesquieu (1689-1755), Voltaire (1694-1778), Jean Jacques Rousseau (1712-1778) and Diderot (1713-1784). In Germany, Enlightenment literature flourished in the literature of the "Storm and Stress" from 1770s-1780s to the 1830s. Johann Christophe Friedrich von Schiller (1759-1805)'s "The Robbers" (1781) and "William Tell" (1804) and Johann Wolfgang von Goethe (1749-1832)'s dramatic poem "Faust" (1772-1832) are the

striking examples.

In comparison to France and Germany, the English Enlightenment saw its flourish as early as Daniel Defoe (1660-1731)'s "Robinson Crusoe" (1719) and Jonathan Swift (1667-1745)'s "Gulliver's Travels" (1726), which were the most significant pieces in the early stage of development of Enlightenment not only for England but also in Western Europe. During the 1740s and 1760s Samuel Richardson (1689-1761)'s novel "Pamela" (1740) and "Clarissa" (1748) and Henry Fielding (1707-1745)'s "Tom Jones" (1749) brought an upsurge of creation in its development.

Major Thematic, Ideological Contents and Artistic Descriptions of the Literature Produced in the Era of Enlightenment in Korea

Enlightenment in literature raised many issues of some social importance. "Some of the major ideas that originated during the Age of Enlightenment, also known as the Age of Reason, were confidence in humanity's intellectual powers, a much lesser degree of trust in the older forms of traditional authority and the belief that rational and scientific thoughts will lead to […]" (Reference.com, *What*).

People believed at the time that if only reason is appealed to, there would be nothing unchanged, and education is the very means to bring about them. "Its adolescence belongs to the two decades before and after 1700 when writers such as Jonathan Swift were employing 'the artillery of words' to impress the secular intelligentsia created by the growth in affluence, literacy, and publishing. Ideas and beliefs were tested whenever reason and research could challenge traditional authority" (Luebering 101).

Out of the traditional authority, the old feudal politics, morality and customs, and religion were the chief objects of attack. "Such powerful ideas found expression as reform in England and as revolution in France and America" (Luebering 101).

As they did in Europe, the writers in the era of Enlightenment in Korea opened their "artillery of words"; some attacked the decayed politics and expressed the denial of the social stations of feudal system, and some criticized the long-standing old customs and other social evils that were trampling on women's rights, and some revealed their intentions to reform the society.

Anyhow, the Enlightenment in Korea was not merely motivated by reason which resulted in certain innovations of some fields as in Europe: "The Enlightenment, a philosophical movement of the eighteenth century, characterized by belief in the power of human reason and by innovation in political, religious, and

educational doctrine" (Dictionary.com, *Enlightenment*).

Enlightenment literature in Korea took sovereign independence along with anti-aggression and patriotism as its major thematic and ideological content as they were under foreign forces' domination. They hold the banner of "Naesu Woihak" that intended to drive out foreign forces and ensure sovereign independence as well as modern development of capitalism. The literature had greatly encouraged people to stand up against foreign invaders. The same examples could be picked up in history: "The Enlightenment has had an enormous impact on modern history. The American Revolution and the French Revolution were direct products of Enlightenment mentalities" (Nate Sullivan *AP World*).

This finds its expression in the righteous volunteer's songs and the poems by patriotic intellectuals. Poems "A Western-made Rifle" and "The Invasion of Kanghwado Island by the Western Power," Ryu Rin Sok, the chief of a righteous volunteer army, denounced European and American powers for their aggression of Korea, and praised the righteous volunteers who were struggling to drive them out. He also wrote many manifestos and poems including "With Worries over the World," "We Bewail the Stateless People," "We Curse the Five-Traitors and the Seven-Traitors," "Mourning over a Deceased Patriot," in which he expressed his ardent love towards his fatherland and hatred of the Japanese imperialists and the national traitors.

Poems "Rising Myself Up" by Choe Ik Hyon, another chief of the righteous volunteer army, "I Recite it in the Prison" (Jon Hae San), "A Song of Hurray" by the patriotic martyr An Jung Gun and "Grieving over the Death of Jong Si Hyon, the Chief of the Righteous Volunteer Army of Musan-area" (Kim Taek Yong 1850-1927 and Hwang Hyon 1855-1910) carried deep pathos of the loss of the country, the passionate love for motherland, bitter indignation and hatred of their enemies as well as their desire for the country's independence and their fighting spirit. Although those poems by the chiefs of the righteous volunteer armies and other patriotic poets have some shortages, they clearly showed strong notes of Enlightenment by energetically revealing highly patriotic passions and national spirit in deep emotions, thus contributing to the education of the people in anti-aggressive, patriotic spirit and to rousing them to the struggle against foreign aggressions.

There were songs on the same theme; "A Song of Newspapers" (Kim Kyo Ik, 1896), "A Song of Independence" (1896), "A Historical Record of Meetings" (1906), "A Song of Opening School" (1906), "A Song of Student" (1907) and "A Song of Young Boy" (1910). And there are many other songs which sing songs about people who were burning their hearts with the indignation and resentment

against aggressors who deprived Korean people of their independence, and enslaved them to Japanese imperialism, and carry the ardent aspiration for taking back the lost independence and freedom of the country and their determination to realize at the earliest date the civilization and Enlightenment.

Literature produced in Enlightenment era in Korea was also written on the theme of "Modern Civilization" like some other Enlightenment literature in the world. "While the Enlightenment was a tremendous broad movement, there are several core themes that were characteristic of it. One was reason. Enlightenment thinkers typically denounced supernatural occurrences as mere superstition." (Nate Sullivan, *AP World*)

Enlighteners tried to discard things unnatural both in society and nature and the result was a civilization. Novels of new-type "Microscope" and "The Island of Mandarin Duck" implemented the idea of civilization by criticizing the corruption of politics of the colonial society and offering the necessity of its reform, while "The Pipha Castle" and "A Sword of Exorcism" exposed to ridicule the absurdity and harmfulness of superstition, and emphasized getting rid of medieval darkness. "Voice of Ghost," "A Screen of Peony Blossoms" and "Chuwol Saek" embodied the idea of civilization by bitterly criticizing the old conventions and social evils that roughly violated human right of women. Novel of new-type "The Omen of a Dream" was written by a writer whose pen name was Ban A in 1907. It tells a story of a woman who was exerting her efforts to bring up her son as was wished by her late husband, who had taken part in the movement of political reform.

The anti-aggressive, patriotic ideas and sovereign independence as well as passion for modern development were chiefly conveyed through such characters as the anti-Japanese righteous volunteers, patriotic martyrs, intellectuals and civilized women.

In art and literature, the word presentation is used as a literary quality, distinguished from other types of social consciousness, to represent life into art and literature, with which it touches people's heart aesthetically and emotionally. And this quality of presentation is chiefly revealed through characters, their relations and conflict, and storyline.

Korean literature in Enlightenment era had, first of all, created such portrayals as anti-Japanese patriotic volunteers and deceased patriots, who were consummation of the spirit of the anti-aggressive patriotism and national independence. These characters were the very products of the time when people stood up across the country in arms against Japanese invaders. They were depicted in various literary forms like songs, ballads and narratives, etc.

"A Song of the Righteous Volunteer Army" and "Kunbaba" are brilliant examples of songs and ballads which praised high the anti-Japanese righteous volunteers with their militant spirit, dauntlessness and valor, burning hatred against the Japanese imperialist aggressors through the voice of lyrical hero or narrator, who are none other than the anti-Japanese righteous volunteers. Along with these songs, narratives "A Tale of the Pyongsan Righteous Volunteer Army" and "A Legend of Paekmyong Cave" carried such noble feelings as the indomitable patriotic spirit possessed by righteous volunteers who died a heroic death in the battlefield, defending their villages and country against foreign invaders. And there were also songs by several chiefs of the anti-Japanese righteous volunteer armies: "With Worries over the World" (Ryu Rin Sok), "Rising Myself up" (Choe Ik Hyon) and "I Recite it in the Prison" (Jon Hae San) as well as "A Song of Hurray" written by An Jung Gun, the staunch anti-Japanese deceased patriot, who honestly and ardently expressed annihilating militant spirit, patriotic fidelity with which lyrical heroes--that is, the chiefs of the anti-Japanese righteous volunteers and deceased patriots burnt their hearts. They sang loudly their ardent desire for national independence, too.

Therefore, the artistic images of the anti-Japanese righteous volunteers and deceased patriots constitute an important delineation of character-portrayals unlike those of European literature due to the peculiarity of the socio-historical circumstances of the time in which these creative works were produced.

Next, in the Korean Enlightenment literature patriotic intellectuals together with women of passion for civilization constitute another delineation branch in character-portrayals.

They are Mr. Ri Hyep Pan in "Microscope," Mr. Ri, a minister in "Mt. Chiak" and Kim Chang So in "A Red-Blossoming Peach Tree" who are all upper bureaucrats of the Enlightenment group imbued with the Kaehwa idea, and the others are patriotic political reformers such as Han Dae Hong and Mr. Pak in "The Omen of a Dream." The novels of new-type in the Korean Enlightenment literature also created the Kaehwa idea-oriented women of new education. They were Ri Jong Suk in "Peony," Hyon Kum Son in "A Red-Blossoming Peach Tree" and Jang Mae Son in "Sol Jung Mae." There were also woman-characters who favoured the civilized idea like Mrs. Jong in the novel of new-type "The Omen of a Dream" and Sin Sol Hyon in "A Bell of Freedom." These works created positive characters with the conspicuous Kaehwa idea, while the negative characters of the bigoted, conservative feudalism, thus the positive characters playing the leading role in overcoming feudalism and for the solution of those themes of "Sovereign

Independence," "Civilization" and "Defense of Civil rights." And they also added to eradication of superstitions and so on, unfolding realistic pictures in which the corruption and downfall of the feudal society are exposed to ridicule while capitalist relations growing in strength.

Next in the Enlightenment of the Korean literature there was a delineation of pro-Japanese reactionary bureaucrats and nobility. Fables "A Record of the Meeting between Birds and Beasts" (An Kuk Son 1854-1928) and "Dialogue between a Fox and a Cat" exposed to the bitter ridicule the anti-popular deeds of the pro-Japanese feudal rulers and bureaucrats, and their servile submissions, while "A Crafty Monkey" and "A Fox backed up by a Tiger" attacked the treachery of the traitors of the nation together with the gangster-like nature of the Japanese imperialists, and emphasized the importance of new education and new culture.

Literature produced in Enlightenment era in Korea gives character-portrayals so detailed a delineation that they are very real, true to life.

Setting is a circumstance which includes all the external elements that exert influence upon the existence and change and development of a thing. The settings man is put in is a coverage of social- and natural elements which have impact upon the life of human being and his development as well. The artistic description of social settings in art and literature is as much important as every individual character in the representation of thematic and ideological concept of the writer. The social settings where characters are put in influences upon the personality, and it turns out to be in turn a condition for its development.

The European Enlightenment literature has character-portrayals who live in thick of reality, but many of them are put in an imaginable and fantastic settings apart from reality. Say those heroes and heroines from Montesquieu's novel "Letter from the Persians," Diderot's novel "Nun," Rousseau's novel "Emile" in France and in England Daniel Defoe's "Robinson Crusoe" and Jonathan Swift's satirical novel "Gulliver's Travels."

Comparing to them, the characters in the Korean Enlightenment literature are delineated very real as they usually live and act in a specific reality of the times. One of the representatives is the novel of new-type "Mt. Chiak" (two parts) in two volumes (Ri In Jik's). This novel tells the story of a storm and distress of a family due to the second wife's cold treatment with the daughter-in-law of the first wife, who passed away at present.

There lives a man at the foot of Mr. Chiak. His name is Hong Chol Sik, who is brought up at the hand of stepmother after he lost his mother early. He marries the daughter to Mr. Li, who is a reformed minister in the capital city. Chol Sik cherishes

a passion in his heart to learn for the country, and asks his father-in-law to help him after discussing it with his wife. He does not tell it to his own father, the bigoted and conservative councilor. He leaves home for the study abroad. Mr. Hong, the councilor, learns it later, loses his temper, and makes a great fuss, which is bitterly aggravated by the stepmother's misconduct. She has a hatred of the daughter-in-law. Availing the opportunity of her husband's absence, a rich man's son Choe Chi Un, attracted to the beauty of Mrs. Ri, wife to Hong Chol Sik, makes a plot with the help of Ok Dun, a waiting maid to the councilor Hong's house. She forges a fuss against Mrs. Ri as if she has an illicit relation with a passer-by, and instigates Mrs. Kim the lady of the house to expel her daughter-in-law out of the house into a deep mountain. Mrs. Ri is fortunately saved by a hunter. After many distresses she becomes a nun, but she cannot help being teased by the monks at the temple so that she finally throws herself into a well. At the crucial moment she is rescued by a passer-by, who is none other than Mr. Hong. However, he fails to notice that she is his daughter-in-law. In the meantime, her maid Kum Hong does her best to look for her lost lady and she even goes to that temple, but fails to find out her whereabouts. Then she goes to see Mr. Ri, the minister and tells everything that happened to his daughter. Minister Ri disguised Kum Hong as a ghost so that all the members of Mr. Hong the councilor's family might get frightened, and cause them to go to a temple for their safety. And then he gets his hands on Ok Dan and her accomplice in a crime. Hearing Kum Hong telling all the facts, Mr. Hong the councilor expels his second wife Mrs. Kim to her father's home. And Mrs. Ri returns home in the capital where she meets dramatically Mr. Hong Chol Sik on his just returning at home from his study abroad. Mr. Hong gets in office as a magistrate and punishes all the criminals at the local government. The novel ends with Mrs. Kim, the stepmother, starting a new life and enjoying courteous treatment from Mr. Hong. The enlighteners in our country turned to the specific reality and took people who were living in deep reality for the artistic description, and give them aesthetic appraisals.

Art and literature finds its technique of interpretation in an artistic presentation, in which man and his life is created as real as it is. Technique of interpretation takes important position in creative works, on which the quality and features, mood, style and form are all dependent. For instance, a writer uses first-person narrative and lyrical soliloquy for his creative work, then it will be styled into first-person novel with deep lyricism. And it will be a fable novel, when it chiefly uses personification of animals and symbolic device.

Literature produced in Enlightenment era saw that old descriptive methods

employed by medieval literature were discarded, and new structures and kinds of literary forms were employed in practice. Enlighteners made great efforts to overcome such conventional style as “Sweet after bitter” in plot, and fantastic and unrealistic settings. In the storyline of new-style novels, plain description of medieval literature was overcome and three-dimensional character-description was ensured. And outdated style of narratives gradually gave way to the detailed descriptions of lives. And character-portrayals, unification of the written and spoken language, remarkably reduced Chinese characters, and employment of the device of dialogue were the typical example of Enlightenment in literature at the time.

While patriotic cultural movement was carried on with vigor in the late nineteenth and the early twenteenth centuries, some foreign stories were translated, and then adapted for the specific purpose of education of people in national independence, and for the nation’s efflorescent culture, together with adapted novels which aimed at enlightening people.

Adapted versions, different from the original ones, featured not only meeting the requirement of the actual situation and the time but also writer’s ideological and aesthetic intensions: the character’s name, social and historic background were changed into others on the account of themes and ideas. “The Establishment of Sweden” (translated by Pak Un Sik, 1907), “Iron World” (translated by Ri Hae Jo, 1897) are the examples of adapted stories. Although adapted stories and the translated novels were somewhat different from each other, both of them were called equally adapted stories because they were chosen, translated and adapted, with the same aim at educational purpose.

Men of letters intended to answer to the specific socio-political situation and the demands of the times when people stood up against the Japanese imperialist’s aggression, and the patriotic cultural movement of Enlightenment was waged with force. They tried to inspire the spirit of sovereign independence by adapting foreign novels which helped them speak to the national independence and Enlightenment so these forms are socially taken important, though limited.

Conclusion

This essay makes a close examination into the literature produced in Enlightenment era of Korea. It focused on the areas of the origination and stages of development of Enlightenment, its major thematic, ideological contents and the artistic descriptions along with forms and genres in good combination with the concrete socio-historical circumstances of Korea in the late nineteenth and the early twentieth centuries.

Literature produced in Enlightenment era features that it was built on the basis

of the Kaehwa idea, the anti-Japanese, patriotic idea, and the anti-feudal and modern civilization-oriented ideas. The enlighteners intended to replace the old feudalism with the capitalist one. It was an urgent requirement to drive out foreign forces which checked the due development of the times.

The literature produced in the era of Enlightenment turned out into a new literary flow with its new thematic, ideological contents of the anti-Japanese, patriotic ideas, and the civilization in modern style of presentation, which underwent different stages of development from growth to flourish. This quite compares with Enlightenment in Europe which was chiefly motivated by science and reason, the main object of whose criticism was feudalism and religion.

Study of Korean Enlightenment gives people over the world not only a wide and rich knowledge about the art and literature in Korea, but also adds to the diversity of world-treasure house of literature. And it is also significant for the development of neighborly relations among the nations and countries in the world by getting better acquainted with the history, culture and national customs and manners of others despite different cultural and emotional backgrounds.

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Anglo-American and French Literary Studies and Their Impact on Kosovo/Albanian Scholarship

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Abstract This paper conducts a comparative study of the dominant English and American critical-literary scholarship and French criticism and theory (often simply referred to as Theory, with a capital T) in the twentieth century with a view to examining their reception in - and impact on - the Kosovo Albanian literary scholarship in the last quarter of the century, at a time when Socialist Realism was reigning in Communist dictator Enver Hoxha's Albania. Modern Western literary scholarship was anathema there for half a century. The emergence of a modern literary scholarship in Kosovo, with ramifications eventually for the Albanian studies in general in both Kosovo and Albania, the two Albanian-speaking countries, shall be examined, and the seminal role of Kosovar scholars played in this emancipation appraised in terms of literary scholarship and the practice of the teaching of literature. Important consequences for the evolution of a more integral history of Albanian literature adopting a non-ideological, intrinsic approach, have arisen. There are prospects for the Albanian national literary history, gravely deformed by the dogma of Socialist Realism in Albania, which affected also literature and literary studies in Kosovo too, to be redressed.

Keywords American New Criticism; French Theory; Socialist Realism; Kosovo; Albania

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Introduction

The literary critical practice of I. A. Richards and T.S. Eliot during the first quarter of the twentieth century grew and was transformed into an overarching method during the three middle decades of the twentieth century. We are referring to American New Criticism whose major representative, and key practitioner up to 1960's was Cleanth Brooks. This is the moment when Structuralism, Post-structuralism and French Deconstruction vigorously interacted with, and hugely influenced, literary studies in Great Britain, the United States of America, and all over the Anglophone world.

The American New Criticism (Allen Tate, Robert Penn Warren, William K. Wimsatt and Monroe Beardsley, alongside Cleanth Brooks) produced a literary critical body and pedagogy of literature that looked for the organic unity of the literary work through *close reading*. This strategy underpinned French literary scholarship and its "textualist" strategies in a form different but related to *explication de texte*. While New Criticism is no longer the prevailing theoretical model in American universities, c*lose reading* remains a fundamental critical and pedagogical tool for the subsequent theoretical approaches to literature, such as Post-structuralism, Deconstruction, as well as the Reader-Response Theory. This is also true today, at the beginning of the new millennium, when New Materialist and Cultural Studies serve as umbrella terms for the multitude of approaches to literature and literature-related studies.

The French critical practice and pedagogy (Michel Foucault, Roland Barthes, Gerard Genette, and Jacques Derrida; the latter became an academic star in the

USA in the 1970s) will be examined in comparison with the prevailing American approach at the time in a bid to foreground the emergence of a new Albanian literary scholarship in Kosovo that will prompt changes in literary studies in Albania, after the fall of Communism in the early 1990s.

This paper examines the influence of the French theory—but also, tangentially, Anglo-American criticism and Russian formalism—on Albanian literary scholarship in Kosovo, more precisely on such scholars as Ibrahim Rugova and Sabri Hamiti (students of Roland Barthes and Gérard Genette, respectively), as well as on Rexhep Ismajli (a student of André Martinet).

European and American Literary Scholarship in the Twentieth Century

The European-born René Wellek and the American scholar Austin Warren introduced European literary scholarship to America with their seminal *Theory of Literature* (first published in 1949), instilling an intrinsic approach to the study of literature that was a hallmark of American New Criticism. Wellek's Prague Structuralist thinking had certainly something to do with it. Russian Formalism (1917-1930) was introduced to the US in the fifties and the sixties, at the height of New Criticism. The two formalisms (the Russian and the American) had things in common, primarily with regard to the studies of the special(ized) language of literature (mostly poetry), but differed in terms of defining meaning. The New Critics dwelt on the meaning of poetry, whereas the Russian Formalist desisted from this. They both pressed for the separation of literature and politics.

While the New Critics dominated the field with their kind of formalism, Victor Erlich introduced Russian formalist criticism in the USA. His influential *Russian Formalism: History, Doctrine* was published in 1955, whereas a decade later Lee T. Lemon and Marion J. Reis translated and published a book of four key essays, two by Victor Shklovsky, and one by Boris Tomashevsky and one by Boris Eichenbaum, prominent Russian formalists.

Meanwhile, in 1965 Tzvetan Todorov, the Bulgarian-born French literary scholar, introduced Russian Formalism tenets to his adoptive country, France. But Todorov's version of structural analysis was different from the New Criticism's school of thought. "While both focus on internal literary features of works rather than on external concerns such as historical context, he [Todorov] notes that the New Criticism deals only with the individual work itself," according to *The Norton Anthology of Theory and Criticism* (Leitch 2022). In his essay "The Heresy of a Paraphrase" (Chapter 11 of Brooks' 1947 book *The Well Wrought Urn)*, Brooks talks about "the resistance which any good poem sets up against all attempts to

paraphrase it," and concludes "it is highly important that we know what we are doing and that we see plainly that the paraphrase is not the real core of meaning which constitutes the essence of the poem" (Leitch 1219). In his idea—and he in fact became the ablest articulator of the New Critical thinking *per se—form* and *content* are not separable, adding that the structure of a poem resembles that of a play.

T. S. Eliot shaped the New Critics' thinking, with his somewhat elusive, but seminal, concept of 'tradition'. Very early on, in the 1920s Eliot was taken up by British young academics, paving the way for his formative influence on and ubiquitous prominence in the English studies in the next several decades. Louis Menand, the great scholar of Modernism and an authority on T. S. Eliot, sums up well Eliot's stake in the establishment of "a new method of teaching" English literature:

> [The University of] Cambridge is where Richards taught. He sought Eliot out at the bank to entice him to teach a course. Eliot demurred (he liked his job at the bank), but Richards and other Cambridge academics, including Richards's student William Empson, and even Richards's rival F. R. Leavis, found in Eliot's books the template for a new method of teaching English. Their American counterparts, the New Critics, were also Eliot's devoted exegetes (and almost all of them cited Richards as a model and inspiration). Together, they created the modern English department.
>
> The English department is founded on the belief that people need to be taught how to read literature. (Menand, "Practical Cat")

The American New Criticism did not produce a body of theory as such, but rather a tool-kit of literary criticism, while the critic became a teacher and an explicator of meanings at a time when literary studies were finally established as a distinct and worthwhile discipline in academia. Curiously enough, John Crowe Ransom (in his 1937 essay "Criticism, Inc.") blasted literature professors for not being literary critics (Newton).

The New Criticism developed in contravention to the older philological school—originating from 19th century German philology—and repudiated external sources as key to the study of literature.

Structuralism emerged in France in the 1950s and grew to eminence in the 1960s, as the American New Criticism's appeal was on the wane. The key French literary critic was Roland Barthes, whose Structuralist and Post-structuralist

analyses overflew the boundaries of the two 'isms', heading towards Cultural Studies, the dominant European and American all-encompassing mode of studies in the late 20th century and early on in the 21st century. With their semiotic and narratological studies, Barthes, Todorov and Gérard Genette dominated the French literary empire together with Jacques Lacan, Michel Foucault, and Jacques Derrida, the last two becoming stars in America of the French Structuralism in literary criticism started in protest against the literary history and biographical criticism that had dominated the French university literary orthodoxy for long. It sought return to the text, like the American New Criticism, but unlike it, pursued instead an objective methodological model for the study of structures and analogies. Barthes and Genette, as well as Michael Riffaterre, produced a metalanguage that served both as "a theory of literature and as an outline of an analytical method" (Culler 1364). Their metaliterature and the literature they examined became bound up with one another and often indistinguishable in terms of pursuit and value.

Deconstruction, especially in the USA, is very much a New Critical offshoot, and one of its key practitioners, J. Hillis Miller, had actually been schooled in the method. Indeed, the Structuralists and the Deconstructionists, the proponents of an affective criticism, "the Northrop Fryes and the Hillis Millers, the Jacques Derridas and the Frank Kermodes…make up a strange assortment of bedfellows," as Cleanth Brooks maintains ("The New Criticism" 604).

Deconstructionists and the other sister methods have relegated issues such as good and bad literature in ways that would have been unthinkable for New Critics, for whom this distinction was a crucial duty of criticism, as René Wellek ("The New Criticism: Pro and Contra") emphasizes.

One can posit a centripetal drive in New Critical thinking against a centrifugal drive in post-structuralist and indeed much of the ensuing literary scholarship in Europe and the US. The ideological protocols of New Criticism lead to a stasis in contrast to the protocols of the post-structuralist thinking that lead to subversion. None of the major theorists or practitioners of New Criticism—although laying emphasis on the poetic language—expressed any interest in contemporary discoveries in linguistics and semiotics, the way the French theorists did. These are perhaps the main clashes of ideas between the two camps. As Graff (256) pointedly stresses:

> If there is any point of agreement among deconstructionists, structuralists, reader-response critics, pragmatists, phenomenologists, speech-act theorists, and theoretically minded humanists, it is on the principle that texts are not,

after all, autonomous and self-contained, that the meaning of any text in itself depends for its comprehension on other texts and textualized frames of reference.

Traditional Literary Scholarship and the Rise of Albanian Socialist Realism

Albanian literary scholarship as such arose at the end of the 19th century, during the period of *Rilindja* (what Italians would call Risorgimento) literature of the National Revival and consolidated itself as a discipline during the Albanian Independence (1912) period, up to 1944, when Communists took over Albania at the end of WWII, according to a book (a reader) by Ibrahim Rugova and Sabri Hamiti (*Kritika letrare*), which features texts by, and comments on, 16 authors covering the period, from De Rada to Migjeni. The father of Albanian criticism as such is Faik Konica (1875-1943), editor of the journal *Albania* (Brussels, 1899-1902) (Mann 99), who was also a gifted writer of fiction. Other notable scholars of the first half of the century were Krist Maloki (1900-1972) from Kosovo, working in Austria), Ernest Koliqi (1903-1975) and Eqrem Çabej (1908-1980), who became the foremost Albanian linguist of the second half of the century, as well as Namik Resuli (1908-1985) and Karl Gurakuqi (1895-1971), who edited e seminal book, *Shkrimtarët shqiptarë* (Albanian Writers) in two volumes, published in Tirana, Albania, in 1941, under the auspices of Ernest Koliqi, who was Albanian Minister of Education under Fascist Italian occupation. Other talented young critics were Dhimitër Shuteriqi (1915-2003)—who would after WWII refashion himself into the main advocate of Socialist Realism as a scholar and head of the Albanian Writers and Artists Union—and Arshi Pipa (1920-1997), an avowed opponent of the Communist literary establishment in Albania and its dogma.

Faik Konica parted ways with the traditional Albanian Revival ideology of adoration and mythicizing of everything Albanian, thus embarking himself on a modern, critical approach to Albanian literature and culture.

Krist Maloki adopted psycho-analytical and cultural-historical approaches—though he claimed he simply engaged in objective criticism—to redress the critical reception of a foremost classical poet (Naim Frashëri) and the rising star in Albanian poetry, his contemporary, Lasgush Poradeci. In his long study on Frashëri, published in 1925, Maloki ("Naim Frashëri") reassesses him, whereas in a sequel, published in Vienna, he writes also about contemporary Albanian literature and blasts the Albanian literary practice of the time, as Rugova *(Kahe dhe premisa* 108) rightly observes. Meanwhile, in his 1938 polemic essay "A âsht poet Lasgush Poradeci?" (Is

Lasgush Poradeci a poet?) he questions the very Albanianness of the poet, positing an overdue level of Slavic, Rumanian and French influences on his poetry.

Ernest Koliqi and his two collaborators in their work on Albanian literature, Namik Resuli and Karl Gurakuqi, pursued a model of scholarship in pursuit of an essentialist, cultural and literary mode, at a time when an ideological approach was gaining ground in the writings of Fan S. Noli (famous for his translations of Shakespeare's works into Albanian, for which he wrote introductory notes) and the budding writer and critic Dhimitër Shuteriqi before WWII.

Eqrem Çabej, who studied philology in Austria, introduced philological and cultural-historical approaches in Albanian studies. He authored key text-books on Albanian language and literature in the 1930s as well as his seminal study on Romanticism in Eastern and South-eastern Europe and in Albania, written in 1945, published in 1994. After the war, he committed himself to linguistic studies, less politicized in Communist Albania than literary studies.

Arshi Pipa, meanwhile, the most vocal critic of the Communist leanings in literary scholarship, wrote mostly in English in his later career. His work became available in Albanian only recently.

This tradition was upended when Enver Hoxha's partisans seized power in Albania at the end of WWII. A literary graveyard was planted in which Albanian Socialist Realism grew, claims Arshi Pipa (23), who was imprisoned by the regime for a number of years before he fled Albania and moved to the United States, where he became an academic, critical of Hoxha's government and the literary establishment there. Pipa's *Contemporary Albanian Literature* provides a tableau of the rise and a rigorous implementation of Socialist Realism in Albania in the first part of his book (3-123) featuring also the most renowned Albanian writer Ismail Kadare (born in 1936), who alternatively embraced and spurned the dogma in his poetry and fiction. Kadare had to rewrite his *Gjenerali i ushtrisë së vdekur* (*General of the Dead Army*), first published in 1964, because of ideological deviation, Pipa (32) states, quoting from *Historia e letërsisë shqiptare të realizmit socialist* (*History of the Albanian Literature of Socialist Realism*), published by the Albanian Academy of Sciences in 1978.

"With the communists seizing power in Albania towards the end of World War II, a literature modelled after socialist realism as concocted by Stalin and Zhdanov," Pipa says at the outset in his Foreword to *Contemporary Albanian Literature*, adding that "Literature thus came to be the main channel for the diffusion of Marxism-Leninism, through poems which were versified elaborations of Party slogans and with novels fleshing out Stalin's formula that writers are the 'engineers

of the human soul'" (iii).

Literary criticism was "duty-bound to abide by the tenets of realist socialism" in Albania, Pipa points out, asserting that "literary criticism in Albania continues to lag behind all other literary genres" (112). Although he published the aforementioned book in 1991, developments in the literary scholarship in Kosovo from the two previous decades, which are the subject of this paper, are not treated at all in Pipa's book. In his Foreword, Pipa claims the Albanians in Kosovo (in former Yugoslavia) had "produced…some remarkable books" in the first two decades after WWII, damning Kosovars for having accepted eventually the Standard Language—"the Stalin-inspired language reform of Stalinist Albania" (sic)—based on the Tosk dialect; Kosovo's literature, he claims, previously written in the Gheg dialect, which he favoured, "declined…after two [ensuing] decades of futile experimentation" of Kosovars writing literature in the newly instituted literary medium (vi). Strangely enough, Pipa declared literature produced by Kosovars afterwards effectively null and void.

The most ambitious project for a national literary history in Albania has been *Historia e letërsisë shqiptare* (*History of Albanian Literature*), a collective enterprise, under the direction of Dhimitër S. Shuteriqi, published in 1983. It built on a two-volume History of Albanian Literature that Shuteriqi and his colleagues had published in 1959-60. The latter had been preceded by Shuteriqi's own textbook History of literature for high schools published in 1955. The 1983 History (reprinted in Kosovo in 1989 too), covering the Albanian Literature up to WWII, ostensibly academic, bears the clear imprimatur of Enver Hoxha's party line and the signature of Shuteriqi, an undisputed literary tsar enforcing the Party's programme for the creation of the "new socialist man." A number of major Albanian writers of the first half of the 20th century (Gjergj Fishta, Faik Konica, Ernest Koliqi, etc.), who had been established as such and featured in earlier publications of this nature, were excluded altogether from or treated briefly and disparagingly (Fishta and Konica) (cf. Shuteriqi 471-2) in the most recent History of national literature published during the Communist era in Albania. With its ideological bent, trying to refashion literature in its mold, the History serves biased and self-serving interpretations of some important authors/works to make them fit into the picture, as alleged predecessors of Realist Socialist literature. Migjeni (1911-1938) and Fan S. Noli (1882-1965) are pronounced as such.

While the *History of the Literary Cultures of East-Central Europe* (in two large volumes) provides insightful information on the plight of these cultures at the junctures and disjunctures of the 20th century, the Albania situation gets a marginal

treatment; the Kosovan plight is all but missing. Robert Elsie's short paper ("The Hybrid Soil of the Balkans"), while insightful, cannot do justice to the complexity of the literary situation in the Albanian lands. His *History of Albanian Literature* does a better job in this regard, though.

The Kosovo Albanian literary scholarship in the last quarter of the 20th century will substantially redress the damage Communist Albania had done to the Albanian literature and the studies of literature in general, as the next section of this paper purports to demonstrate.

The Rise of Modern Kosovo/Albanian Literary Studies

The Republic of Kosovo, an independent country since 2008, was a majority Albanian-inhabited autonomous province in former Yugoslavia in the wake of World War II. The literary scene in Kosovo developed in a Communist country with more liberal cultural tenets than in the neighbouring Republic of Albania, where the doctrine of Socialist Realism was instituted by the Communist regime and strictly enforced until 1990.

In post WWII Yugoslavia, Socialist Realism was introduced but soon abandoned, after an intervention by the well-known Croatian writer Miroslav Krleža (1893-1981) ("Socijalistički realizam") [Socialist Realism]), who was close to Yugoslav dictator Josip Broz Tito. Addressing the third congress of the Yugoslav Union of Writers in Ljubljana in 1952, Krleža stood for freedom of literary expression.

The first generation of Kosovan literati were educated in Belgrade (Serbia) before university studies were launched in Prishtina in 1960, at the time as a University of Belgrade campus in Kosovo.

Literary critic and historian Rexhep Qosja (1936), a renowned scholar of Albanian Romanticism, also a novelist and playwright, and Ali Aliu (1934), who adopted a hermeneutic approach in his criticism, became leading professors of literature at the University of Prishtina, founded in 1970. Qosja criticized Ismail Kadare early in the 1970s for his Realist Socialist practice in his fiction. Meanwhile, Aliu played a crucial role in publishing in Kosovo contemporary literature from Albania. Both Qosja and Aliu are senior members of the Academy of Sciences and Arts.

Relations between academic and literary establishments in Kosovo and Albania were almost non-existent for a couple of decades or so, before contacts were established during the 1970s and broke down after the 1981 political upheavals in Kosovo, when Yugoslav authorities cracked down on peaceful protests of majority

Albanians for a full, republican status, for Kosovo.

It was during those 1970s that a younger group of writers and budding literary scholars—some of the latter educated in France—broke ranks with the dominant Socialist literature in Kosovo and Realist Socialist literature in Albania, and the imposed dogma of Socialist Realism in Albania, paving the way for the introduction of new literary methods, the adoption of an intrinsic approach to literature.

In 1971—an 'annus mirabilis' for Albanian letters (M. Hamiti 243)—a literary manifesto was launched against Socialist Realism, entitled "Vox clamantis in deserto," published in the cultural section of the Kosovo Albanian daily newspaper "Rilindja" on 2 October 1971—to the consternation of the old guard of writers, and the political-literary establishment in Albania. The leading author of the "Vox" was Anton Pashku (1937-1995), author of several collections of short stories and a novel, *Oh* [the title in Albanian, just like in English, is an interjection], published earlier that year, which is now considered a modern classic of Albanian literature. (Young writers and scholars, including Ali Podrimja, Mensur Raifi, Rexhep Ismajli, and Eqrem Basha, were amongst the signatories.) Anton Pashku was banned from being published in Albania in 1973 (Gjoka 47-9). He is celebrated as a great writer in Kosovo and Albania, although less read and understood in the latter. His *Oh* is written in the Gheg dialect, predominant in Kosovo and northern Albania.

Three major Kosovar linguists and literary scholars, Rexhep Ismajli (1947), Ibrahim Rugova (1944-2006) and Sabri Hamiti (1950) introduced French literary theory—wider modern and largely contemporary scholarship, too - to the Albanian studies, initially in Kosovo, and later, after the fall of Communism, in Albania too. In 1970s, Rexhep Ismajli studied under André Martinet in Paris; he translated into Albanian Martinet's seminal *Éléments de linguistique générale*, alongside Ferdinand de Saussure's *Cours de linguistique générale*, and introduced them in the University curriculum. Ismajli contributed Albanian terminology for new structuralist and semiotic concepts. In writing about literature, he adopted the method of textual analysis. Meanwhile, Ibrahim Rugova studied under the eminent literary theorist Roland Barthes, whereas his younger colleague Sabri Hamiti studied general literature in Zagreb (Croatia)—Zagreb had the most pro-Western school in literary scholarship in Yugoslavia at the time, in the 1970s—and specialized in the theory of literary forms under Gérard Genette at L' École des Hautes Études en Sciences Sociales in Paris in 1980-81. Translated by Ismajli and Hamiti, respectively, a book by Roland Barthes (*L'aventure sémiologique*; Alb. *Aventura semiologjike*) and Gérard Genette's *Figura* were published in the 1980s. In addition, Tzvetan Todorov's and Oswald Ducrot's *Dictionnaire encyclopédique des sciences du*

langage (1972) was published in Albanian in 1984, translated by Ismajli (*Fjalor enciklopedik i shkencave të ligjërimit*).

The New Critical thinking was introduced to the Albanian literary environment with the translation of Wellek and Austen's *Theory of literature* in Prishtina in 1982 (*Teoria e letërsisë*). That very year a selection of essays by T. S. Eliot was translated and published in Albanian (*Ese të zgjedhura*) in Prishtina. *The Idea of a Theater* by Frances Fergusson and the seminal *Anatomy of Criticism* by Northrop Frye were published in Prishtina in Albanian translation in 1983 (*Nocioni i teatrit*) and 1990 (*Anatomia e kritikës*), respectively. Northrop Frye's theory of codes served Hamiti well to re-write aspects of Albanian literary history of the 17th and 18th century in his seminal *Vetëdija letrare* (1989).

The Literary Circle of Prishtina / the Prishtina School

Kosovo Albanian literary scholarship broke decisively, although in a seemingly discreet manner, from the dominant Albanian Socialist Realism dogma—which had its advocates in Kosovo too—in the early 1970s thanks to the rise of a new generation of scholars who studied literature in Prishtina, Zagreb (Croatia), and Paris. For the first time, in as many decades, Albanian literary studies were in touch directly with contemporary literary studies in the West. This had only happened in pre-WWII Albania at a time when the country did not even have a university.

Sabri Hamiti and Ibrahim Rugova published seminal books of literary scholarship that drew amongst others on French and American literary scholarship. Since 1974, Hamiti has published a dozen or so books of literary studies on Albanian (and general literature), amongst which *Vetëdija letrare* (*Literary Awareness*), *Bioletra* (2000) (*Bio-Letters*), a highly idiosyncratic theory of life writing, and *Utopia letrare* (2013) (*Literary Utopia*), making him the leading literary scholar in both Kosovo and Albania at present. Ibrahim Rugova produced a great body of scholarship by the late 1980s, including his seminal monograph study *Kahe dhe premisa të kritikës letrare shqiptare* (1986) (*Directions and Premisses of Albanian Literary Criticism*) and his collection of essays entitled *Refuzimi estetik* (1987) (*Aesthetic Refusal*), before he embarked upon a political career. (He is seen as the Founding Father of independent Kosovo). The French-educated Rexhep Ismajli, on the other hand, contributed to both linguistic and literary scholarship in Albanian. He is arguably the foremost Albanian linguist today in both Kosovo and Albania. His early books, *Shenjë e ide* (1974) (*Sign and Idea*) and *Shumësia e tekstit* (1977) (*Textual Multiplicity*) were groundbreaking in the field, whereas his *Studime për historinë e shqipes në kontekst ballkanik* (2015) (*Studies on the History*

of Albanian in the Balkan Context), a seminal book on the contacts of Albanian with other Balkan languages as well as the history of Albanian language.

With his own body of scholarship, as well as an academic, Professor Sabri Hamiti revolutionized literary studies and indeed the literature curriculum at the University of Prishtina in the 1990s, as well as well into the 21st century, with a new mode of teaching Albanian and general literature, in a way similar to what T.S. Eliot had done with the English department, as characterized by Louis Menand ("Practical Cat"). With his practice, Hamiti validates Scholes' dictum that "teaching and theory are always implicated in one another" (*Textual Power* ix). Dr. Ibrahim Rugova, though not teaching himself, had a stake in this too, by virtue of his modern literary scholarship and as a very original thinker in the Albanian-language cultural area.

Meanwhile, Professor Rexhep Ismajli, as a translator of seminal books in Albanian in the 1970s and the 1980s, became tangentially influential in literary studies. In addition, he edited and wrote about Martin Camaj and Arshi Pipa, important Albanian writers of the diaspora, as well as other Kosovan and Albanian poets.

The literary scholar-turned independence leader, Ibrahim Rugova, became the first democratically elected President of Kosovo, whereas Rexhep Ismajli and Sabri Hamiti, formerly professors at the University of Prishtina, are senior members of the Academy of Sciences and Arts of Kosovo. Ismajli has also served as President of this Academy.

These three scholars (Hamiti is also a leading poet), alongside poet Ali Podrimja (1942-2012), and novelists Anton Pashku and Zejnullah Rrahmani (1952), the latter also a prominent scholar of literary theory (*Nga teoria e letërsisë shqipe*), as well as literary critic, translator, and French literature professor Mensur Raifi, formed the backbone of the Literary Circle of Prishtina (Alb. *Qarku letrar i Prishtinës*; sometimes called also the Kosovo Modern School), whose legacy extends amongst others to such Kosovar scholars as Kujtim Shala (1974) and Nysret Krasniqi (1976), academics and prolific literary critics. Krasniqi authored his voluminous *Letërsia e Kosovës* (2016) (*Kosovo's Literature*), a study on the evolution of a distinct literary branch within the wider Albanian literature, as well as a monograph on one of the leading members of the Literary Circle (*Sabri Hamiti*).

In his treatise *Shkollat letrare shqipe* (*Albanian Literary Schools*), published also in English and French translations, one of the leading members of the Prishtina School, Sabri Hamiti, postulates the existence of a distinct Kosovo Modern(ist) School in the canon of Albanian literary schools alongside Philo-biblical, Romantic, Critical, Modern, Socialist Realist, and Dissident schools. This is how Hamiti sums

it up:

> It is about Kosovan authors, and would normally be simply called modern, but, since such a school appeared in the past [in Albanian literature], now the modifier *modern* encapsulates a literary memory/recollection, which is associated with the literature of a half century before [the body and mode of literature that was brought to an end by the new Socialist Realist literature in Albania, MH]. Therefore, it seeks re-establishing structural and literary continuities.
>
> This school strives to synthesize earlier literary experiences. It rules out the ideology of the actual rule (oppression), establishes the cult of the topic of freedom in both individual and national aspects. It establishes thematic and discourse correspondences with modern Albanian literature and modern literatures of the West.
>
> The figural literary language becomes the very essence of literature as well as a vehicle for double protection: from censorship and militantism (…)
>
> Meanwhile, basic problems of interpretation and theoretical discourse of contemporary literature underpin the field of literary criticism. (*Shkollat letrare shqipe* 26)

Ibrahim Rugova (in his *Refuzimi estetik*) and Sabri Hamiti (in his *Bioletra*) provide the most profound theoretical articulations of the Prishtina Circle's literary tenets, according to Kujtim Shala (*Prishtina letrare: Petit Paris* 42).

The Literary Circle of Prishtina's influence extended to Albania too, with acolytes such as Dhurata Shehri and Persida Asllani, both born in 1973, leading contemporary literary scholars and academics in Tirana. Shehri maintains that the new canon of "the Modern school" in Kosovo that arose in the 1970s, "rebuilt the hierarchy of tradition by re-evaluating the [Albanian] modernist avant-garde of the first half of the 20th century, which had been excluded by the retrograde [Socialist Realist] canon" (39). This new, modernist canon continues to be rejected in Albania, she asserts (Shehri 39).

The body of literary scholarship from Kosovo was virtually unknown in Albania until after 1991, when Communist rule crumbled. It took time for it to become widely available there, though, as Kosovo at the time was under Serbian occupation and literary traffic between the two Albanian-inhabited entities kicked off slowly, not only due to difficulties of communication, but also the resistance put up buy the literary *ancien régime* in Albania. Joint conferences organized in Tirana

in the mid-1990s by Kosovan and Albanian academics, namely the Institute of Linguistics and Literature of the Albanian Academy of Sciences and the Prishtina-based Faculty of Philology of the University of Prishtina (two international conferences on Albanian studies and a conference entitled "Literature as such") were a watershed moment in this encounter between the two largely divergent schools of thought.

The result of the long, imposed, separation between Kosovo and Albania was the "rise of two very different Albanian cultures and two different Albanian literatures," maintains prominent Canadian-born scholar of Albanian studies, Robert Elsie (*Albanian Literature* 211); his language of 'two different' Albanian cultures/ literatures is disputed by Albanian scholars themselves, although they recognize the idiosyncrasies involved.

The Kosovo Albanian literary scholarship of the past 40 years, summarized here, canonized to a degree, has been criticized by some writers for its alleged "aberrations." Mehmet Kraja (1952), a prominent novelist, the current President of the Kosovo Academy and Sciences and Arts, has blasted some of the critics for being self-centred in their methods of study - superseding literature itself—in his view ("Në Akademi…"). This has echoes of the pejorative epithets formalisms have accrued in the era of historicisms, as Culler observes (*The Literary in Theory* 9).

Conclusion

The influence of Anglo-American criticism and French theory, alongside Russian formalism, as well as their offshoots in literary scholarship, underpinned the rise of a new Albanian literary scholarship in Kosovo during the last decades of the 20th century while Socialist Realism dogma reigned in Communist Albania for much of the second half of the century with devastating effects for Albanian literature.

The mapping of the new Kosovo Albanian literary scholarship—largely unknown to the outside world, repudiated by Albania's establishment that policed literature brutally for decades—necessitated taking stock, in the first half of this article, of the evolution of, and interaction between, the Anglo-American criticism and French literary theory in the past century.

During the 1970s, when French theory was at its peak, several Kosovo Albanian literary scholars were educated in France, under major French practitioners, among whom Roland Barthes and Gerard Genette, and found themselves at the receiving end of new protocols in the field of linguistic and literary studies. This helped them chart new ways in their approach to literature, including their national literature. New formalist methods were used, textual

strategies adopted, and the Socialist Realist dogma rejected, in pursuit of a more autonomous, apolitical and non-ideological, engagement with literature.

The new literary scholarship's credo is indebted to the French theory and American criticism. In turn, it helped nurture a new modernist literature in Kosovo. Writers and scholars from Kosovo have in retrospect been seen to have formed a distinct group, the "Literary Circle of Prishtina," whose legacy lives on in both Kosovo and Albania.

Ibrahim Rugova, Rexhep Ismajli, as both a linguist and literary scholar, and Sabri Hamiti, leading academics and the driving force behind the Literary Circle, have revolutionized Albanian studies in the academia and have paved the way for eventually redressing the damage that Socialist Realism's dogma has done to the Albanian culture.

In a tug of war of sorts, the Prishtina School prevailed over the Tirana school of literary scholarship in the second half of the 20th century.

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Women's Solidarity and Its Limitations in Kirino Natsuo's *Out:* Focusing on Patriarchal Capitalism and the Double Burden on Women

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Abstract This paper focuses on the power dynamics behind women's solidarity, which has been overlooked in previous studies, to examine how violence surrounding women's agency is expressed and what limits exist in their mutual support. The novel *OUT* by Kirino Natsuo shows that the oppression of women, which intensified under the patriarchal system of the post-war Japanese society, continues into the modern era with its newly developed form of patriarchal marriage, acting as a double oppression against women. In particular, this dystopian novel, which reflects the bubble burst that Japanese society has experienced since the early 1990s, features women characters, specifically who are facing a double burden of being a housewife, and reveals that there is a hierarchy and power relations even among those who support each other in pursuit of their shared purpose. Based on the examination of the text, this paper finds that the solidarity that women dream of in the novel *Out* ends up creating another form of patriarchy within itself. In the end, Masako, the only woman who achieves a hopeful ending, can be interpreted as the embodiment of Maria Mies's statement that under the patriarchal system, "equality" for women only means that women become patriarchal men.

Keywords Patriarchal Capitalism; Kirino Natsuo; *Out*; Women's Solidarity; Identity

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Introduction

In Japan, there has been an increase in female workers as the country experienced a period of rapid growth. The use of the term "full-time housewife" for homemakers who do not have jobs has been questioned. In the 1960s, the Japanese society witnessed the emergence of women who could not work full-time due to their families or a chronic labor shortage, leading to an "innovative invention of a form of employment referred to as part-time" according to Ueno Chizuko. In the 1970s, government statistics officially included the category of "short-time employment workers" and raised awareness of their status and form of employment (Ueno 215).[1]

Part-time female workers mostly utilized their income for family expenses rather than manage them independently. They also ensured that there was no conflict between their roles as a professional and a homemaker, imposed by patriarchal ideals. Then, in the 1990s, the social fallout of the collapse of the bubble economy affected the dynamics and functions of members of the family, and part-time female workers had a dual role as homemakers and breadwinners. Kirino Natsuo's novel, *Out,* revolves around these women and reflects the social changes that have emerged since the mid-90s. The novel begins with description of the simple repetitive labor of housewives in a bento factory. Further into the story, after one of the main characters, Yayoi murders her husband, it illustrates how the others help cover it up without any ethical conflicts. The narrative of the women disposing the dead body is portrayed as a business procedure.

The extant studies on *Out* are largely divided into three main types: first, a genre-evaluation of the novel from the detective and mystery lens. This perspective involves a study investigating the novel as a crime/detective novel according to Kirino Natsuo's past tendencies or how this novel reflects female labor and the image of an unstable society. Specifically, it is notable that the worsening economic situation after the collapse of Japan's bubble economy and the image of the lives of ordinary people were focused on the main motives of murder and the handling of the corpse and solidarity between women(Ota, 2006; Nakagawa, 2006). The second perspective is a feminist observation of the novel. This includes a study focused

1 "Short-Term Employees" accounted for 6.7% of all employees at the end of the high-growth period. When it came to female employees alone, 12.2% of the respondents were employed. Then the number continued to grow through the 1970s, reaching 22.0% of female employees in 1985. In short, one out of five female workers worked part-time. They were usually female workers with spouses. Therefore, part-time housewives were structurally incorporated into the Japanese labor market as an indispensable part of the Japanese labor market."

on the characters who are all ordinary women and housewives (Kobayashi, 2008) as well as the issue of lack of visualization of non-material labor within the home along with part-time labor (Taneda, 2009). Furthermore, there have been studies that focus on the characters of *Out* and discuss the economic gaps or disparities in the contents of labor or on social disconnection based on debt-dynamics (Inoue, 2018). There are also studies that observe other novels written by Kirino Natsuo along similar lines and discuss society and the self-reliance of the characters (mainly non-regular workers) in each novel(Shirai, 2020).

Past studies have attempted to investigate the solidarity and self-reliance of women centered on the characters of *Out*, but they mainly focused on the Japanese society and women's labor conditions during the economic crisis, the dynamics between these factors, and the cover-up of the crime. However, a close observation of the novel shows that there are new power dynamics among women under the surface of unity and cooperation. An interpretation through solidarity is insufficient to explain the initial relations among the four women and the conflicts that arise during the handling of the crime. Therefore, this study also focuses on the power dynamics that emerge from in the situation. It aims to investigate the types of limitations that inhibited the manifestation of violence centered around self-reliance and cooperation of the women, which has not been previously discussed.

Double Burden of Women in the Patriarchy

The main characters in the novel *Out* are four women, namely, Katori Masako, Jonouchi Kuniko, Azuma Yoshie, and Yamamoto Yayoi. All work at a bento factory during the nightshift (as it pays higher than dayshift) necessitated by their family background. Their job entails lining up the rails, placing the trays, scooping the rice into them, and spreading it evenly by following the processing procedure of bento boxes. It is comprised of simple tasks such as adding side dishes or sauces. Masako works at the factory because she was unable to find any other suitable job after being laid off from the company, she had worked for nearly 20 years. Although her family seems normal, they all live separate lives, with no emotional exchanges between them. Yoshie is the breadwinner of the family and has been balancing her job and her duties as a homemaker since her husband died five years ago due to cirrhosis. She is tired of her life and wonders about how long she can sustain it. Yayoi, who commits murder (the most important act in the development of the novel), and her husband were a dual-income family. However, when she realized that her husband lost nearly five million yen in savings to gambling, she interrogates him, and he uses violence against her. Next day, she impulsively commits murder.

Kuniko is portrayed as someone who not only uses her income but also uses debts to make unplanned payments. Tetsuya, who lives with her, runs away with all her luggage and money, and Kuniko ends up taking on credit card debt and private loans.

Character	Situation at home	Role at the factory and relationship with other characters
Katori Masako (43)	Lives with husband, with whom she shares no emotional connection and a son with hikikomori. Although they are a family, they live separate lives.	She is smart and quick to address the situation, immediately grasps what happened to the women around her, and plays a central role.
Azuma Yoshie (mid-50s)	Nurses her bedridden mother-in-law and looks after her teenage (high-school) daughter.	She is referred to as "teacher" by her co-workers who are amateurish at work because of her quick hands. Yoshie, who is in need, often borrows money from Masako.
Yamamoto Yayoi (34)	Dual-income family with her husband and two children (ages 5 and 3)	Masako finds out that Yayoi was domestically abused by her husband. After she commits murder, she relies on Masako to dispose of the body.
Jonouchi Kuniko (33)	Lives with Tetsuya and pays back her private loans.	Kuniko thinks of petty tricks with Yoshie, who is quick-handed, and Masako, who is sensitive, to make the work easier.

The table summarizes the roles and situations at home of the characters and the interrelationships of women in the factory. The relationship between them is cooperative which expands to private solidarity after Yayoi's murder of her husband. The cover-up of the case seems to be successful as the characters work in cahoots following Masako's orders. However, Satake, who was falsely accused of killing Yamamoto Kenji, Yayoi's husband, chases after them and threatens to kill Masako, causing a crisis. The novel concludes with Masako killing Satake and searching for a place to escape.

The core of all the conflicts that unfold in *Out* is the economic recession that the Japanese society faces after the bubble economy collapses. Housewives, who have played a supportive role and have not previously been breadwinners, now face the pressure of the double burden of serving duties as a homemaker and the breadwinner. Specifically, it can be said that their state of exploitation due to the financial burden but also within the home is crucial to the novel. Kobayashi Mieko highly appreciates Kirino Natsuo's achievements in her portrayal of the circumstances of the housewives. However, while she discusses their escape from

the situation, she states that "it is perceived as a financial problem, but in reality, it is a crack in human relations"(Kobayashi 60), focusing not only on financial dynamics but on the dynamics between the women's labor and family.

Although these female characters are the breadwinners, they are unable to play a leading role in their households and are exploited by their families. Family members take their labor and sacrifices for granted, which creates discrimination at home. The following quote shows author Kirino Natsuo diagnosing the situation of female workers and housewives painted in his novel.

> "They're working in those places, blue-collar jobs. So, there are classes within the family. In this sense, everyone works hard, but are grim-faced. It's supplementary work. They work to support the family, with no promotions, nothing whatsoever." (Kirino 19)

In families, the classification between a husband who works at an office and a wife who does simple work in a factory leads to improper treatment of women, and the latter's labor is not given the proper compensation and is undermined, leading to loss of their self-reliance. This double burden is also illustrated in Masako's family, although Masako's burdens are relatively lighter than that of Yoshie, who bears the responsibility of nursing her mother-in-law and supporting her family. The following quote is from the novel, written from Masako's point of view.

> The two of them kept their own schedules, never consulting her, but on this one point they were amazingly regular, as if it were an article of faith: they always made it home for dinner. This almost childlike faith in her cooking struck her as odd. Left to her own devices, she would have eaten anything or nothing, but knowing how they depended on this meal, she found herself worrying over their special likes and dislikes, preparing something that would appeal to both of them. But in return they seemed completely unresponsive. Whatever ties had once bound them were all but gone, and only her prescribed role remained to hold her down. (*OUT* 251)

As you can see in the scene above, Masako's husband reaps the benefits while she is weighed down by duties and responsibilities of her family, which is on the verge of collapse as family members were leading separate lives. As Ueno Chizuko states, the husband (the head of the family) "depends on the wife's housework, and at work, he is a boss who uses part-time female workers like his wife for low

wages. The husband is also reaping the fruits of his wife's supplementary household income" (Ueno 221). Among the four female characters, Kuniko, who lives with Tetsuya, is not like the other housewives. She does not sacrifice herself and often uses violence against Tetsuya. However, even Kuniko, who is somewhat selfish but faithful to her needs, is also exploited as she is deprived of everything by Tetsuya and is left alone in debt.

Meanwhile, Yayoi impulsively kills her husband. Economic motive has been highlighted in previous studies, but it can also be seen an act of removing her husband who no longer plays a role in the family after realizing that she is unlikely to receive any compensation for working nightshifts and fulfilling her role as a homemaker. Along with Yayoi, Masako and Yoshie were also eager to disband their families as a means to escape the burden and duties as women and housewives under patriarchal capitalism. This combined with the desire to regain self-reliance, is manifested through violence. Violence that has been inflicted on these women was reproduced by them. Therefore, these acts are not associated with ethical issues, but rather are supported by the readers. Ota Tetsuo stated in her paper "About Kirino Natsuo's *Out*" that "Yayoi is a woman who committed murder. However, many readers sympathize with Yayoi, but not with her husband, Kenji" (Ota, 58), pointing out that readers sympathize with the criminal and her accomplices and wish for the dissolution or collapse of the family.

Female workers in factories are treated as parts that can be replaced any time and must perform their repetitive assigned role of filling bento boxes with no self-reliance. Moreover, they are not protected from their husbands or family members within the patriarchal system but rather are exploited through the double burden. In this situation, women cannot find a way to escape from the chains of double oppression and regain their self-reliance. The violence that has been inflicted on them has become another form of violence.

Women's Violence as a Desire to Disband Their Families

In the novel, women's violence is manifested in two ways. First, crime, including murder, committed by women to end the patriarchy. Second, the new power dynamics formed between the women.

Regarding the murder and cover-up in *Out*, the scenes are described in detail through detective Imai such as, "One was that the crimes tended to be unpremeditated, almost haphazard in origin, and the other was that they tended to bring out a feminine solidarity" (*OUT*, 207), "It also seemed that women who had some shared experience tended to become accomplices in this sort of thing out of

sympathy for the murderer" (*OUT* 208). "Then maybe the whole thing was about money. (omitted) It was possible that Yamamoto had promised to pay for her help" (*OUT* 209). These aim to unpack the mystery of the murder motives and the disposal of the body. The cause of violence of women, however, is not only the situation woven into with money but also the subtle emotions seen in women's solidarity and the pursuit of patriarchy. Previous studies investigated such violence and focused on why Masako helps Yayoi. Ota Tetsuo attributed Masako's motivation to "despair for the present life" and "loneliness from the family" and interpreted the relationships of the characters as the product of emotions of solidarity (Ota 59). Nakagawa Tomohiro pointed out that the reason why women unite and cooperate is based on the situational foreshadowing that they will be driven to poverty and dire domestic consequences, and that murder and the relationships among the female characters was derived from unity and solidarity (Nakagawa 123-124). However, the violence of women is not only revealed in the subsequent process of Yayoi's killing of her husband but also after they have received their material compensation, which is significant regarding the dissolution of the family.

In the case of Yoshie, she becomes involved in a subsequent business after dismembering of the Kenji's body, and earns material compensation. However, after her daughter runs away and she is left alone with her sick mother-in-law, she commits murder using arson without hesitation. She aimed to free herself from oppression from her duties as well as economic purposes through the dissolution of the family. Although Masako was aware of this, she turns a blind eye as she did when Yayoi committed murder. At the end of the novel, Masako leaves her family as they do not add meaning to her life and sets to live on her own. Although she nearly faces death upon her encounter with Satake, she eventually removes the obstacle to her independence and achieves her purpose. These scenes reveal that violence undertaken by women in *Out* was not only aimed at escaping from economic poverty but the double-burden of providing economic support and their roles as housewives and breadwinners.

Taking a look at the aspects of their cooperation, the relationship between women in the process of dismantling and disposing of the dead body marks a turning point. As power dynamics are formed among the women around Masako, another form of violence is seen. First, Masako is handed over the Kenji' body from Yayoi. Masako then captures Yoshie, who is surprised to hear that Yayoi committed murder and refuses to cooperate. However, Masako forces Yayoi to cooperate under the pretext of the money she lent her. The following excerpt illustrates Masako's coercive attitude.

> "I know," said Masako. "But it's true, and there's no way to undo it. I've decided to try to help her, and I want to know if you'll help, too."
>
> "Are you out of mind?!" Yoshie shrieked, but then, realizing there were people around, lowered her voice. "She should go turn herself in right now."
>
> (omitted)
>
> "I couldn't. Not that."
>
> "Fine," said Masako, reaching across the table with her hand open.
>
> "Then pay back the money I lent you last night. Now." (*OUT,* 64-65)

Such violence sometimes comes in the form of conciliation. The context is identified in the following excerpt.

> But Masako already knew that she wouldn't be able to dismember the body by herself, and she was determined now to get some help. She made a proposal.
>
> "Yayoi said she wanted to pay us back. Would you do it if money were involved?" Yoshie looked up, as if jerked by a string. Her sunken eyes had a perplexed look. (*OUT* 77)

Masako's coercive and controlling attitude towards other people is also evident in her feelings for Yayoi. Although she voluntarily decided to help dispose the body of Yayoi's husband, she deals with the process or the procedure arbitrarily. As seen from the above excerpt, when Yoshie asks if it would be okay for Yayoi to mutilate the body into pieces, she says "She's already agreed to everything. If she has regrets later, that's her problem" (*OUT* 77), and pressures the hesitant Yoshie.

Moreover, such violence is further highlighted when Kuniko's selfish nature threatens the safety of the group.

> "What are you doing in the bathroom?"
>
> "What do you think we're doing?" Masako said with a thin laugh. The look she gave her made Kuniko's skin crawl.
>
> "I don't know…," she murmured.
>
> "Did you see something?" Masako asked.
>
> "Well, I thought I did—a piece of meat maybe."
>
> "I'll show you what it is," said Masako abruptly. "Come on."
>
> (omitted)

"And if you want money as badly as you seem to, you can help us." At the mention of money, Kuniko's mind shifted gears.

(omitted)

"And how much would I get?"

"How much do you want? I'll talk to Yayoi. But it means you'd be in on the whole thing, and you can't tell anyone."

"I understand." As soon as the words were out of her mouth, Kuniko realized with blank amazement that she'd been caught in the trap that Masako had laid to insure her silence. (*OUT,* 86-87)

As such, violence is manifested not only in the act of murder—in the process of cutting and disposing of the body, dismantling the family and restoring identity—but also in the mutual relations between the four characters. In this situation, the only person who is able to act independently is Masako, and the rest follow Masako's instructions and orders out of fear that word about the murder or the disposal of the body may spread. The dynamics among the women are unequal and are not mutually complementary. These new power dynamics go on to solidify and continue to affect subsequent relationships.

Limitations to Solidarity among Women and Power Dynamics.

The violence in the novel *Out* was eventually chosen by women as a way to escape from their respective patriarchal situations, which is linked to the desires of women who lost their self-reliance through their dual roles as employees and housewives. However, paradoxically, the "violence" they chose in pursuit of the liberation from economic pressure or the double burden within their homes allows for the emergence of new relationships based on violence and oppression. Looking back on the fact that their cooperation was formed in a special space of labor, a "factory," from the beginning, cooperative relationships could not have been maintained for long in private areas outside of the factory. In previous studies, it was pointed out that "the departure from the site will dilute the purpose of maintaining relationships" (Kobayashi 61), and the special sentiments that were first felt during labor in the factory were are redefined through a new structure of relationships during dismembering of the body, forming a kind of power dynamics with the manifestation of violence as observed in the previous section.

Regarding the relationships among these women described in the second half of *Out*, Masaru Inoue viewed it from a capitalist perspective as a "debtor" and a "borrower". She especially explained the relationships of the women, Masako and

Yoshie's inability to refuse Jumonji's request and accepted the disposal of the body as a business, Kuniko's confession about the disposal of the body, and other relevant events were related to such debt-consciousness and power dynamics centered around money, citing Italian philosopher Maurizio Lazzarato's concept of "Homo debitor"[1] and sociologist Zygmunt Bauman, who stated that one is qualified to be part of the society through "the ability and will to fulfill the role of consumers in the late modern society" (Inoue 81-82). As in Inoue's analysis, the power dynamics formed between these women can be attributed to the disparities in the "purchasing power" under capitalism, but it alone cannot explain Masako's motives in helping Yayoi without any compensation or promises after the murder or the burden, pressure, and violence among subordinate relationships of other characters.

Masako was keen on helping Yayoi, who was under the double oppression of patriarchal capitalism, but when the relationship between Masako and Yayoi becomes that of a client-consignee, Masako ends the relationship. This can be interpreted as Masako's desire for liberation from patriarchal capitalism. Moreover, women's dynamics of cooperation appear to crack as time passes, and the relationships among the four characters are not the same when a certain power dynamic is formed, such as when women feel the double burden in their families. These sentiments are evident in Masako's relationship with Yayoi as seen in the excerpt below.

> The telephone rang. It was probably Masako, she thought. Now that she had this nice new friend, she suddenly realized how tiresome it was to have to talk with a bossy know-it-all like Masako. She hesitated, unwilling to pick up the phone. (*OUT* 271)

> Yayoi, who was standing beside her, turned around as well, a look of cheerful innocence on her face. Masako had been meaning to leave her out of their plans this time, but when she saw that face—without a trace of the horror they had been through visible there—she felt a violent urge to make her tremble the way she had, just now, out there in the night. She clenched her teeth, trying to resist it. (*OUT* 282)

This scene illustrates Yayoi, who was not directly involved in the destruction of

1 In Maurizio Lazzarato's book "La fabrique de l'homme endetté" (2011), "Homo debitor" means that with modern credit cards, we are already "parts" in the financial capitalist system and live in a social system where we have to live with debt for life.

her husband's body, go through a change of emotions about Masako and Masako's sentiments while observing Yayoi.

During a conversation with Jumonji, Masako lets go off her ethical and moral responsibility regarding the disposal of the body and says, "You can think of it as garbage disposal." Then, Masako becomes the primary agent of labor herself. Considering this, Yayoi and Masako are in a client-consignee relationship, Yayoi and Yoshie in an employer-employee relationship centered around Masako, and Masako and Kuniko in a hierarchical relationship, due to a material cost. Depending on the nature of capitalism that emerged during their process of labor, each person's desire conflicts and cracks the relationship, and the function of their fate of community is lost. The logic behind Masako's actions entails her desire to liberate herself from capitalist employer-employee relations, and free herself from the oppression in the home, which is reflective of the ecology of capitalism. Yayoi's change in attitude following the conclusion of the incident can be interpreted as her faithfully following a capitalist system using Masako's labor. Therefore, solidarity, which began in protest against capitalism that have made the women victims of the system, loses its function due to conflicts with each other's desires in the process of handling the case and becomes indicative that they would once again be subordinate to the capitalist system.

Conclusion

This study focused on the power dynamics behind women's solidarity, which has been overlooked in previous studies, and how violence regarding women's self-reliance was manifested and the kinds of parameters that hindered their cooperation. Each character in the novel dreams to escape from their family as a way to regain their self-reliance and chose violence to achieve it. This paradoxically created another dynamic of oppression among women.

Out is a dystopian novel that reflects the rapid economic downturn that the Japanese society faced upon the 1990s and reveals that there are various levels and power dynamics within cooperation among women, especially characters who bear the double-burden as housewives and share the same purpose as protagonists. Such power dynamics is also a reproduction of the oppression and violence women face in the patriarchal capitalist labor system. Masako, the only character who sees a hopeful way out, can be interpreted as an embodiment of Maria Mies' argument that "equality for women in patriarchal systems only means that women become patriarchal men" (Maria Mies 108).

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The Anthropocene in Chinua Achebe's *Things Fall Apart*

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Abstract Chinua Achebe's *Things Fall Apart* has received different critical and theoretical interpretations that examined and reexamined the novel within the context of different social realities. This study therefore is an eco-critical reading of how the ecology is one of the "things that fall apart" in the novel. Through the eco-critical approach, the study interrogates and reveals the cultural orientations that induce environmental mistreatment and consequent ecological problems in the novel. The ecological problems manifest as both implacable forces and uncanny reactions. The discovery is that the characters subdue the environment with various socio-economic activities as the environment consequently reacts to the actions of the characters. The patterns of oppression and subjugation of the environment are traced, revealing the culpability of the characters in the environmental problems that threaten their existence. The study advances the process of rethinking African literature and criticism as it also advances the frontiers of the emerging discipline of environmental humanities.

Keywords ecocriticism; Chinua Achebe; Anthropocene; African literature; environment.

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Introduction

Things Fall Apart is one of the earliest African novels but it is always new in the light of new critical perspectives. Literary critics have examined and reexamined the relationship between the text and other social realities but this study interrogates the representation of environmental problems in the novel. The eco-critical methodology is used as an analytical tool to examine this representation. Ecocriticism exposes how human cultures are responsible for environmental problems. The notion that nature exists for the benefit of man is reexamined. This anthropocentric ideology is deeply rooted in human culture and has been the bane of sustainable environment. The eco-critical approach shows one of the many ways literature could navigate the terrains of other disciplines, borrowing their concepts and terms for the purposes of representation as "literature is even more expansive, entering every domain, and carrying away materials for new constructions"[1] (Akwanya 47). This approach has repositioned and reinforced literature, through the medium of representation, to participate in the global discourses on environmental issues.

Humans have always subdued the environment with various socio-economic activities. A study that is eco-critical traces and connects the patterns of oppression and subjugation of the environment by humans, with an argument for a change in actions that debase the environment. Estok (2001) observes that an eco-critical study: is committed to changing things […] it makes connections. It is in its ability to make connections that ecocritical readings of say, Shakespeare would distinguish themselves from other readings of Shakespeare that have looked at nature, the natural, and so on. Ecocriticism at its best seeks understanding about the ways that dynamics of subjugation, persecution, and tyranny are mutually reinforcing, the ways that racism, sexism, homophobia, speciesism, and so on work together and are, to use Ania Loomba's term, interlocking[2].

The subversion of the environment by the characters in the novel under study, and the European incursion into Umuofia that results in the subversion of the people's culture, are structurally connected. There is an echo of a sense of deprivation both on the side of the characters whose culture has been 'raped' and on the side of the environment that has also suffered mistreatment from the characters. This kind of connection is what Estok (2001) calls "the logic of complementarity."

1 A. N. Akwanya. *Verbal Structures*. Enugu: Acena publishers, 1997.

2 See S. C. Estok. "A Report Card on Econcriticism" in AUMLA: The Journal of the Australasian Universities Language Association (2001). Retrieved from: <http://www.asle.org/site/resources/ecocritical-library/intro/report-Card>

An eco-critical study accounts for how humans relate to nonhuman nature with commitment to sustainable environment, using the medium of literary texts.

The American historian, Lynn White (1996), traces ecological problems to religion and belief system and states that "what people do about their ecology depends on what they think about themselves in relation to things around them. Human ecology is deeply conditioned by beliefs about our nature and destiny—that is, by religion" (6)[1]. He accuses, in particular, the Christian religion for its role in the current environmental crisis. He picks holes in the creation story in The Book of Genesis and says that the account "not only established a dualism of man and nature but also insisted that it is God's will that man exploits nature for his proper ends" (10). The summation of the foregoing is that religion and belief system influence human relationship with the environment. Joseph Meeker (1972) echoes White and locates ecological crisis within the context of anthropocentric ideology. He believes that the crisis lies on the "assumption that nature exists for the benefit of mankind, the belief-that human morality transcends natural limitations, and humanism's insistence on the supreme importance of the individual" (42-43).[2]

Ecocriticism, therefore, reveals ways human culture is indebted to the natural environment, and brings to bear how human culture has exploited the natural environment. This study therefore interrogates how the characters in the novel under study subdue the environment with various socio-economic activities. The patterns of oppression and subjugation of the environment are revealed; the characters are responsible for the environmental problems in the novel.

Subversion of the Environment in the Novel

The environment is represented in the novel as being under constant threat, especially from the activities of humans. Intensive, and in some instances, negative agricultural practices provoke damage to the environment. The characters' ignorance of the laws of nature and their over-exploitation of the natural resources worsen the problems. Deforestation, bush burning, and other forms of environmental degradation result in changes in different components of the environment. Bush burning is an agricultural practice which negatively alters the environment in the text. Burning is part of the cultural values and traditional farming practices of

1 Lynn White. "The Historical Roots of our Ecologic Crisis" in *The Ecocriticism Reader: Landmarks in Literary Ecology*. Cherry Glotfelty and Harold Fromm (eds.). Athens: University of Georgia Press, 1996.

2 Joseph Meeker. *The Comedy of Survival: Studies in Literary Ecology*. New York: Scribners, 1972.

the characters and involves deliberate use of fire for bush clearing. This common land management practice in the novel pose serious challenges to sustainable environment, and the characters seem not to realize it. It is expected that they should be ignorant of the threats of such practices because they are part of their cultural values. They see nothing wrong in them, and the narrator observes it:

> After the Week of Peace every man and his family began to clear the bush to make new farms. The cut bush was left to dry and fire was then set to it. As the smoke rose into the sky kites appeared from different directions and hovered over the burning field in silent valediction. (23)

The incidence of bush burning is common in the text as the narrator says: 'every man and his family' is part of this practice. It seems a way of life, without the knowledge of the net negative effects. It is not only the kites that appeared from different directions as a result of the fume that rose into the sky; other chemical compounds are also generated which go into the sky. Chemical reactions occur which produce gases and smoke contains some of these gases. The presence of these gases which are contained in smoke may result in warming or cooling, depending on the interaction of the gases and atmospheric pressure. The gases are capable of ozone formation or depletion, leading to cooling or warming.

Humans affected solar radiation in the novel, and this by extension affected the processes of precipitation and finally affected the environmental processes. The narrator observes:

> The year that Okonkwo took eight hundred seed yams from Nwakibie was the worst year in living memory. Nothing happened at its proper time; it was either too early or too late. It seemed as if the world had gone mad. The first rains were late, and when they came, lasted only a brief moment. The blazing sun returned, more fierce than it had ever been known, and scorched all the green that had appeared with the rains. The earth burned like hot coals and roasted all the yams that had been sown. Like all good farmers, Okonkwo had begun to sow with the first rains. He had sown four hundred seeds when the rains dried up and the heat returned. He watched the sky all day for signs of rain-clouds and lay awake all night. In the morning he went back to his farm and saw the withering tendrils. He had tried to protect them from the smoldering earth by making rings of thick sisal leaves around them. But by the end of the day, the sisals rings were burnt dry and grey. He changed them everyday, and prayed

> that the rain might fall in the night. But the drought continued for eight market weeks and the yams were killed. (16-17)

The severity of this climate problem may form part of the lore that will be bequeathed to a future generations. In that case, it may echo a similar legend and lore encountered in the novel, about a climate problem—"the quarrel between Earth and Sky long ago, and how sky withheld rain for seven years, until crops withered and the dead could not be buried because the hoes broke on the stony Earth" (38). This story may be one of the past realities that still exists in the memories of the people of Umuofia, and that is why it is told till date. The story may have been weaved to literarily account for the paleoclimatology of Umuofia. The quarrel between Earth and Sky may have been the commonest analogy to express this climatic situation. Climate problems intersperse the history of *Things Fall Apart;* what may be classified as climate variability. It is further exposed where drought continues for weeks and when it rains, it rains ceaselessly for days. The environmental processes have been affected and the people battle with severe climatic conditions of two extremes. It is either the rainy season is too severe or the dry season is. The narrator notes:

> And now the rains had really come, so heavy and persistent that even the village rain-maker no longer claimed to be able to intervene. He could not stop the rain now, just as he would not attempt to start it in the heart of the dry season, without serious danger to his own health. The personal dynamism required to counter the forces of these extremes of weather would be far too great for the human frame […]. Sometimes, it poured down in such thick sheets of water that earth and sky seemed merged in one grey wetness. (24)

This is in another farming season after the previous mournful farming year that was described as the worst in human history. The narrator acknowledges the two extremes of weather, which he describes as too great for the human frame.

The novel reveals more environmental problems as Okonkwo arrives Mbanta on exile of purification. The narrator observes that he is well-received and his five cousins give him three hundred seed-yams each to start his life afresh. He is to farm on some piece of land immediately the first rain arrives. The narrator describes the climatic condition in Mbanta before the rain finally comes. He notes:

> At last, the rain came. It was sudden and tremendous. For two or three moons

> the sun had been gathering strength till it seemed to breathe a breath of fire on the earth. All the grass had long been scorched brown, and the sand felt like live coals to the feet. Evergreen trees wore a dusty coat of brown. The birds were silenced in the forests and the world lay painting under the live, vibrating heat. And then came the clap of thunder. It was an angry, metallic and thirsty clap, unlike the deep and liquid rumbling of the rainy season. A mighty wind arose and filled the air with dust. Palm trees swayed as the wind combed their leaves into flying crests like strange and fantastic coiffure. (91-92)

These are grim images of severe drought before the rain finally comes. The characters could not imagine windstorm and thunderstorm in the dry season and the burning nature of the earth.

What saves the people from going through the same catastrophe recorded in Umuofia is that the horrible weather condition preceded the first rain. Had it been such weather condition arrived when the people had already planted their crops, Okonkwo would have experienced another great loss of the proportion of what he lost during the drought in Umuofia. The drought here is as a result of the late arrival of the rainy season. The sun becomes destructive because the degree at which it is supposed to radiate to bring average weather has been increased.

This is why the narrator uses the following grammatical structures to capture the destructive powers of the sun; such structures as: “the earth burned like hot coals and roasted all the yams…”(16), “the birds were silenced in the forests, and the world lay panting under the live vibrating heat” (91).

There is interconnectedness among the structures that deteriorate the environment in the text. The thoughts, actions and inactions of the characters are predicated in a culture that aggressively exploits the natural environment. The earliest account of the exploitative mindset of this culture is recorded when Chika, a then priestess of Agbala, chides Unoka for not joining other farmers to wreck more havoc on the forest, thinking she is chiding him for his laziness. The priestess says:

> You, Unoka, are known in all the clan for the weakness of your matchet and your hoe. When your neighbors go out with their axe to cut down virgin forests, you sow your yams on exhausted farms that take no labour to clear. They cross seven rivers to make their farms; you stay at home and offer sacrifices to a reluctant soil. (13)

Phrases such as “exhausted farms” and “reluctant soil” used in the above extract

show the level to which the land is exploited without any concern for the net negative effects; without concern because the priestess says that Unoka's neigbours go out with their axe to cut down virgin forests. Their immediate vicinity is devastated and they have to cross seven rivers to make their farms. Crossing seven rivers is a great deal of distance. Perhaps, somebody like Unoka does not have the strength to make such a journey. The people do not realize that the more forests they destroy, the more reluctant their soil becomes, the more problems they create for themselves unknowingly and the more distance they create in search of further forests. These characters fail to realize that deforestation affects the climate by increasing the atmospheric level of carbon dioxide and affects the environment by inhibiting water recycling. This can trigger off severe drought or flood depending on the interaction of the atmospheric pressure. The characters are inexorably culpable in the debasement of their environment, with harsh and unpredictable climate as the effects of their actions. Hilderman (2013) observes that:

> Deforestation also results in soil degradation. Forests store nutrients that are required for all plant life. In the tropics almost all nutrients are stored in the vegetation because tropical soil has little organic matter and almost no nutrients storage capacity. If tropical forests are cleared for cropland, the land will yield crops for only a few years and when the nutrients are depleted they become waste land.[1]

The above scenario painted by Hilderman seems a portrayal of the plight of the characters in *Things Fall Apart*. A story is told how Unoka consulted Agbala to find out the reason for his poor harvest every year. The narrator notes of Unoka: "'every year', he said sadly, 'before I put any crop in the earth, I sacrifice a cock to Ani, the owner of all land. It is the law of our fathers. I also kill a cock at the shrine of Ifejioku, the god of yams. I clear the bush and set fire to it when it is dry..." (13). Unoka does not realize that the fertility of the land is lost but Chika, the priestess of Agbala owns up to this fact, although, without any effort to trace the cause(s) of this loss of soil nutrients. Chika notes of Unoka: "when your neighbours go out with their axe to cut down virgin forests, you sow your yams on exhausted farms that take no labour to clear. They cross seven rivers to make their farms; you stay at home and offer sacrifices to a reluctant soil" (13). This is an acknowledgement of the effects of deforestation. It can make the soil 'exhausted' and 'reluctant' through

1 See Richard Hilderman. *The Effect of Deforestation on the Climate and Environment.* Retrieved from http:://www.climateandweather.nt/global_warming/deforestation.htm.

the loss of soil nutrients and fertility.

Representation of Ecoambiguity

There is the presence of reverence for nature and also the presence of exploitation of nature which create some sort of contradiction and ambiguity in the narrative discourse. Nature is respected and exploited at the same time in the text. In the first instance, thoughts and feelings are gradually rendered in the narrative and follow certain linguistic patterns that express reverence for nature. An instance of this reverence is observed when Ezeani, the priest of the earth goddess, Ani, rebukes Okonkwo for beating his wife during the Weak of Peace. Ezeani says:

> […] our forefathers ordained that before we plant any crops in the earth we should observe a week in which a man does not say a harsh word to his neighbour. We live in peace with our fellows to honour our great goddess of the earth without whose blessing our crops will not grow. (24)

The characters in Umuofia fear what could annoy the earth. It is often about the earth. "It was a crime against the earth goddess to kill a clansman…" (99). Obierika "remembered his wife's twin children, whom he had thrown away. What crime had they committed? The Earth had decreed that they were an offence on the land…" (100). "It is an abomination for a man to take his own life. It is an offence against the Earth…" (165). Unoka "died of the swelling which was an abomination to the earth goddess" (14).

The Earth which is a part of the natural environment has been deified and accorded a great measure of sacredness in Umuofia amidst the exploitative and destructive actions against the environment. This creates some sort of contradictory relationship between man and nature and echoes what Karen Laura Thornber (2012) calls *ecoambiguity*.[1] Thornber, in her text, *Ecoambiguity: Environmental Crises and East Asian Literatures,* develops the concept of *ecoambiguity* and uses it to capture the contradictory and complex relationship that exists between human beings and the natural environment. These contradictory interactions between the non-human environment and the characters in *Things Fall Apart* are encountered through some discourse structures in the text. The exploitation nature suffers and the reverence it enjoys can be graphically captured in some of the following extracts among many others:

1 Karen Laura Thomber. *Ecoambiguity: Environmental Crises and East Asian Literature.* Michigan: University of Michigan Press, 2012.

> Unoka says: " I clear the bush and set fire to it when it is dry[…]" (13).
>
> Chika says: "[…] your neighbours go out with their axe to cut down virgin forests[…]" (14).
>
> The narrator observes: "After the Week of Peace every man and his family began to clear the bush to make new farms. The cut bush was left to dry and fire was then set to it" (23).

If we keep in mind the above linguistic structures that reveal harm to the Earth and juxtapose them with the following structures that reveal reverence to the same Earth, one may conclude if there is contradictory interactions or not between these individuals and their natural environment. The narrator observes the utterance of one of the men standing at the point of Okonkwo's suicide:

> "It is an abomination for a man to take his own life. It is an offence against the Earth […]" (165).
>
> "We shall make sacrifices to cleanse the desecrated land" (165).
>
> Unoka says: "before I put any crop in the earth, I sacrifice a cock to Ani, the owner of all land" (13).

This is a contradictory and complex relationship between these characters and the Earth. They debase the Earth and at the same time revere it. The linguistic structures in the first set of examples have an undertone of destruction while those in the second set of examples reveal a deep sense of duty and sacredness. The second set of examples may be products of interplay of their culture and religion, which reflect a deep-seated spiritual commitment and consolidate their belief system. It seems that the reverence for the Earth by these characters is a spiritual one because of the deification while their physical interactions with the Earth reveal a great deal of exploitation. Constant cutting down of trees and the system of bush burning are aspects of their culture. This reveals how human culture defines man's relationship with the physical environment; a relationship that often promotes human interests to the detriment of the environment. This is a part of the motivations of an eco-critical research; to explore through the literary art how language is used to understand as well as communicate human relationship with the natural world.

One can deduce through some of these linguistic structures that the reverence these characters have for the Earth is motivated by fear and not out of a conviction to promote a sustainable environment. This fear is deeply rooted in the wrath of

the goddess of the Earth. Everybody is afraid to offend the goddess of the Earth who has both benevolent and malevolent powers. The benevolent powers of the Earth are sought after when everybody is required to sacrifice a cock to *Ani* before the planting of crops begins. This is because the characters believe that Ani is "the owner of all land" (13), as Unoka asserts, and such sacrifice is meant to attract good harvest. There is the fear that lack of such respect could attract poor harvest. This is why Unoka goes to the priestess of Agbala to know why he still records poor harvest after fulfilling this obligation. Considering the narrative discourse, there are no efforts in the text to promote environmental sustainability. The only efforts are seen in their spiritual exercise of sacrificing animals to the Earth out of their cultural and religious obligations.

The negative powers of the Earth are also feared. Respect rooted in fear are revealed in the following structures. "It is an offence against the earth […]" (165), "we shall make sacrifices to cleanse the desecrated land" (165). Everybody is conscious of not offending the Earth and when the Earth is offended, the necessary sacrifices needed to appease the Earth are not negotiable, just like in the case of Okonkwo's suicide. The narrator reports an acknowledgement of this obligation, that sacrifices must be made, "[…] to cleanse the desecrated land" (165). According to one of the men standing at the scene of Okonkwo's suicide, "his body is evil" (165). This presupposes that it would pollute the land if an atonement is not made. It is to avert the pollution that sacrifices are needed. This is the kind of pollution the characters want to avoid but they would always practice prescribed burning and indiscriminate deforestation that degrade the land and cause carbon pollution of the atmosphere, which results in climate problems. The structural representation of the Earth in *Things Fall Apart* appears to have created an image of dualism of the Earth—the Earth as part of the natural environment and the Earth as a deity. The characters respect the Earth more as a deity than as part of the natural environment.

In Umuofia, nature provides a rich repertoire for good speeches, proverbs, images, figures of speech, stories and so on to the characters. They explore and exploit nature for their end uses. Stories are often framed drawing from nature. Before the arrival of Chielo, the priestess of Agbala to take Ezinma to the cave, the narrator observes a session of story-telling between Ekwefi and Ezinma, all about the tortoise and birds, about the tortoise and cats, and so on. Nature is the source of their stories, providing both the characters and other literary elements in the stories. This shows the place of nature in the affairs of Umuofia and echoes Heise's (1999) view that "ecocriticism analyzes the ways in which literature represents the human relations to nature at particular moments of history, what values are assigned to

nature and why, and how perceptions of the natural shape literary tropes and genres" (1097).[1]

There are proverbs rooted in nature which are captured through certain linguistic structures. Narrative discourse takes place as proverbs among other instances of discourse. Okonkwo is described "as slippery as a fish in water" (3). Okonkwo's fame is said to have grown "like a bush-fire in the harmattan" (3). These structures portray a good use of simile in the text. These indirect comparisons are made, drawing from linguistic structures that echo the natural environment. These natural elements are also elements of the physical environment. In the course of Okonkwo's visit to Nwakibie to borrow seed-yams he intends to plant, the latter offers a prayer which reads in part, "let the kite perch and let the egret perch too" (15). Following John Austin's speech-act theory, as observes in Abrams (1999), the entire linguistic structure can be considered a *constantive* act of locution and to use Abrams words, "it provides a systematic … framework for identifying the unspoken presuppositions[…]" (293).[2] The presuppositions are embedded in the metaphorical use of language. In this case, 'let the kite perch and let the egret perch too' is a metaphor for cordial relationship among human beings.

The kite and the egret presuppose all kinds of human beings. This instance of discourse is semantically valid and useful because it takes place within a specific cultural setting and among specific individuals that have a pattern of language use—"a shared knowledge of the complex ways in which the meaning of a locution varies with the particular situation, as well as with the type of discourse, in which it is uttered" (Abrams 67). The characters within the context of the discourse appreciate the meanings imbedded in such idiosyncratic use of language. What is more important is the use of nature as a metaphor for harmonious relationships among human beings. Nwakibie realizes that when the kite perches and the egret perches, peace would reign. In this case, a human to human relationship is echoed. Such harmonious relationship between humans and the environment is lacking in Umuofia.

Some comparisons in the text are drawn from nature. Ikemefuna is said to be growing rapidly in Okonkwo's house "like a yam tendril in the rainy season" (42). In praising Okonkwo for his hard work as a young man, Nwakibie says, "as our fathers said, you can tell a ripe corn by its look" (17). When Chielo takes Ezinma to the cave, the narrator describes the mood of her mother, Ekwefi: "a strange and

1 Ursula K. Heise In "Forum on Literature of the Environment", 1999.

2 M.H. Abrams. *A Glossary of Literary Terms* (7th ed.), Massachusetts: Heinle and Heinle, 1999.

sudden weakness descended on Ekwefi as she stood gazing in the direction of the voice like a hen whose only chick has been carried away by a kite" (82).

This simile that is drawn from a natural phenomenon is a graphic portrayal of Ekwefi's desperation following the long absence of her daughter. Nature is captured through some linguistic structures which are capable of affecting the human psychology. The irony of the existence of the forest in *Things Fall Apart* is that the characters in Umuofia also destroy what they claim to be their root. *Umuofia* is an Igbo word which means children of the forest which makes them children of nature. This should have made the characters to be protective of the forest which is a symbol of their existence. The forest should have been a sacred entity that needs their reverence and not destruction. Tracing their root to the forest should have made them to respect the forest but they abuse it. This may be why the forest conspires with some other natural forces to take a revenge on them. Environmental factors seem to be interlocked in a chain of interfaced existence. This is why the abuse of the forest can bring down the wrath of the sun or the rain or some other climatic forces. It appears that the symbols of nature react to any abuse of nature.

Representation of Homeostatic Balance

What is witnessed often in the text is a momentary collapse and renewal of the ecology; a kind of climate fluctuation . Although the collapse and devastation are not always prolonged, there is the need to note the presence of renewal. The renewal of the ecology in the novel is not traceable to human efforts but to homeostatic balance, a kind of natural renewal after ecological collapse. The severe environmental conditions the characters encounter are often normalized after a while through some natural mechanisms. The climate problems represented in Umuofia which lead to a sad harvest year and the one represented in Mbanta are beyond the grasp of the characters. The characters can only give an account of the effects and not an account of the causes or the solutions to the problems. The narrator sums up in the following words the inability of the characters to comprehend and proffer solutions to what has befallen them: "the personal dynamism required to counter the forces of these extremes of weather would be far too great for the human frame" (24). This seems an excuse to exonerate the characters from their inability to comprehend their Problems and proffer solutions to them. This is expected considering the period in which the characters live; no mechanization, no modern technology. Homeostatic balance becomes the only solution to their ecological problems and it is structurally represented in the narrative as the only agent of renewal after series of ecological collapse in the novel.

The setting in *Things Fall Apart* makes industrialization and modern technology non—existent in the thoughts of the characters. This goes a long way to show how setting determines the thought processes and the materials accessible to characters. During the ravaging drought and the consequent heat, the measures taken by some characters to contend with the situation does not go beyond what is available to them. Those things that are available are within the frame of their local ingenuity. The narrator observes that Okonkwo had tried to protect the withering tendrils "from the smouldering earth by making rings of thick sisal leaves around them" (7). This is the much Okonkwo can do. He could not have constructed dams or used any other source to provide water for his farm by way of irrigation farming because his historical time is not that of such technology. Even if the effects of the drought had lasted several years, the characters would not have had modern technology and mechanized farming as an option.

Unoka is very important in the ecological overview of the plot of the novel. Unoka is not only a foil to Okonkwo but also one to Chika, the priestess of Agbala and other characters that engage in different agricultural practices in the novel. Through Unoka, Chika's thoughts on the agricultural practices in Umuuofia are revealed. It is on the account of Unoka's visit to Agbala to know why he still records poor harvest after fulfilling his cultural obligations that Chika, the priestess scolds Unoka. It is observed that Chika did not talk out of an inspiration from Agbala but out of a common knowledge of the person of Unoka. Chika even acknowledges that the whole clan knows it. Chika's advice to Unoka is based on Umuofia's agricultural practices which she extols as a model. Through Unoka, it is revealed what the other characters think about their environment; how they relate to their environment and the degeneration their environment suffers. No character in the novel wants to know why some parts of the land of Umuofia are exhausted and some soil reluctant to agricultural activities. They are all interested in cutting down more virgin forests, without regulation. There is no account of why the people have to go to such far places to make their farms, but it is possible that all the areas they have to pass to make their farms are exhausted and reluctant to agricultural practices. All these revelations are made possible in the plot through the character of Unoka.

Conclusion

The characters in *Things Fall Apart* are irredeemably ignorant of a plane of existence where every action against the environment is held accountable. This plane of existence is beyond the very world that embodies the belief in supernatural forces and motivates the various religious practices of the characters. The world

they appear ignorant of is the natural world that responds to most human actions that have bearing on the environment. The natural world trudges on along the paths created by the actions of these characters to manifest its own reactions. The characters are structurally condemned to a lack of a realization of their environmental problems as a product of cause and effects. If it appears that there is a certain necessity in the actions of these characters, there is also a necessity in the reactions to their actions.

Considering Rose's (2004) model that "an organism that deteriorates its environment commits suicide" (188)[1], it follows that the characters cannot escape from the effects of their actions. The necessity in the collapse of the ecology in *Things Fall Apart* and the necessity in other catastrophic actions constitute tragedy in the plot. The necessity of the actions and reactions in the relationship of interdependence in the ecosystem is a craft that enhances the tragic plot. It portrays the degree of human suffering in the event of environmental change and reveals also the breadth and depth of the human spirit to keep up struggles. The title of Achebe's novel*, Things Fall Apart* has a deep philosophical insight. It is not only the socio-cultural and religious patterns of life in Umuofia that have fallen apart, the ecology has also been badly affected and the consequent environmental problems are evident. The subversion of the environment in the novel and the subversion of the culture of Umuofia by the imperialists are aggressively interlocking, and to use Estok's words, are "mutually reinforcing."

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Bringing up Topsy by Hand[1]

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Abstract Harriet Beecher Stowe's prescription in *Uncle Tom's Cabin* for a healthy future economy after the abolition of slavery calls for an environment in which ex-slaves will be free to make their individual contributions. The novel condemns all efforts of Antebellum society to punish slaves, with the noteworthy exception of the corporal punishment endured by the young girl Topsy, whose antics are not so much offensive as they are merely nonproductive. In this essay, Stowe's seemingly ambivalent attitude toward Topsy is contextualized within the work of the French theorists Gilles Deleuze and Felix Guattari in their work *A Thousand Plateaus*, as well as in Michel Foucault's *Discipline and Punish.* The conclusion is that Topsy is not necessarily reformed by her overseer Ophelia St. Clare, but rather is content to engage in nonproductive activity (or "deterittorialized" activity, in Deleuzian/Guattarian parlance) until she finds a good reason to "reterritorialize." Thus, corporal punishment has no effect and no relevance in her situation.

Keywords Harriet Beecher Stowe; *Uncle Tom's Cabin;* Michel Foucault; Gilles Deleuze; Felix Guattari.

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Despite Harriet Beecher Stowe's sterling anti-slavery credentials, many readers of *Uncle Tom's Cabin* are perhaps nagged by the sense of a built-in hedge, as if

1 I take my title from the running joke in Charles Dickens's *Great Expectations,* in which the main character Pip is thrashed regularly by his ill-tempered older sister who has raised him since the death of their parents. *Uncle Tom's Cabin* predates *Great Expectations* by several years, but the double meaning of the phrase "brought up by hand" surely may be applied to Topsy as well as Pip.

the novel's prescription is not for radical transformation, but merely for America's capitalist system to be tweaked a bit in order to make all things well. In particular, the attitude of *Uncle Tom's Cabin* toward corporal punishment demonstrates that the novel displays a certain ambivalence toward authority, economic and otherwise. I argue that the poststructuralist work *A Thousand Plateaus*, by Gilles Deleuze and Felix Guattari, as well as the "ur-text" in the critical analysis of discipline, Michel Foucault's *Discipline and Punish*, are useful in explaining this seeming contradiction—to wit, that corporal punishment in the novel is generally depicted as a practice to be condemned entirely, yet in one noteworthy instance is delineated as a necessary punishment, albeit one that is lamentably deemed necessary in achieving an intended outcome.

The argument that the novel may be contextualized in terms of capitalism is well established. David Grant, for example, cites Stowe's decision to serialize *Uncle Tom's Cabin* in the political journal *National Era* as evidence that "there are affinities between the discourse of politics and her work" which would naturally include issues impacting the political economy (430). Rachel Naomi Klein has also contributed to the debate on Stowe's economic orientation, concluding that the writer "gave powerful expression to the vision of free labor that animated the Republican Party of Lincoln, and [that] she creatively extended those principles to an analysis of women's work at home" (148). While the stance that *Uncle Tom's Cabin* must be considered in light of market economics is well covered by both Klein and Grant, as well as the secondary sources they cite, the precise nature of these qualifications are worthy of closer scrutiny.[1] In particular, I argue that the glaring problem with Stowe's free-market economics may be observed in the punishment inflicted upon the preteen slave Topsy at the hands of Miss Ophelia, a Northerner who abhors slavery but seemingly has little reluctance in keeping a slave in line if one is left in her charge. In essence, my argument is that the treatment of Topsy represents a form of punishment that is aimed at preserving the American capitalist system as a productive mechanism, but one that nonetheless tends to spiral

1 In fact, Grant's essay also covers the political dimension. He argues that the newly-emerging Republican Party had as a major goal the promotion of "free labor." He further cites Stowe's embodiment of this theme, which I think is quite well supported by numerous instances in the novel. My argument assumes that the outlook described by Grant was indeed that of Stowe. However, I think a bit more can be said about the dynamics of how an individual aligns himself or herself in this struggle.

out of narrative control.[1]

I choose to focus on the economics of corporal punishment in part because it is all too easy to dismiss this particular theme's ambivalence as merely one of the numerous suggested deficiencies and plot-holes in the novel. And while my purpose is not to defend Stowe against these accusations, I would argue that certain episodes in the novel are not necessarily as melodramatic as they first may appear. For example, there are the issues of the angelic child Eva, whose fictional death will strike many readers as being overwrought, and of Tom himself, who seemingly possesses an almost superhuman ability to endure suffering. But, relative to the issue of slave rebellions, these two characters can alternately be interpreted as a smoke-screen comprising the entire middle of the book, providing cover for another African-American character, George Harris, to not only escape slavery through violence in the opening chapters, but also to come back with the full intention of politically destroying the institution in the closing ones.

On the other hand, we may find ourselves reluctant to dwell on the initiative of George when we are forced to consider the melodramatic escape of Eliza by skipping over ice-chunks in a river while carrying a child in her arms. However, a close reading of the section reveals that the trader in pursuit simply does not wish to assume any risk at all in aggressively chasing her, knowing that the Fugitive Slave Law had obligated every American to help him recoup his property. In sum, Eliza's escape is credible if one considers the overall outcome and not the minute details, and as we learn in the concluding chapters of the novel, she never spends another day of her life in slavery.

As for little Eva, one should recall that her mother, Marie St. Clare, is probably second in the novel only to Simon Legree in terms of callous indifference to human suffering and downright mean-spiritedness. One may argue that Eva is a foil to show that something good can come out of something bad, and that a beneficial outcome can arise out of slavery even when the prospects seem hopeless, and if so, that the distracting plot-device of a perfect child is subordinate to the overall design of contemplating a broken world that can be fixed. This view also pertains to her father, whose soliloquies may suggest that he is a particularly complex and nuanced character, but who is nonetheless far too weak to effect any positive change on his

1 Christopher Diller, for instance, weighs in on the classic debate between sentimental and anti-sentimental interpretations of the novel with the insight that "Stowe's novel lends support to each of these positions" (24). I draw attention to Diller's highlighting of the difficulty to contain Stowe's text within one view. This is also true of the overall question of Stowe's attitude toward capitalist enterprise in general, and specifically, her attitude toward the corporal punishment that is traditionally used to force certain non-cooperative individuals into conformity.

own. Eva, one might further argue, represents the hope that the Marie St. Clares of the Antebellum world will simply remove themselves from any sort of social interaction in which they can exploit those less powerful, and that the Augustine St. Clares would eventually find their backbones and liberate their slaves once and for all.

One may also take issue with the shockingly light penalty meted out to Simon Legree, whose punishment seems to be more the self-inflicted result of his drinking and his superstitious nature, both of which are clearly his own character defects. Stowe may dish up a moderate dose of karma for Legree, but his only real punishment from society, as far as I can tell, is one sucker-punch to the jaw from the young George Shelby. In a better world, the Simon Legrees would be summarily handcuffed and tried for premeditated murder.

Likewise, we may also consider that the much-derided acquiescence of Uncle Tom is not entirely supported by the unfolding of events, given that he clearly withholds information from Simon Legree and probably from the traders pursuing Eliza as well, and does so to their economic disadvantage. In fact, many if not most of the suggested plot defects and melodramatic episodes in the novel can probably be addressed with the counter-argument that they demonstrate the inherent inefficiency of slavery. In all the aforementioned cases, one may conclude that the reader is more likely to arrive at the insight that slavery simply does not work than in a meditation on the art of rebellion. In Foucauldian terms, the reader never has the panoptic luxury of entirely apprehending the rebel's essential reality, but is quite aware of the logic of the rebellion itself.

In other words, the function of corporal punishment in the novel is not necessarily to keep the plot moving, but may have something to do with defining the institution of slavery and pointing out its deep economic flaws. As I will demonstrate, Topsy is treated in a manner that in no way brings her behavior into social conformity. Rather, she comes to the decision entirely of her own volition that she needs to achieve a more directed purpose in life. But before analyzing the occurrences in which Topsy is disciplined, it is first necessary to consider how her punishment may be contextualized in the theory of Foucault as well as Deleuze and Guattari.

Because I began with the statement that *Discipline and Punish* is probably the ur-text of critical analysis of punishment, I should elaborate with a citation in which Foucault describes what he considers the epitome of discipline. In a chapter titled "Means of Correct Training," Foucault discusses a seemingly insignificant commemorative coin depicting a 1666 military parade that would otherwise be forgotten if not analyzed at length in *Discipline and Punish.* The coin was

occasioned by a routine event in which parading soldiers apparently distinguished themselves by their having stepped into a remarkable physical display of conformity. Louis XIV's commemorative coin stated on one side that military discipline had been revitalized, and on the other that such was the precursor to victory (188).

Foucault's overall argument, when applied to *Uncle Tom's Cabin,* suggests that a matter such as Topsy's being brought into conformity is more akin to the standardization of certain social interactions than an ongoing attempt to preserve the slave economy. In other words, the social pressure imposing discipline is not so much that Ophelia is vested in preserving slavery—and in fact, she emphatically states that she wishes for the institution to be abolished—as it is an expectation that everyone should conform to the standards of his or her community. To see this expectation in progress is best contextualized within the behavior of Tom himself. Seemingly, Tom is as recalcitrant as Topsy in the eyes of the slave traders of the novel, but not in the eyes of Ophelia. The panoptic view of Tom is not problematic for the goal of abolition, because the more closely the reader is allowed to observe Tom's character and motives, the more he resembles Christ. And the more he resembles Christ, the more the reader is implicated in the assumption that Tom's refusal to divulge information to help the slave owners and traders is synonymous with moral perfection. In sum, *Uncle Tom's Cabin* relentlessly undermines the confidence of those sympathetic with slavery who desire the power of information to support their cause.

However, such cannot be said for the attitude-adjustment to which Topsy is subjected by her mistress. Ophelia not only fights against her own "progressive" tendencies when she responds to the exasperating behavior of Topsy, but the narrative itself takes an ambivalent attitude toward the question of whether certain individuals within a society should be shoehorned into conformity. Ophelia, more than any other character, demonstrates the Deleuzian/Guattarian insight that "individuals contain microfascisms just waiting to crystallize" (10). And not only is Ophelia often obliged to forgo her high-minded ideals, but the narrative itself also demonstrates the further Deleuzian/Guattarian principle that

> …the book is not an image of the world. It forms a rhizome with the world, there is an aparallel evolution of the book and the world; the book assures the deterritorialization of the world, but the world effects a reterritorialization of the book, which in turn deterritorializes itself in the world (if it is capable, if it can). (11)

The preceding lines require a great deal of unpacking, but my overall point is that corporal punishment is a conservative form of punishment that does not cease to exist simply because progressive voices wish it to do so, but also is unlikely to be extinguished even among some of those who would normally be receptive to change. Just as the decimated ant colony in Deleuze/Guattari's fascinating analogy preserve itself as an "animal rhizome" by retaining bits and pieces of a trait that has worked in the past, so too do the economics of corporal punishment manage to avoid a profound deterritorialization to the point of extinction (9). Stowe may therefore undertake with all good will a deterritorialization in which slavery is attacked as vehemently as any novelist has ever managed, but the book itself will demand a certain conformity with economic practice that will undermine the original assumptions.

Is it even possible to argue that the novel both undermines slavery and simultaneously supports the discipline of slaves? The answer is yes if one takes into consideration the novel's call to militant action, and further, that it is possible to contextualize this militant action within Deleuze/Guattari's notion of the "war machine." Specifically, one may argue that the institution of slavery at the micro-level described by Stowe is a confrontation between competing forces that—perhaps surprisingly—take factors into consideration other than race alone. In other words, the confrontation between the anti-slavery of Ophelia and the easy pro-slavery sentiments of her sister-in-law Marie St. Clare is best viewed as a minor skirmish in a larger war between competing economic resources. As Deleuze and Guattari explain, the War Machine is ultimately capitalist in nature:

> The factors that make State war total war are closely connected to capitalism: it has to do with the investment of constant capital in equipment, industry, and the war economy, and the investment of variable capital in the population in its physical and mental aspects (both as warmaker and as victim of war). (421)

To make their point even more dramatically, Deleuze and Guattari turn in the following chapter "7000 B.C.: Apparatus of Capture" to the primitive society that was just emerging from the basic hand-to-mouth subsistence of the hunter-gather economy. Their argument is that a primitive society must have certain characteristics to make the construction of war financially possible, and chief among these is a surplus that allows for implements of war to be constructed. A society cannot eat a sword, after all, so the growers/preparers of basic commodities such as grain must be far enough ahead in their productive capacity to allow that community at large

(or the State) to have the luxury of exchanging basic commodities for weapons and other implements. They explain the relationship as follows:

> Marx, the historian, and Childe, the archaeologist, are in agreement on the following point: the archaic imperial State, which steps in to overcode agricultural communities, presupposes at least a certain level of development of these communities' productive forces since there must be a potential surplus capable of constituting a State stock, of supporting a specialized handicrafts class (metallurgy), and of progressively giving rise to public functions.(428)

Topsy must be brought in line not because she is a slave who is expected to know and kowtow to her betters, but because her place in the micro-economy of the St. Clare household ill-serves the larger economy of the abolitionist cause if she wastes resources.[1] Here, we may then draw a bright line between the recalcitrance of Tom, Eliza, George, and various other minor African-American characters, with that of Topsy. In all of the aforementioned cases, the confrontational actions of the characters are aimed at economic disruption of the slave-owning society, however minor, but not of sheer economic chaos. Tom, his wife Chloe, and certainly Sam and Andy, all contribute a sort of "non-production" in order to give Eliza a chance to escape, but this non-production is nonetheless a valuable commodity if we assume that they are part of an open conflict with an enemy. What's more, George in running away not only hurts the immediate cause of his owner, but also causes long-term economic disadvantage in depriving the enemy of a brilliant industrial designer. Therefore, the question of whether any of these characters deserves a beating rests not only a moral proscription against such practices, but also on the fact that they all engage in a valuable form of commodity-production.

Not so Topsy. She may be one of the more interesting characters in the novel, but she is nonetheless economically non-productive for both the plantation and for her alleged protector Ophelia. First of all, Topsy makes very clear even at her young age of 8 or 9 that she cannot be placed within the context of other African-Americans because she has no origins and no history. Ophelia learns this to her exasperation:

> "Never had any mother? What do you mean? Where were you born?"
> "Never was born!" persisted Topsy. (Stowe 224)

1 Rachel Naomi Klein has written that, like "many nineteenth-century northerners, Stowe identified freedom with contractual wage relationships" (137).

When Ophelia continues her interrogation, Topsy has an even more interesting response:

> "Never was born," reiterated the creature, more emphatically; "never had no father, nor mother, nor nothin'. I was raised by a speculator with lots of others." (Stowe 224)

Topsy is thus introduced to the reader as a bright kid. She is undoubtedly correct in her latter statement: Stowe presumably chose the word "speculator" very deliberately, for the reader has already been informed that African-American slaves were often compelled to reproduce so that they would have valuable children to sell on the slave market. And even though the servant Jane immediately defines the term for Ophelia, we should note that Topsy refers to her first owner as "a speculator." Surely she knows his name, but relegates the individual to generic insignificance. That he is thus deprives the individual from any individual dignity, but also shows the moral bankruptcy of the occupation that he pursues. Topsy is also correct in her statement that she was "never born," if being born is defined as a birth in circumstances similar to that of Ophelia or any of the St Clares. Simply stated, she is an economic necessity that precedes the fact of her conception, and she is intelligent enough to know this.

The dysfunctionality of Topsy to which Ophelia particularly objects is not her alignment with an ideology inimical to slavery, for we must take Ophelia at her word that she earnestly desires for the institution to be destroyed. In fact, we may better understand Ophelia's feelings toward Topsy by contrasting Topsy with Tom. As already noted, it may be argued that Tom's actions do not further the continuance of slavery because he steadfastly refuses to offer assistance to the slavers who demand his help in apprehending runaway slaves. Topsy does not do so either, but the reason that Tom is presumably a properly behaving individual to Ophelia, while Topsy is not, is that Tom has demonstrated his value in the very market economy that David Grant and other critics suggest is the linchpin of Stowe's world view.

In short, Tom is an able cost-accountant if given the opportunity to provide this professional service. In a passage that is easily overlooked, Tom is said to be much more adept at helping Augustine St. Clare manage the finances of his estate than the happy-go-lucky Adolph (or Dolph, as he is sometimes addressed).[1] St. Clare

1 I can't recall any other African-American character in the novel who is addressed both by his formal name and by a familiar diminutive. This is presumably a minor touch on Stowe's part to show that Augustine St. Clare treats his slaves as well as he can—short of giving them their papers of freedom, at any rate.

explains that "Tom understands cost and come to; and there may be some end to money, by and by, if we don't let somebody do that" (189). Even the cook Dinah's free-wheeling work ethic may be overlooked by Ophelia, especially after St. Clare informs her that Dinah prepares "glorious dinners" (197). True, Dinah is chaotic in her approach to domestic work, as many commentators have noted.[1] However, St. Clare also adds that she should be judged for the end-result, just as the high-status "warriors and statesmen" of the world are judged (197). Therefore, one may argue that both Tom and Dinah are acceptable to Ophelia because both exemplify a professional competency that would be just as important a social contribution to a country that had no slavery.

In other words, neither Tom nor Dinah is compliant in furthering slavery, but both are readily adaptable to a market economy that abolishes forced servitude and allows individuals to provide whatever benefit they can to the betterment of society. Tom the accountant, Dinah the chef, Chloe the restaurateur (who is both an excellent cook and is also highly organized and methodical), and certainly George the industrial designer, would all be able to make important contributions in a slave-free future economy. In fact, one may also argue that Stowe imparts versatility to many of the characters: Tom, for example, is not only good with numbers, but is also competent as an interpreter of Biblical passages and as a public speaker; George is adept at inventing useful machinery, but is also a good organizer and leader. Topsy, by contrast, does not initially establish any niche that Ophelia considers valuable. True, Topsy is no more an advocate of a slave system than George or Tom (who, in another easily-overlooked passage on p. 283, tells St. Clare of the importance of freedom). But the difference is that Topsy does not align herself with the market usefulness that Ophelia—and probably Stowe herself—values so highly.[2]

In fact, Topsy's initial actions resemble the deterrorializations that Deleuze/Guattari describe in *A Thousand Plateaus.* An example is her theft of the glove and

1 For example, Rachel Naomi Klein maintains that Dinah's kitchen is aimed at demonstrating "that the system of slavery could not provide Dinah, a talented but entirely untrained cook and housekeeper, with the sort of education or discipline necessary to the maintenance of household order" (139).

2 Alicia Rutkowski draws attention to the fact that Topsy is expected by Ophelia to be a mere servant at the very outset of their relationship (86). Thus, another explanation for Topsy's initial action is that she may simply be acting out a clichéd role befitting the lowly position that she has inherited: to wit, a servant who steals at the first opportunity. The fact that the ribbon and gloves have no value reinforces this view, as does Topsy's later exclamation that Ophelia would "soon as have a toad touch her" (Stowe 261). If Topsy is caught between an absurd situation of being both an adopted "daughter" of sorts and a household servant, then a dissociative act of symbolism makes good sense.

ribbon soon after she is purchased by St. Clare and turned over to Ophelia (Stowe 226). The theft is an entirely dissociative act that has no rational explanation. For one thing, neither item provides any material benefit whatsoever to the girl: the adult Ophelia's gloves are much too large to fit an eight-year-old girl's hands, and the hair ribbon is of no use to Topsy because she is totally neglectful of her hair that is "braided in sundry little tails, which stuck out in every direction" (Stowe 221). Besides, Ophelia has already had her head shaved before the incident takes place. Finally, it is inconceivable that the young girl would be able to sell either item, considering that she has no freedom of movement and because she is still too young for black-market bartering, assuming that the items have any trade value at all. In essence, the pair of gloves and ribbon are both rubbish to Topsy, and her being called to account for them turns the performative value of language into rubbish as well.[1]

Ophelia's performative statement, in essence, is that "you are a liar and a thief, Topsy, and my acknowledging this fact will label you as such." Topsy defends herself with some deft legal hair-splitting in which she "declares" that she did not steal the ribbon. Reminiscent of the modern politicians who in congressional testimony "don't recall" events of the past, Topsy turns performative language on its head by "declaring" a statement that has no necessary connection to actual events. "Seed it till dis yer blessed minute" may be nonstandard English, but it also detracts from the fact that Topsy is technically accurate, although involving herself in agile verbal prestidigitation. She has never "seen" the ribbon in past tense because she literally had never "previously seen" the ribbon before secreting it away in her sleeve.

Topsy may still receive a beating, but she has successfully (albeit passively) resisted Ophelia's attempt to turn her either into a mendacious thief or an acolyte who guiltily promises to become a better person. And even though she does eventually admit to the gloves and ribbon when promised that she will not receive a beating if she confesses, Stowe notably reverts to third-person narration to recount Topsy's penance. In fact, the last words we hear from Topsy on the matter are that "if you's to whip all day, couldn't say no other way" (226). Again, is she referring to the factual evidence, or simply reflecting that it's best to state one's platitudes in rhymed couplets like the ones often heard in the religious hymns often sung by people like Ophelia?

Finally, we discover that Topsy has confessed to the purloining of the gloves

1 A useful essay on performative language in *Uncle Tom's Cabin* is that of Debra K. Rosenthal, who focuses on the conjurer Cassy in the latter part of the novel.

and ribbons, but in doing so actually confesses to crimes that haven't even taken place. When pressed to fess up about any other incidents, Topsy states that she also took Eva's necklace and destroyed the servant Rosa's coral earrings. The only problem with this statement is that Eva soon traipses through the room wearing the necklace, and declares that it has not been out of her possession for even the briefest period. Then Rosa drops by with the coral earrings in her ears.

Analysis of this passage could go on and on, but I think it is sufficient to state that Topsy's intention is neither to become a penitent in the moral care of Ophelia, nor to become her adversary. Topsy simple does not commit herself, and this is precisely what makes her actions exemplary of the deterritorializations of Deleuze and Guattari. Granted, it seems that the girl will try to avoid a beating if she can do so, but she is either unable or else disinclined to align herself in such a matter as to ensure the safety of her own skin. Just as Tom presumably would wish to avoid a beating if he could do so, he nonetheless sacrifices himself to help prevent others from getting the same treatment or worse. In short, Tom's actions may in certain ways be similar to those of Topsy, but he is not an example of deterritorialization.

Topsy, by contrast, does not initially take sides, and there is no evidence that the threat of beatings has any effect on her at any point in the novel. True, she changes her attitude, but her doing so has nothing whatsoever to do with a threat of physical punishment. Tellingly, Ophelia adheres to what Stowe describes as a New England type of education, in which the goals are "to teach them the catechism, sewing, and reading; and to whip them if they told lies" (225). Her more analytic cousin Augustine St. Clare, by contrast, informs his brother after witnessing the brother's son beat a servant boy his own age that corporal punishment only serves to "frighten him into deceiving, if you treat him so" (247). As for Topsy, St. Clare informs Ophelia that whipping is unlikely to be effective, given that he has already "seen this child whipped with a poker and knocked down with the shovel or tongs, whichever came handiest" (239).

For Topsy's part, she feels the pain of the whippings, as we see several times in the text. St. Clare, in fact, explains that he resolved to purchase Topsy from her former owners because, in passing by their eating establishment every day, he was "tired of hearing her screaming, and them beating and swearing at her" (222). Ophelia nonetheless cannot get the notion out of her head that corporal punishment is the proper pathway to moral reform, and after the seemingly benign act of Topsy's using Ophelia's shawl to form an Indian turban (presumably a nondestructive act), elects to whip her. However, she is almost taunted into resorting to the measure of corporal punishment:

> ‘I don’t know anything what I shall do with you, Topsy’
>
> ‘Law, missis, you must whip me; my old missis allers whipped me. I ain’t used to workin’ unless I get whipped.’
>
> ‘Why Topsy, I don’t want to whip you. You can do well, if you’ve a mind to; what is the reason you won’t?’
>
> ‘Laws, missis, I’s used to whippin’; I ‘spects it’s good for me.’

With this, Ophelia elects to try whipping as a remedy, and presumably on more than one occasion:

> Topsy invariably made a terrible commotion, screaming, groaning and imploring, though half an hour afterwards, when roosted on some projection of the balcony, and surrounded by a flock of admiring ‘young uns,’ she would express the utmost contempt for the whole affair. (232)

Topsy may react with pain to the beatings, and she has the physical scars to show evidence of her lifetime of treatment, but she simply cannot be whipped into conformity.

In fact, one may be tempted to argue that Topsy’s change of heart is one more questionable plot device to join the others mentioned earlier. Her conversion has come due to her interaction with Eva, who has insisted that she loves her and that she is willing to sacrifice herself to bring others to Christian devotion. We last hear Topsy’s voice after Eva has died, when Ophelia observes that she has secreted something inside her clothing and once again suspects her of nefarious doings. As it turns out, Topsy is merely hiding a lock of hair that Eva gave her as a remembrance, a small Bible that was also a gift from Eva, and a few strands of black crepe from the funeral. She begs to be allowed to keep the items, and St. Clare consents. Soon, he signs over Topsy to Ophelia, who will take her north and give her freedom.

Stowe has thus bracketed the first and final speaking appearances of Topsy with a seeming theft—the first, as I argued, consisting of a meaningless act of dissociation involving worthless objects, but the second involving the legitimate possession of three things of little or no value to anyone else but Topsy. The lock of hair and the black crepe from the funeral are remembrances of the living girl and the realization that Eva’s relevance must now be invoked through the act of remembrance. As for the Bible, the book itself is of little material value because it is

inexpensive and readily available, particularly in the religious South. But for Topsy, a girl who has learned to read with ease and who is a much quicker study than Eva herself, any book providing an ample source of reading is a gateway to self-discovery.

Like several other African-American characters in the novel, Topsy ends up deliberately choosing to make her career in Africa, in her case as a missionary and educator. We have already seen that she is intellectually capable of such a role, but what may be a bit more puzzling is whether or not the conversion itself is ambivalent. After all, we have observed time and again that Topsy is the center of attention and commands a great deal of respect from the other children as a ring-leader, including Eva. The question we must ask ourselves is the following: is the self-reform of Topsy a sort of miraculous conversion, or is she merely doing as an adult what she was always best equipped to do? She may be in Africa, but she is still a leader of children, and we are assured that she is quite effective:

> …we have heard that the same activity and ingenuity which, when a child, made her so multiform and restless in her developments, is now employed, in a safer and wholesome manner, in teaching the children of her own country. (403)

Disregarding the "own country" statement, we must also suspect that Topsy is doing precisely what she was doing at the age of 8 or 9, and in the same spirit in which she maintained that she was the product of a speculator. The only difference perhaps is that the death of Eva (a girl her age) has awakened Topsy to the realization that she must do something with her life.

Who or what might her new "speculator" be, if she has one at all? One thing for certain is that he is not her flogger. Her earlier activity after arriving in the St. Clare household may have been a Deleuzian/Guattarian deterritorialization, but as is the case of most individuals who go against the grain in society, the recalcitrance is unlikely to be maintained indefinitely. Stowe therefore invites the reader to assume a fundamental change of heart on the part of Topsy, but the likelihood is also clearly implied that Topsy may simply have grown up to follow her instincts. Like George the industrial designer, or Tom if he hadn't been beaten to death, Topsy naturally assumes her most productive role in the economy, although in her case this role is as a paid teacher and missionary funded by her church organization back in New England.

Still, we cannot write off the Topsy episode as simply a happy ending, and we are prevented from viewing Stowe's message regarding corporal punishment as a

condemnation of a practice that is simply ineffective. The last beating we observe in the St. Clare household, in fact, is ambivalent on the question of whether sacrifice will ever purge society of corporal punishment as a means of enforcing dominance. Marie St. Clare, soon after the death of her daughter, becomes enraged by a seemingly insignificant action of one of her personal servants, Rosa, and sends the unfortunate woman to a local "whipping-establishment" to be given 15 lashes. The terrified Rosa implores Ophelia to intercede on her behalf, but the callous Marie St. Clare emphatically states that beatings are good for slaves and that Rosa is only lucky that she is not beaten more severely.

We never find out what happens with the beating, and we never hear from Rosa again. Nor do we even discover if she is sold with Tom and the other field servants when Marie liquidates the estate. If Rosa is taken with Marie to her father's plantation as one of the handful of remaining household servants that she requires for her hypochondriacal leisure, then Rosa presumably tiptoes around her mistress in constant fear that another peccadillo will lead to a second beating. But Stowe's ambivalence on the fate of Rosa could also simply suggest that the slaves of the world should be liberated from the Marie St. Clares, while skirting the question of whether corporal punishment serves any purpose. In other words, Stowe may suggest that Rosa's beating is an atrocity, but that she, like any other member of a functioning capitalist society, may need an occasional dose of discipline in some form or other to keep the free-enterprise system running smoothly.

In sum, corporal punishment in *Uncle Tom's Cabin* is shown to be ineffective and usually cruel, although Stowe never refutes the view that some form of discipline—whether involving physical beating or not—is necessary for a society to run smoothly with all individuals doing their fair share. Stowe unmistakably makes the case that Uncle Tom should not be beaten to death, nor should Dodo receive a thrashing from the arrogant young Henrique St. Clare, but the deterritorialized behavior of Topsy is another matter that is far more ambiguous. As Christopher Diller concludes in his essay on the novel's sentimentalism, *Uncle Tom's Cabin* employs many "shape-shifting" features that is in part exemplified by Stowe's having rewritten the preface to address her European readers. In fact, the disparate elements and particularly the multi-part conclusion "instance her pragmatic attempt to reform existing cultural and political commonplaces" (Diller 33). Thus, while we can read the novel in such a way as to see that Topsy's behavior is ultimately a productive mechanism, Stowe leaves the novel with ambivalence on the question of whether discipline is necessary to make one productive.

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A Critical Study of Self-Actualization in James Joyce's *A Portrait of the Artist as a Young Man:* A Rogerian Reading

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Abstract Till the middle of the twentieth century psychology, particularly the behavioral and psychoanalytical approaches, had a limited attitude toward human beings. In behaviorists' eyes human behavior was predictable by his fixed reactions to some stimuli. Psychoanalysts, too, restricted human beings to their unconscious formed in childhood. With the appearance of humanistic psychology in America, psychology got into changes in theory and practice. Humanistic psychologists put emphasis on the limitless potentialities of human beings. They claimed that human individuals intrinsically tend to self-actualization. One of these humanistic psychologists was Carl Rogers whose 'client-centered therapy' helped patients with the realization of their potentialities. He associated some characteristics with a self-actualized or a fully functioning person. The present research discusses Roger's concept of self-actualization in the novel *A Portrait of the Artist as a Young Man* by James Joyce. It investigates the personality development of Stephen Dedalus, the main character of the novel, with respect to Rogers' definition of a fully functioning person. The findings of the study lead the researcher to identify Stephen as a fully functioning person that has the characteristics including an increasing openness to experience, existential living, trust in one's own organism, feeling a sense of freedom, and creativity.

Keywords Carl Rogers; Self-actualization; James Joyce; *A Portrait of the Artist as a Young Man*

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Introduction

With the appearance of humanism in the sixteenth century as the product of Renaissance, a shift in value took place. Until then, the Middle Age's emphasis put on Christianity and its moral teachings while humanists insisted upon man and his autonomy as the center of reference. This humanistic way of thinking found, also, its way into philosophical and intellectual schools. Existentialism and phenomenology, two philosophical movements of the nineteenth and twentieth centuries, were no exceptions. They presented a new definition of man and his abilities by attributing authenticity to man and his ideals. Existentialist and phenomenological philosophies had profound influence on other fields such as literature, sociology, art, etc. In psychology, the existential and phenomenological ideas paved the way for the emergence of humanistic psychology in America in the twentieth century. The behavioral and psychoanalytical perspectives were dominant in psychology back then. Behaviorists' limited expectations of human potentialities were observable in their view of humans as laboratory rats whose reactions to stimuli can be predicted. Along with behaviorism, psychoanalysis, too, insisted upon the narrow capacities of human in making choices by restricting his abilities to the unconscious formed in his childhood. In such circumstances, humanistic psychology that appeared in 1962 offered its own definition of human by giving special importance to issues like human identity, his potentialities, freedom and the actualization of the self (Grogan vii). They criticized behaviorism and Freudian psychology for their limited attitudes towards human psyche (D.P. and S.E. Schultz 305).

Humanistic approach to psychology viewed human as a being owning free will through relying on which he can realize the ideals and purposes that allow him to reach his flourishing. Indeed, from the humanistic psychology's viewpoint, human, free from the biological or environmental restrictions, can meet his intrinsic needs and is able to achieve personal fulfillment and self-actualization. The term "self-actualization" became noticeable as Abraham Maslow, an American humanistic psychologist, gave importance to it by declaring self-actualization as the sublime value that is inherent in all humans. He mentioned a number of basic needs among which self-actualization was of great value. Emphasis on self-actualization was

common among the humanistic psychologists after Maslow. Carl Rogers was also an American who applied humanistic approach to psychology. The findings he gained through working with the patients coming to his office yielded his own theory of psychotherapy named "client-centered" therapy. In Rogerian therapy it is the client not the therapist that advances the process (Corsini 140). He saw that persons had in common a desire for self-discovery. Rogers concluded that man by his nature tends to self-actualization. If the right conditions provided, the individual can attain health and fulfillment of the self (Rogers, "Client-Centered" 276). He mentioned the qualities of a self-actualized person or as he called him a "fully-functioning person," adding that since each individual faces some questions regarding his identity, this process of becoming the true self is not confined to therapy and can be accessible in other situations.

Desire for self-knowledge and returning to the real self is a common thread that runs not only through psychology, but through domains like literature. Many literary men around the world, both in English and non-English speaking countries, have made self-actualization the main theme of their works. James Joyce, James Baldwin, and Maya Angelou were among English writers dealing with the concept of self-actualization. James Augustin Aloysius Joyce (1882-1941) was an Irish writer regarded as one of the leading high modernists of the twentieth century. Joyce in most of his works including *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916), and *Ulysses* (1922), portrays Dublin of the twentieth century that was involved in demands for Irish identity and Irish nationalism. His interest in Dublin that had similarities to the interest of Dickens in London (Abjadian 543) was so much that when in exile, Joyce told one of his friends "I want to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book" (qtd in Budgen 69). He like some other modernist writers including Virginia Woolf discovers "the dark places of psychology" through "the quick of the mind" (Woolf 191-2) picturing the paralysis and stagnation of Irish people caused by society, politics, and religion. *A Portrait of the Artist as a Young Man* is the semi-autobiographical novel of Joyce in which, through stream of consciousness technique, he depicts Stephen Dedalus' thoughts and inner feelings about the family and the society he lives in. Joyce in this novel is concerned with themes of family, religion, politics, and nationality. Stephen in spite of living in such a society, in epiphanic moments returns to his real self and throws off all the masks by which he has concealed his real self. He gets his own way, an artistic life, in the end.

This study focuses on the concept of self-actualization in the main character of

James Joyce's *A Portrait of the Artist as a Young Man* from Carl Rogers' viewpoint. The main body of this study will be an effort to investigate Stephen Dedalus in terms of reaching the characteristics Rogers considers for self-actualized individuals.

Self-actualization in Stephen Dedalus

The novel opens with the portrayal of the childhood of Stephen who lives with his family including his father (Simon Dedalus), his mother, Uncle Charles, and Dante (Mrs. Riordan). The interactions he has with his family members play the key role in the formation of his self-concept. Stephen's description of his family reminds us of the clichéd dos and don'ts of a family and its supportive role. He refers to the care he receives from his mother "When you wet the bed, fist it is warm then it gets cold. His mother put on the oil sheet …. .She played on the piano the sailor's hornpipe for him to dance" (Joyce 1).

As a child Stephen is a passive observer of what is happening around him. Dante's naming of the "two brushes" after two political characters, Michael Davitt and Parnell, does not make sense for the young Stephen listening to family discussions, usually on politics and religion, with no clear understanding of them. He enters Clongowes Wood College that, as the next environment Stephen experiences, influences in the formation of certain concepts for him. Stephen who has formed the concept of "my family," now, by entering the school is subjected to the concept of "my school" as a new one which faces him with experiences some of which bear meanings in contrast to those the family has defined for him. The supportive role of family is replaced by the school's insist upon one's stand on one's own feet.

He passes his days and nights by perseverant studying since his parents have insisted on the value of being an assiduous student. In addition, the competitive environment of Clongowes School that encourages the students for hard studying is effective in providing conditions of worth only under which he feels worthy. When Father Arnall, the teacher, tries to encourage Stephen and his classmates for doing the sums, he calls them in the name of the two political Houses of Ireland (York and Lancaster) they belong to. This naming encourages the students' sense of responsibility toward their Houses. Stephen, like others, feels commitment to the concept of "my House" which for its success "he tried his best so that York might not lose." He knows that he can be awarded the positive regard of the teacher if he does the sum properly. So when he hears the teacher applauding the Lancaster, "all his eagerness passed away and he felt his face quite cool. He thought his face must be white…" (6).

Stephen tries to make sense of the world through the concepts his family and school has emphasized upon. In the blank page of his geography he has written a list that includes his own name, and the names of the class, college, and province he belongs to. Then he has mentioned the name of his country located in Europe, then the world. The series of names of places is put an end by referring to the universe. He tries to make sense of his place in the world through the concepts of school, country, etc.

His concept of sin, punishment, repentant, the hell, the heaven, etc. is shaped by the Jesuit school's daily coping with such religious matters. The priests' definition of sin and hell, though full of superstitions, has been internalized in Stephen's self-concept. When he is going to bed he would "kneel and say his own prayers and be in bed before the gas was lowered so that he might not go to hell when he died" (12). The unusual atmosphere of the school along with the priests' dreadful descriptions of death, hell, and punishment are the reasons for young Stephen's sense of insecurity and fearfulness. Joyce's portrayal of the dismal environment of the school is parallel with the concepts like the doomed to punishment life of sinners, and the penalty expecting them, causing feelings of dread for Stephen.

Although the importance of religious commitment is put emphasized upon by his family through sending him to the Jesuit school in order for providing Stephen with an appropriate social status, the quarrel between his father, who has nationalistic tendencies, and Dante, a very religious woman, subjects Stephen to feelings of doubt and uncertainty. Over Christmas dinner his father addressing his friend Mr. Casey, blames the Catholic priests for their interferences in nationalistic matters that caused the death of Parnell (the Protestant leader of Irish nationalists). However, Dante says that their interferences are "question of public morality." She believes that "A priest would not be a priest if he did not tell his flock what is right and what is wrong" (24). As the dispute over the authority of the Catholic Church continues, Stephen becomes aware of the contrast that exists between having patriotic fervor and being a religious man, two standards of unquestionable value internalized in his self-concept.

Gradually Stephen comes across situations that challenge the concepts he has internalized. When the perfect of studies punishes him for not performing his tasks while he was exempted by Father Arnall because of his broken glasses, he witnesses the imbalance between his action and the punishment he receives from the perfect of studies. His previous perspective of the fair treatment of priests is shattered by the perfect of studies flogging him cruelly. Due to what happened in that day Stephen wonders that although he has told the truth, he is labeled by the perfect of

studies as “lazy little schemer” (41). This event has an effect of disappointment on his understanding of himself; he has been an industrious student doing his best for the success of ‘York’ side of the class. But, now, instead of being praised for his attempts, he is punished unfairly. Though he had considered the role of priests as holy and respectable, he observes the incongruence between his concept of priests and their real behavior.

As Stephen grows up, his vague perceptions of childhood give way to the more obvious understanding of his environment. His passive encounter with what was running around him, is now replaced by the eagerness to be involved in them: “his elders spoke constantly of the subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family, to all of which Stephen lent an avid ear.” Through such interactions he gradually becomes familiar with the role his family, as a small part of the society, expects him to play: “The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him” (53). Along with the new concepts he grasps from his family, some aspects of his personality unknown to himself are revealed to Stephen. The moments of solitude in which Stephen becomes involved in reading novels of adventure like The Count of Monte Cristo, his imagination enters him to a world more pleasing than reality. A part of his personality longs for being in place of Mercedes’ lover, an ideal that its realization seems impossible for Stephen.

In such circumstances, Stephen who has to leave his education at Clongowes unfinished because of the financial problems of his family, regards his school incapable of meeting the needs of his imagination. Indeed, he sees his personality formed by the Jesuit School incongruent with his real self. The process of maturation makes him more involved in the difficulties of his family life: “In a vague way he understood that his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes” (55). The separation of Stephen from the world of childhood is associated with the gradual appearance of his psychological needs. The reality that Stephen’s family and his school have pictured for him cannot identify his needs that are different from the physiological ones a child usually has. He feels a distance between himself and the kids around him: “The noise of children at play ground annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from others.” As Stephen’s family leaves Blackrock to Dublin, his curiosity about finding his true self gives him the courage required. His inner tendency to enter new situations helps him to be open to the experiences of his surroundings: “Dublin was

a new and complex sensation… when he had made a skeleton map of the city in his mind he followed boldly one of its central lines until he reached the Custom House. He passed unchallenged among the docks…."His encounter with these experiences "wakened again in him the unrest which had sent him wandering in the evening from garden to garden in search of Mercedes." The emotional needs of Stephen's inner self makes him dissatisfied with the world of reality. This incongruence between his true self and the demands of society in which his imaginative power has no place, is the reason for his embitterment: "He was angry with himself for being young and the prey of restless foolish impulses, angry also with the change of fortune which was reshaping the world about him into a vision of squalor and insincerity" (57).

The institutions of family and society that were responsive to the physiological needs of his childhood, now, seem unreliable in meeting his psychological urges. Stephen's artistic personality reveals itself in many situations. Since his poems, addressed to an imaginary beloved, deal with amorous contents, he cannot try on writing poetry praising political characters. This fact refers to the separation that Stephen feels between himself and the values such as patriotism insisted upon by society: "trying to write a poem about Parnell on the back of one of his father's second moiety notices. But his brain had then refused to grapple with the theme" (60). Gradually, the difference between Stephen's outlook to the world and the perspective of his friends becomes more visible. While Stephen, who trusts in his real self, names Lord Byron as "the best poet," his friends accuse Byron of being " a heretic and immoral" (70). Stephen's insistence upon his own idea leads his friends to make fun of him. Stephen, standing on his own feet by trusting his inner voice, makes his individuality the center of his evaluations. He brings the values emphasized by his family, school, and society into question:

> The question of honour here raised was, like all such questions, trivial to him. While his mind had been pursuing its intangible phantoms and turning in irresolution from such pursuit he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. These voices had now come to be hollow sounding in his ears. (72)

While he and his father take a trip to Cork to deal with the sale of the family land, Stephen discovers within himself some new tendencies. His sexual urges that are associated with the development of his sexual identity, and have been reflected only

in his poems, now, by his visit to the Queen's College find their manifestations in reality. By reading the word "foetus," cut on a desk which reminds him of sexual activity, his blood is made startled and he is shocked "to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind" (78). In fact he comes across in reality the concepts that the institutions of family and school has defined as taboos that should not be broken by speaking about.

As a sixteen years old teenager, he feels a duality of his own personality. His effective role as a student capable of leading the schoolmates and also being given the money to study at Belveder is different from that side of his personality that is "afraid of his own authority, proud and sensitive and suspicious, battling against the squalor of his life and against the riot of his mind" (79). His talent in essay writing wins him a prize of thirty and three pounds which Stephen decides to spend on merrymaking, may be trying to sooth his unpleasant feelings of poverty away and experiencing joy and pleasure of life. However, "when the season of pleasure came to an end" (85), he feels his attempts vague efforts that show his distance from reality more visible. He has tried to satisfy the needs of his real self by squandering all his money, while the voice of his soul needs to be heard in reality.

He comes to the conclusion that he can actualize his personal world by standing on his own feet. His inclination for autonomy makes him feel that "he was hardly of the one blood with them [his family] but stood to them rather in the mystical kinship off fosterage, foster child and foster brother." He gradually feels uncertainty about the previous concepts of sin and punishment that have been internalized in his self-concept through the moral teachings of his family and the Church. By ignoring the role that society expects him to play, the values that have been determined as rules which are not possible to be violated, bear for Stephen no meaning: "Beside the savage desire within him to realize the enormities which he brooded on nothing was sacred" (86).

He seeks in reality a remedy for his emotional unrest, a satisfaction for his sexual desire: "A tender premonition touched him of the tryst he had then looked forward to… ." His real self is revealed to him and he knows that by embracing it "weakness and timidity and inexperience were to fall from him." Stephen that is engaged with the "wasting fires of life," trusts his true feelings and decides on the actualization of them. He comes up against the concepts defined for him by prejudice: "He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin." His emotional unrest leads him to the whore neighborhood. Invited by a woman to her home, Stephen makes himself open to

the experience and embraces his real self by responding the needs that have been suppressed so far. At that moment and in the arms of the woman, the inexperienced young Stephen "felt that he had suddenly become strong and fearless and sure of himself" (88).

So Stephen commits a sin of which no one of his associates is aware. However, his self-concept that is a surrogate of values and norms that his family and teachers have emphasized, deprives him of his positive self-regard. The repetition of that sin makes him feel "a wave of vitality pass out of him and had feared to find his body or his soul maimed by the excess." The prejudices internalized in his self-concept enter him to a continual inner conflict regarding the results of what he has done, however, returning to his true feelings about his sin he feels "no part of body or soul had been maimed, but a dark peace had been established between them" (90). The dual sense of his sin makes him involved in doubt. His self-concept judges his sin as a mortal one which prevents Stephen from receiving God's positive regard.

Stephen, though, is willing to experience new situations, has not yet completely separated himself from the self-concept of his childhood. He tries to find the right way for the guidance of his soul. He fluctuates between choosing the way that leads to the satisfaction of his inner self or the way that his family, society, and the church have determined based on reason and intellect. His relation to God that is based on concepts that are not accordant with the needs of his soul, results in his fear of rather than his love to God. However, Stephen's encounter with his real self, makes him aware of the difference between what he really desires and what the Catholic society of Ireland expects him to be. The duality that Stephen has experienced between the needs of his real self and the norms of the society, puts him in a sense of disturbance of mind in which he suffers from a terrible conscience. The rector's sermon about sin, hell, and punishment, that is "excessive in their scope, and in their morbid and explicit attention to detail" (Gale Cengage 27), delivered in the class, reminds Stephen of the power of God "to take away his life while he slept and hurl his soul hellward ere he could beg for mercy" (Joyce 90). He is frightened of what may happen to a sinner who may pass away without making atonement for his sin: "The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul… He felt the death-chill touch the extremities and creep onward towards the heart…" (98). The terrifying speech that the preacher delivers on the punishment waiting sinners gives Stephen, who deals with his dual feeling about his sin, the determination to make confession. In fact making confession can be interpreted as a way of admitting and accepting of what his real self has done, however, with the purpose of deserving God's positive regard that is preceded by

the approval of Stephen by his own self-regard.

The rigor by which Stephen evaluates and judges his sin represents Carl Rogers' concept of one's tendency for attaining self-regard. As Stephen's self-concept has internalized social standards and the moral teachings of the church, it would reward Stephen by positive self-regard only under certain conditions. So, he evaluates his sin in a way parallel to the priests' judgment of it. His self-concept evaluates his sin as a violation of the norms it has internalized, accordingly he denies that experience and distorts it for his consciousness due to which Stephen experiences the neurotic symptoms of agitation and anxiety. However, the clash of his real self with his self-concept has not yet come to an end. He witnesses the dual aspects of his personality that are revealed to him in different situations; the disguised self that is formed by the concepts which are in accordance with social values, and, the appearance of a real self in privacy without carrying the imposed masks.

According to what he has grasped from the religious teachings, he believes that his sexual needs are related to the ill-side of his nature. So, he attempts to make them repressed. He tries to deny his needs by continual praying and making atonement for his sin. After confession he devotes his time to prayer and religious duties "fearful lest in the midst of the purgatorial fire, which differed from the infernal only in that it was not everlasting, his penance might avail no more than a drop of moisture…" (131). However, Stephen's disappointment in making a balance between his spiritual life and "common tide of other lives" arouses in him "a sensation of spiritual dryness together with a growth of doubts and scruples" (135).

Engagement with spiritual matters seems to him not parallel to the satisfaction and actualization of his inner needs and, despite the continual denial of his senses and self-restraint, he observes that his soul, actually his real self, yet becomes attracted to and tempted by a spark of sin. With the passage of time the incongruence between the ineffectiveness of the religious duties he does with what has been promised of by commitment to moral teachings, makes Stephen uncertain about the fruitfulness of religious commitment. When the priest suggests Stephen, who is "the perfect of the Blessed Lay's sodality," for leading a life of priesthood, he is doubtful about the suggestion. Reflecting on his life in Clongowes School Stephen remembers only the stagnation and tedium of that kind of life. The priest's suggestion makes Stephen aware of the fact that the desires of his soul (his curiosity, artistic talent, etc.), cannot be satisfied by serving as a priest: "he wondered at the vagueness of his wonder, at the remoteness of his own soul from what he had hitherto imagined her sanctuary…." Therefore, he rejects to lead a priesthood way

of life which in his view may act as an obstacle to his freedom. David Daiches, regarding Stephen's rejection of that suggestion says that he makes this decision in order to "look objectively on the world of men and record their doings with the disinterested craftsmanship of the artist" (699).

His decision on going to university, a place considered by his mother as the cause of Stephen's loss of faith, is made based on his tendency for autonomy and self-trust. He regards his parents "as guardians of his boyhood" that expect Stephen to serve "their ends" (Joyce 151). In the eyes of Stephen, his own name is a prediction of the purpose for which he has been born. As Baxter declares Stephen Dedalus' name "serves as the central dynamic of Stephen's adolescent development…" (207). According to Givens, Joyce chose this name in order to make an association between the exiled Stephen and St. Stephen (119) "the martyr who was stoned to death by a mob because he claimed that he saw God appear in the heavens" (Fargnoli 55). Stephen interprets his name as representative of the identity he is trying to discover, a name which includes "a relationship between identity and language exists at the root of the adolescent identity crisis and the adolescent's movement into adulthood" (Baxter 204). He recognizes his goal to be the creation of a new life disengaged from any prejudice. Joyce makes this comparison between Stephen and the mythical Dedalus in order to delineate the flying of Stephen's soul beyond the physical world: "a wild spirit passed over his limbs as though he were soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight." In that epiphanic moment he throws away all the prejudices of his self-concept. The incongruence that existed between his real self and his self-concept was resolved by the acceptance of his true self.

Stephen's acceptance of his real self that was preceded by giving up the biased opinions of others leads to his experience of the present moment and enjoying the beauties of the real world and the perception of all the natural wonders through his five senses. In an epiphanic moment when he is looking at a girl wading at water, he is fascinated with the girl's presence through his sensory impressions. His admiration of the beauty of the girl that is more like the observations of an artist, provokes in him the feelings of unknown nature. Stephen's openness to experience enables him to bridge the gap between his real self and the experiential world: "Her image had passed into his soul forever… Her eyes had called him and his soul had leaped at the call" (Joyce 153-154). The connection made between his need for the perception of beauty and the real world, by gazing out to the girl, allows him to live 'here and now', unaware of the happenings around him: "He halted suddenly and heard his heart in the silence. How far had he walked? What hour was it?" (154).

His engagement with literature in university that gives his outlook an artistic sense differentiates him from others. He makes sense of the real world through applying this artistic perspective to his surroundings. During the years of educating at university, Stephen values his independence by centering his ideas on his personal experiences. While his associates are dealing with matters of social interest, he is engaged with his theory of aesthetics. He thinks that artistic creation requires one's trusting in one's self away from any prejudice or bias.

Stephen's knowledge of the needs of his real self that are different from the norms of the society of Ireland makes him aware of the limitation of Irish life in the actualization of them. The incapability of Irish culture in the realization of Stephen's needs persuades him to think about living Ireland. He feels himself like a swallow that is "to go away." Stephen considers leaving Ireland necessary for the realization of his true self that no longer restricts itself by commitment to the concepts that have no meaning for him. He believes that his departure will help him "to discover the mode of life or of art whereby his spirit could express itself in unfettered freedom" (222). Addressing a university classmate, he says "I will not serve that in which I no longer believe, whether it calls itself my home… and I will try to express myself… using for my defence the only arms I allow myself to use, silence, exile and cunning." Peter Childs believes that Stephen applies 'silence, exile and cunning' in order to preserve his identity and individuality unaffected by social, political, and religious institutions (203). He blames them for the stagnation that Ireland is involved in.

In his view nationality, language and religion are "nets flung at it [the soul] to hold it back from flight." He considers them as masks by which society disguises the real personalities of people to separate them from their real selves. So concepts such as nationalism, bias in language, and religiosity form people's self-concepts and they are judged by the level of their commitment to them. He compares Ireland to "the old sow that eats her farrow" (Joyce 182) as Tracy Teets Schwarze in her article "Silencing Stephen: Colonial Pathologies in Victorian Dublin," claims that "It is not England that is Ireland's chief betrayer; it is Ireland itself" (243).

He wants to be open to new experiences of unknown situations relying on himself and trusting the way he has chosen in his life. He lets his inner voice be his guide in finding the true path and he has faith in his individuality to create an artistic way of life. As he is preparing to leave Ireland to Paris he says: "O life! 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" (Joyce 229). In fact he chooses the "exile which is circumscribed always by the energy of creative renewal" (Herzberger 85).

Now, as a fully functioning person trusting in his inner self and open to new experiences, free from any social, political, or religious prejudice he feels in himself the power to encounter with challenges of unknown situations and to create his own life independent from others by relying on his free will.

Conclusion

Stephen's rebel against the concepts of family, patriotism, and religion that were the values internalized in his self-concept through his interactions with his family members, his friends, and the priests in the Jesuit schools of Clongowes and Belvedere, represents his tendency for the realization of his potentialities. While he sees the environment of Ireland inefficient in understanding him, he takes refuge to the world of imagination that makes him seem as an exile among his associates. The actualization of his artistic talent requires the openness of his senses to all experiences without any defensiveness to or denial of the emotions they provoke. His feeling regarding the perception of the beauties of his surrounding, including the enthusiasm he is strongly affected by gazing at a girl, or the consolation he acquires by listening to the natural sounds, show that Stephen, in contrast to the insistence of moral teachings of the church on the mortification of the senses, makes his consciousness open to experiences of all kinds.

Stephen's condemnation of any predetermined value and norm leads him to live at the present moment. He perceives each experience as new and exciting. He believes that each concept should be experienced by his individual personality independent of the evaluation of that concept by others. In addition, the epiphanic moments he experiences, making him unaware of the time and place he is in, are evidences of the existential living that Rogers assumes as one of the features of a fully functioning person. Such a person is willing to experience the situation in the moment openly.

Stephen as breaks with social and religious institutions shows his autonomy and self-trust in his decision on finding his own lifestyle by rejecting the suggestion for serving as a priest. This decision made by Stephen is representative of Rogers' statement that "When an activity feels as though it is valuable or worth doing, it is worth doing… I have learned that my total organismic sensing of a situation is more trustworthy than my intellect" (Rogers, "On Becoming" 22). As a fully functioning person, Stephen trusts in his decision as he trusts in himself and ignores all the advantages the high social position of priesthood may provide for him. His engagement with artistic and imaginary matters while his friends are dealing with such social concepts as patriotism indicates the difference between Stephen, who

trusts in the favorites of his soul, and his friends.

Stephen, independent from the values defined by his society, feels himself free in making choices. He believes in the power of his soul in coping with the possible difficulties. He knows himself responsible for the decisions he will make in his life. His sense of freedom provides for him several options and opportunities. So, as a person free from the social impositions, he chooses to leave Ireland and to make his artistic talents realized. He, instead of repressing his inner needs that is the common characteristic of Irish people, finds a way of life that makes the actualization of his needs possible. He does not conform to the situations that prevent the growth of his soul. Instead, he welcomes a new life in Paris that will encounter him with unexpected challenges. His creativity helps him to adapt to life changes. So, Stephen, that feels a separation from social, political, and religious institutions, throws off the masks of obedience to them and achieves self-knowledge by embracing his real self. He replaces the concepts internalized in his self-concept by his personal evaluation of the situations that he encounters with. In making decisions, he puts his trust in his individuality and independent of the norms dictated by society, leads his favorite way of living. His early feelings of defensiveness, by facing unknown situations, changes to an appreciation of the coming experiences. He is receptive to both his positive and negative feelings. He listens to his soul's inspirations that call for the actualization of his capabilities. Rather than judging his feelings by the norms of the church, he lives the experiences of his organism. As he has put aside the prejudices, he believes that his life consists of new moments that subject him to new challenges. This matter is observable in the epiphanic moments Stephen experiences. During these moments Stephen, free from time and place, meets his real self. This brings about the stimulation of his imaginative power in composing some lyrics. Indeed, such moments lead to the emergence of his real self.

He is a participant in the moment of experience not a mere passive person controlled by the predefined concepts. By trusting in his feelings, he admires those experiences that satisfy his needs. Stephen disregards norms and principles of society as guidance on his life. What he chooses as the base of his decisions is his personal evaluations of them. He regards the priesthood way of life as incongruent with the actualization of his potentialities. Therefore he rejects the rector's suggestion while he is aware of the high social status of a priest. He feels himself powerful to create the life he wishes. He appreciates unfamiliar situations that challenge the level of his adaptability to new experiences and changes in life. The development of Stephen's personality so explained persuades us to identify him as a fully functioning person.

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Imperialism & Insanity: A Study on Joseph Conrad's *Heart of Darkness*

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Abstract Joseph Conrad paradoxically represents Imperialism and Insanity in his novelette *Heart of Darkness.* The paper aims to investigate the acts of the colonizers as they overpower and pretend to be enlightened. They target underprivileged people of the Dark Continent. In this research, the colonizers represent African as uncivilized and savage. Although the colonizers look civilized, their reality is different from their appearance. Greed for power, hypocrisy, and lust for Ivory lead them toward brutality to seize the natives' land and wealth. The study discovers that Conrad's purpose of using Marlow's character is to bring out another agonizing truth that everyone lives in the illusions of more profit. Besides, the paper also deals with why Conrad has written against the racists where he is European. The purpose of this paper is to locate the way imperialism and insanity are closely related to *Heart of Darkness*. How Conrad's life experience and political view inspired him to write his novel is prominent in the paper. This study finds that colonizers enter in the name of civilization and end up promoting savagery. The multilayered meanings of this multifunctional novelette brought out Marlow's fear. It alarms the future generation to get rid of destruction for imperialistic acts.

Keywords Civilize; Savagery; Ivory; Brutality

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Introduction

Joseph Conrad (1857-1924) is essentially recognized as an author of marine story in the contemporary period. His original name is Jozef Teodor Konrad Korzeniowski. His parents were Polish. His parents were accused of plotting against the Russians and exiled to the far northern province of Vologda. At the age of sixteen, he left Poland for France to fulfill his old ambition to voyage. Conrad spent four unsettled years, traveling by ship mainly to and from the West Indies. Conrad encountered the acquisition of gun-running, gambling debts on the loan amount. Destiny saved him from death when he was supposed to commit suicide by shooting in the chest, but the bullet missed his heart. In 1894 Conrad entered the British Merchant Navy stayed for sixteen years as a Chief Mariner. He voyaged Singapura, Australian side, the Belgian Congo, Bombay, and the East Indies, enriched his stories. [1]In 1890 he was assigned to serve his position as "captain" of a "Congo River steamer," though he lost six months of his carrier in Africa being disillusioned by sickness. This incident inspired him to pen his masterpiece, *Heart of Darkness* (1899). Unwillingly he resigned merchant service, settled in England, and finished his first novel, *Almayer's Folly*, already initiated at sea (Conrad 11-12).

During adolescence, Conrad was reluctant to cope with the strict disciplines of educational institution nor he paid attention to his home tutor. He put efforts into the romantic views on life. Ultimately, the infuriated Josef convinced his paternal uncle to permit him joining the French merchant navy. For him, the four years were adventurous, but not contending. Conrad voyaged to the West Indies and Venezuela, squandered a small fortune, lost in love, got involved in a gun-running venture for the Carlists, and attempted suicide in 1878. In the same year, French immigration authorities prevented him from continuing as a sailor on merchant marine vessels. This final chapter appears to have been a lucky one since Conrad started to navigate the upcoming sixteen years on British ships as a British subject in 1887. His transformation from a French sailor to an English one made him master the language finally write his novels and novelette. *Heart of Darkness, Lord Jim, Nostromo, The Secret Agent*, and *Victory* have been well known, almost since their publication, highly ranked with the poetic novels ever written in English. The voyages seem to have had a sublime impact on his life and art. Some critics investigate that Conrad came to Congo on 12th June 1890. It is noteworthy that he shared his very own

1 King Afonso I (from 1506 to 1540) and Shamba Bolgongongo (from 1600 to 1620) ruled The Kongo.

experience in the Congo when writing *Heart of Darkness* (Conrad xlvii).

Discovering Marlow's Character

A tale fixated in a particular teller broadening to the brink of life is prone to ask for someone exceeding a hero. Conrad has sketched the portrayal of an interpreter otherwise who introduces the "hero" in a situation of the word which is to examine, or recoup him, unlike the traditional novelist who may prefer serving it himself. For instance, in Lord Jim's chapter IV, when Jim postures in the "Court of Inquiry" which speaks for the ethics that has voiced him to the billet of integrity, his agony has met the response of others eyes. Thus, Marlow has come into the tale. Throughout the novel, it is unresolved when the image of "Marlow" came into Conrad's mind.[1] Conrad's portrayal of the character of Marlow was first noticed in *Youth* (1898) and *Heart of Darkness* (1899) while preceding the accomplishment of *Lord Jim* (Zebal xv). After making these three tales (1898-1900) Marlow's absence has been seen for twelve years. Later some radical change in Conrad's narratives again takes Marlow as a narrator of Conrad's *Chance* (Zabel 1958).

The Story as an Allegory

Heart of Darkness is a novelette deals with the appearance and actions of the Racist. C. P Sarvan has critiqued that in the novelette Africa is an epitome for the very aspect of an "accursed inheritance."[2] The allegorical narratives catastrophe with the sober realization of the darkness of the human mind. It may evidence difficulties for few to abide by the apologue. When Conrad was casting about for an external parallel, for a physical setting, he chose Africa.

For the Romans, the Brits were barbarous. When the Europeans entered Africa, for them, the Africans seem uncivilized. The primitive barbarity sneaks in the center of Europe. If the Thames is to visit its original source, the Congo, it will experience the horrible pleas, suggestive echoes. The commands of the Roman upon the Britain, and the Europeans upon natives, it was because they perceived they obtained a much higher civilization than the peoples they were pampering and conquering. The contempt was not on account of the race itself, and Conrad opines that Europe's claim of enlightenment and superiority needs earnest reexamination. The reference in *Heart of Darkness* is not limited to a continent (Africa), it is colonialism. The vital point is whether "barbarism" is trivially an incident or not

1 curious and skeptic.

2 Due to continual violence, aggravated murder on a large scale "Africa" is mentioned as "Accursed inheritance" where so called civilized people give their full spirit to exploit them.

where the substantial divergence of "savage" African and "civilized" European reveals through appearance rather than reality (Conrad 80).

Marlow starts his tale, narrating how lighting transforms the gloomy picture of darkness among mass (Conrad 46). Darkness is deep in the zone of Thames. The Thames is the principal part of the utmost end of the world (Conrad 47). The river symbolizes what is following in nature, in man, on other side the ocean remains steady. Unusual and exotic events seem to be covered by unenlightened hearts (Conrad 48). The dummy of the hairdresser is flawlessly clothed. It seems fastidious as if a representative of civilization. It is a part of the colonial machinery, which is immense to the suffering. Marlow's extreme concern toward cleanliness is perhaps an irresistible urge, an attempt to keep clean amidst the moral dirt. Even in the case of Kurtz, one must remember that all Europe had "contributed" to his making. The alleged primitiveness of the boiler-man only serves to show the similarity between his appearance and the actions of the "civilized" (Sarvan 6-9).

This study figures out why Conrad depicted the character of Marlow and what lead the imperialists toward insanity. Despite being European, why Conrad objected against Eurocentric activities, the research will shed some light on it.

Theoretical Framework

The purpose of this essay is to locate how imperialism and insanity are closely related to *Heart of Darkness*. At first, we would answer how imperialism functions in this novelette. Stemming from this question, we would describe how "Imperialism" results in "Insanity."

Imperialism implies a particular period when one country manipulates other. The stronger the country is, the better its manipulation is. The research is based on Thomas Ladenburg' theory of imperialism as he opines that at the beginning of 1870 Western world expedites Africa taken over by England, France, Belgium, and Germany. The imperialistic era has more or less ended by World War II. Although most countries obtained freedom from the shackle of imperialism, it was not an end to imperialized dominion and industrialized power. To some extent, the colonized countries could not get rid of the influence of imperialism, for being imprisoned in the experience. Historically, through western industrialization, imperial movement occurs with the empowerment of leading nations such as Europe, America, and Canada. Under the subjugation of these powerful countries non-white nation, such as some African or Asian parts are imperialized (Ladenburg 23).

The age of industry and chauvinism regulated European society in the nineteenth century. Imperialism has been dramatically dominated regions and

people over other groups of people during the latter half of that century. It is noteworthy that imperialism initiated from the sixteenth to the early nineteenth century. The interval period is also known as Old Imperialism. Europeans commenced commerce with the Far East. They explored the emerged world setting up industry in North and South America and Southeast Asia. They established trading posts and seized footholds on the zones of Africa and China. They worked collaboratively with the regional rulers to ascertain the security of European economy debts and interest. Then the Age of New Imperialism has started in the 1870s. European states settled regions in Africa and the East. They modified the former methods of dictatorship the new imperialists administrated the localities to ensure profit showing overpower. European nations followed an aggressive and manipulative policy by economic demands that they continued since the age of industry. Europe went through a "Second Industrial Revolution" between 1870 and 1914 fastened the phase of transformation as scientific invention, technology, and industry, which promoted the economy with the production of steel, revolutionary change in the ship, building, electricity, and transportation (The Age of Imperialism 2007). The strategy was encouraged and developed through the socio-political condition that connected empire-building that led to the supremacy of Western nation over "backward" nation. By impeding military force, influencing economic spheres, and annexing the territories, Europe dominated the African and Asian parts. By 1914, Great Britain seized the lion's share of colonies. In so doing, they use the phrase, "the sun never sets on the British Empire" to describe the weight of British zones, which were very expensive. With their attempts to achieve a direct pathway to trade in Asiatic continents, Europe instituted colonies in East Indies. They obtained territories through the built channels in Africa and China. Concurrently, the period of mercantilism in Europe established further necessities that keep demanding opulence. Commercialists conserved the colonies as a source to seize wealth. Meanwhile, the leaders, landlords, and missionary carried their self-interests following the imperial ideology in "Glory, God, and Gold" as if glory, god, and gold are the same (The Age of Imperialism, 145-146).

All the same, imperialism is the prime concern of the novelette, *Heart Of Darkness*. In between the 1890s, the majority of the continents were recognized as dark continents officially under the control of Byelorussian. European powers were subject to administrate extensive zones. Vandalism, battles, and withdrawing commercial ventures terrorized the white men who were in the remote domains. *Heart of Darkness* evinces that men act according to the situation, especially when they are permitted to run a specific "social system" of currencies. Inescapably, they

overpower other humans. It is a matter of debate to point a person as evil or mad, especially when the person simultaneously becomes a part of an order which is entirely "corrupted" or "corrupting." Therefore, the novel has been considered as its most "abstract level" to narrate the complexities of the globe beyond the self. Moreover, *Heart of Darkness* is considered one of the first critical literary texts for its pettifogging portrayal of European imperial schemes (Conrad xxv).

On the other hand, the description of "Insanity" has two chief purposes throughout the novel. Primarily it delivers an ironic device to captivate the readers. From the very beginning, Marlow has been considered mad. His madness for the company seems to be a complex factor. In other words, madness manifests priority and needs. In the text, material praxis through arguments depicted the process of manipulation which guarantees unity, neither for the whole community nor for individuals. Insanity, in *Heart of Darkness* (1899), is the impact of exclusive demand. It encourages an individual to be a controller of one's actions. Insanity is therefore associated with tyranny and misjudgment which we perceive in Kurtz that he does not have to show accountability to any other commander except himself (Conrad xxv).

The concept of civic society makes Joseph Conrad a constitutional author. Karlin Hansson opines that Conrad's primary novels related to human society, where they encountered diverse occasions as political characters. His civic, spiritual, including ethical perspectives lie fundamentally in Central Europe. Conrad's ideas, subject matter create a linkage of wisdom and fear. He finds that a community is a villain which compels humans to live systematically by transforming them into wrongdoers. The actions of Kurtz and Marlow evidence "the horror" of life is eternised by falsehood and frequent fakery. Hanson has quoted Thomas Brook's words that Conrad's skill of convincing the verity, not through the exhibition. He has shown it via modification of the untrue event that stamps all the efforts to clarify the reality. Conrad willingly withdrew the Congo confounded by the ill-treatment of the locals. His encounters reveal a perpetual impact on his interest. Consequently, he started feeling uncertain about selfhood. *Heart of Darkness* (1899) and Conrad's Congo ventures certainly seem coequal, making the novel a dissimulated autobiography. The background information crystallizes author's delay in introducing the text for almost a decennium to leave the African continent. A time span of seven years amid when he voyaged Congo 1889 and penned *Heart of Darkness* 1898 seems complex. The presumption says that Conrad put efforts to efface his resemblance of the Congo experience for those years. Similarly, when Marlow returned to Europe wanted to shrug off Kurtz's name as if all the things

related to Kurtz became a subject matter of vanishment, giving some instinct of the ultimate ending (245). Conrad has opened up his awful recollections depicting the connection of European superior, incarnated by Kurtz, and the falsehood through the event of "horror" Marlow has experienced. With Conrad inquiring into the background of work is not only impertinent but also deprecatory. It would be contradictory to say that mixing the image of Marlow with Conrad is inappropriate. Conrad has yet asserted that fictive functions similar to historical background, which is close to real-life events. Hansson posits that the novel relates to human history as well. The noticeable difference between novel and history is, the former relies on reality, form, and the structure of the social environment whereas, and the latter is the impression of second-hand materials such as readable print and written pieces (Hansson 4).

Savagery of Imperialism

The savagery of imperialism in *Heart of Darkness* is discerned through white lies and black truth. According to Deyan Gue, driven by an adventurous desire Charlie Marlow, the energetic Brits seafarer, prepares to pursue an agreement with a company origin in Belgium that was running a trade in Africa. He planks a steamer and initiates a voyage throughout the midpoint of the mainland, the Congo. He met an excursion at the outer station by evacuating a caravanette for the leading terminal where he was supposed to renovate a steamship. Through the boat, the Manager has to travel to release a male person named Jim Kurtz at the core terminal. Marlow's attempt from one station to another finally takes him to his destination. In the text, Marlow's land place is called the dark heartland, which is compared to Kurtz's enigmatic purposes and the company's target to seize ivory (763-764).

When Marlow traverses from external terminal to the core one, amid the river and inside station, he witnesses to manipulation. At the very end, the consequential scenario of the text reveals a barbarous portrayal of "colonial enterprise." He initiated his journey supporting the imperialistic company as an expert in the domain of ivory trade. Albeit Marlow swiftly cognizes the destructive impediments of "imperialism," he becomes incapable to fit in "European society" by being approached with the lies regarding civilization and outer appearance of existing things. His unspoken inner soliloquy shows his heartfelt torment with these words "Soul! If anybody had ever struggled with a soul, I am the man" (Conrad 98). Recurrently Marlow's verdict on "Imperialism" is shrunk evidencing the stretches Imperialist would follow to ensure benefit (Conrad xlviii).

Conrad's portrayal of dark heart is masked under the white skin in the

novelette. According to Conrad's ironic portrayal of white European as "civilized" and the black people of Africa as "savage" gives an acute meaning. His attempt to design the way imperialists were exploiting and keeping the domains under colonization, how they authorized during the British colonial period in the Dark Continent of Africa, and how the so-called illumination turned into barbarism is prominent in the novelette. The bitter truth in the text grounds that people who pretend as civilized are exceedingly brutal when it comes to practice. *Heart of Darkness* signs the inner intentions of the exploiters poured with ignorance and veiled in the layer of "white skin." Hanker-after power, envy, and lust for ivory promoted them to be brutal beings. The twofold image of culture and barbarism seems to be a cannon for Conrad to serve as a fundamental critique. Conrad indeed makes efforts to delve into the paradoxical portrayal of barbarian and cultured. To unveil the inner ignorance of the European colonizers who cherished their camouflaged "white skin" who pretend to be mild first but turn out with barbarity (2-4).

Exploring Insanity

Joseph Conrad's *Heart of Darkness* pictures human psychology. According to Marina A. Kinney, this novelette ruminates on human being's aptitude to penetrate insanity as it is with Conrad's capability to escape from it and victory over the "dark," engrossing whims that menaced by his inner views. This conflict between consciousness and insanity manifested in both figures, namely, Marlow and Kurtz. The central character and raconteur, Marlow, takes the readers' attention to Kurtz's predicament primarily. He defined Kurtz as a "poor chap" who lied at the "farthest point of navigation" (5). While this maritime innuendo is adopted in a "literal sense" Marlow is narrating the incident of his excursion in Congo. It wraps up Kurtz's psychological stage. In addition, the narrative is immediate to settle that Kurtz has entirely dived into the "farthest" state of insanity, but the reason seems unclear. It is simple to release his mental state as it is a consequence of greediness and egotism. His power of convening a huge number of "ivory" has made him a supreme creature in the brits and local folks' eyes within the Congo. It is certainly more to Kurtz's absurdity than money-making tendency. In considering his past situation, we can notice the degree of extending his insanity. *Heart of Darkness* is narrated according to Marlow's viewpoint. Therefore, readers have limitations to the ideas described in the text. They do not know what Marlow has not accumulated. Similarly, very little information has been provided about Kurtz's background before he journeyed into the Congo. The readers only characterize Kurtz observing how others define

him and how the related persons know him. The viewpoints of Kurtz's fellows provide no instance of lunacy before his life in the Congo. The initial stage of the fictive contains eulogies from these peoples, the majority of which depicts Kurtz as a genius and outstandingly powerful as an individual. Kurtz is known as a "prodigy" (22) and a "genius" (24). Meanwhile, the majority of folks admit his potentiality and majesty within the enterprise. The Accountant whom Marlow connects before starting the journey says, "[Kurtz] will go far, very far" (16). The shared opinion of others represents how Kurtz's positivity, impressionistic activities attract others in the association. Additionally, Marlow himself opines Kurtz's articulateness. This feature of Kurtz's character affirms the certain behavior illustrated by the folks, while it also hints at Kurtz's nature of clarity through which he impresses others. Emphasizing Kurtz's capability to dialogue, Marlow says, "[O]f all his gifts the one that stood out pre-eminently, that carried with it a sense of real presence, was his ability to talk, his words" (43). The noticeable part of this narration is that Marlow is recapping it. He substantiates Kurtz's aptitudes of what he owned until the last moment. It commends a parallel of consciousness that lasts in Kurtz. However, this acquaintance does not thwart him from cultivating a sense of supremacy. It is proved within Marlow's words when he details about Kurtz's pleas such as "You should have heard him say, "My ivory." Oh yes, I heard him. "My Intended, my ivory, my station, my river, my—" everything belonged to him" (44). For Kurtz, everything and everyone should be under his controlling power. Kenney also relates D.H. Lawrence's character Gerald Crich In Women in Love. Notably, Gerald is excessively conscious of his surroundings. Similarly, Kurtz also is no less secure from insanity. Gerald maintains a strong attachment with Gudrun Brangwen, which probes his psychological inclination. Later it brings destruction alike to the experience of Kurtz. In discovering the instincts that subsidize the sense of insanity within the fiction, it becomes apparent that both men's lunacy emerges from the desire of being an idol-like figure. These men culminate an acute sensation of superciliousness, they after a while, become segregated from the living world. Concurrently, their insanity is extended by greed, heading them toward more distance. Kurtz's lust emanates from the atmosphere. It is enrooted through the meeting of the native woman. And Gerald's lust is developed by a carnal relationship with Gudrun. As a consequence of their imbalance longings, the men utterly lose their sanity. Finally, deaths bring catastrophe (1-4).

Discussion

In *Heart of Darkness* Joseph Conrad explores the psychological "heart of

darkness" among human beings. The text looks at the inappropriate Eurocentric social representation of enlightenment. It overshadows the inner concerning the psychosomatic situation where humans are subject to be formed. Conrad puts up the counteraction of black and white to exhibit the flimsy charade of illumination in the context of the imperialistic world. At the very beginning of Marlow's journey into the African Congo appears that he is the product of the Imperial European society. Marlow cognizes the assertion behind colonialism but is unready for the barbarism and the ferocity of the heart of darkness. It becomes clear when Marlow faces the "grove of death," where numerous natives are feeble and about to die. Yet, Marlow has confronted the absurd situation despite being unable to deal with it. He meets a young boy with a piece of white European thread around his neck. In this circumstance, white is a sign of prejudice, leaving its general meaning of pureness and uprightness. Several challenging assumptions about the white piece of yarn that is used for sewing. Conrad has used it as an epitome of the dark or evil practices of the colonial imperialist. The white thread constantly reminds an opposition to the black child, Marlow raises some questions based upon the whole situation—"Why? Where did he get it?" (27)—proved that he could not initially recognize the outcome of imperialism. It is furthered when he provides the child a "Swede's ships biscuit," it makes him bewildered that he becomes a failure to handle the situation. Marlow then moves toward his naiveté by leaving the spot and continuing on his journey. After that native boy who provides a stark contrast, The Accountant, whom Marlow meets immediately, clothed utterly in neatly pressed "white linen." This man represents the ideas which Marlow compared with the illumination before he foots in the Congo. Marlow admires the accountant, addressing him as a "miracle" and "superb," this is because he is not tainted by the darkness—the barbaric and the wild nature of the Congo (BrightKite.com 2012-2019). Furthermore, that man is devoted to his duties Marlow thinks and says "His books were in apple pie order." Marlow stated that "the man had verily accomplished something" (28).

Albeit the Accountant appears in the novel for a short duration, his importance is prominent like other related figures. He epitomizes the interests and tricks of the Company. In the center of the forest, he spends his time with his "ledger" indicates the Company's great importance to ensure profit. Furthermore, his flawless white dress symbolizes the Company's manipulative interest to pretend as ethical in front of the world. Seeing the incident of a dying person in the abode, The Accountant claims, the ill figure's howls disturb his concentration. Apart from that, it is highly tough to protest against the breakdown in the environment. The Accountant desires to see the native so that he can concentrate on preventing "clerical errors" like the

Company (Conrad 38). Illness and death are unavoidable parts of the business. If anyone goes through it, it can distract the primary purpose of a person. It can tally the profit. Paradoxically, here the profit means how the company is exploiting the natives. Above all, The Accountant also personifies the contempt that the whites cherish for the natives and the agents of the Central station who remain ready to establish their position by fair means or foul (Conrad lvi, lvii). An imperialistic attitude leads them to insanity. Meena Bharadvaja posits Vladimir Ilyich Lenin that imperialism is "the highest stage of capitalism" and "the priority to find new outlet for investment" which is why "lenders secured higher return to their investment in exotic countries of Africa & Asia than at home" as these select regions are in their controlling power (5).

Before reaching Africa, Marlow visited the Company's office in Brussels to assign his treaty. He states that the town reminds him of a "white sepulcher" (13). The point of "a whited sepulcher" seems to be a biblical reference. Under the gospel of Matthew, Christ rationally criticized the scribes and the Pharisees because of their revealed hypocritical behavior. He compared them with "whited sepulchers." Conrad hypothesizes that something inappropriate and unjust exists in Brussels inside the impressive external view. In tandem with the biblical interpretation, he depicts, like Pharisees, the supporters of imperialists are over conscious. They remain ready to look ethical. Their words sound enlightened, altruistic, and developed. On the other side, their dark deeds unveil amid self-absorbed intentions and grossly unfair treatment toward other nations. The structure of the building reveals concealed ferocity, with the hints of deaths and void signs. Furthermore, there is "grass sprouting between the stones, showing that not only the civilized varnish superimposed on a hidden iniquity but also a suppressed Nature, refusing to be brought under control (Conrad xxviii). That concealed iniquity and repressed attitude lead them, imperialists, toward insanity.

While citing Joseph Conrad"s *Heart of Darkness* in An Image of Africa, Chinua Achebe focuses on how Africa dominated in the palm of European hands who arrived to establish white supremacy as a "civilized" society demarcated from the dark continent of Africa. For Conrad's way of penetrating Africa and sketching the natives as "niggers" and "common savages," Achebe gets an opportunity to accuse him "a bloody racist." Joseph Conrad depicts in the text "A nigger was being beaten nearby" (43). Following Achebe, some other critics also point a cloak of racism and an ungodly novel upon the back of Conrad. In An Image of Africa, Achebe states that the Polish British novelist Joseph Conrad radically misrepresents his African characters. Thus, he shows a reinforcement of the sense of African

culture, society as brutal and prehistoric (Achebe 1-3)

Conrad's raised voice toward racism despite belonging to the European region might bluff some critics. Achebe could have better appreciated him noticing the raised voice of a foreign author. In brief, Conrad's skillful portrayal of racism brings out his subjective experience[1] through his novel. Probably he targeted to eliminate racism from all the societies regardless of specific continents because when people become misogynistic, they also are called racists.

Conclusion

Joseph Conrad's style of writing portrays a puzzled picture to the readers to cognize the coherent substance behind his works. His ideas unveil the hidden description of the period he experienced. He ironically comments on imperialists who start manipulating the underdeveloped countries or the countries which have enormous natural resources with their advanced machinery power because "the word ivory rang in the air" (42). So, one thing is certain that having machinery power does not mean having natural resources. We may relook Kurtz's devotion toward "ivory" where he combines every separate individual. He rationalizes things on the perspective of seizing "ivory" only. Both Marlow & Kurtz have paved the role of Eurocentric consumption. They have escaped away from truth "but truth-truth stripped of its cloak of time"(59). On time everything comes out exactly.

The novelette is not about a description of Congo River, but describing method of men's inner thought as we find "We penetrated deeper and deeper into the heart of Darkness." Furthermore, alienation in *Heart of Darkness* has represented throughout the modernist theme with Conrad's stream of consciousness technique, which is one of the primary themes in modernist literature. Conrad has introduced the character of Marlow with an unnamed narrator who gets a small part in direct speech at the opening few pages. Then in the last passage on board the Nellei with Marlow's critical ideas on Imperialism the anonymous narrator echoes. The readers observe destruction with Marlow's words "The horror!" which "seemed to lead into the heart of an immense darkness" (111). Marlow's fear alerts the future generation to get rid of destruction through imperialism. Moreover, the study finds that with Marlow's character the inner voice of Conrad through his voyage experience. It seems his journey was full of cynicism and his fear of destruction was prominent. Above all the paper has brought out the multilayered meanings of this multifunctional novelette.

1 Deals with past experience, consciousness and conscience.

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Preserving Ethical Order via Panopticism in *Four Dreamers and Emily*

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Abstract Stevie Davies's 1996 novel, *Four Dreamers and Emily*, is about the daily life of four ordinary people, Marianne, Eileen, Sharon and Timothy. Timothy is a widower whose initiatives to survive are the visitant of Emily Bronte's ghost and his romantic correspondence with Marianne, a university lecturer. When they meet each other physically, the only intimate contact is a kiss which is overseen by Timothy's deceased wife Jojo from afar on the hill. Such Panopticism in Foucault's concept is also made by Eileen, a 63 years old spinster, who on the way to Top Withens accidentally observed the athletic sex between fellow-delegates on the moor, and reproached the "blind brutality" for violating the ethical principles of civilized human beings. With the ethical principles to abide by, both Timothy and Marianne repressed the "blind brutality" and regulated the relationship from sexual attraction to kindred affinity. At the end of the novel, Timothy gives his house to Marianne who has divorced with three kids to support. In the novel, the metaphorical Panopticism made by the ghost of Jojo and the spinster Eileen is in fact the ethical disciplines which may guarantee the harmonious interpersonal relationships in a civilized society.

Keywords *Four Dreamers and Emily*; Ethical Literary Criticism; ethical principles; Panopticism; Foucault

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Introduction

Stevie Davies, novelist, historian, literary critic and biographer, was born in

Wales. She is a Fellow of the Royal Society of Literature and Fellow of the Welsh Academy, and Professor of Creative Writing at Swansea University. Her 1996 novel, *Four Dreamers and Emily*, is about the daily lives of four ordinary people, Marianne, Eileen, Sharon and Timothy. Timothy is a widower, getting gaunt after his beloved wife Jojo dead of breast cancer. The initiatives that encourage Timothy to survive are the visitant of Emily Bronte's ghost and his romantic correspondence with Marianne, a 30ish scholar and frazzled homemaker who is threatened with losing her teaching post. Timothy keeps imagining her beauty and scholastic temperament in the light of her dignified and flowing handwriting, consequently the Haworth conference run by Marianne becomes an opportunity for Timothy to go on a pilgrimage to Emily and Marianne with his collapsing physical condition. At the conference, the only intimate contact between them is a kiss which is overseen by the ghost of Jojo from afar on the hill. Such panopticism in Foucault concept is also made by Eileen, a 63 years old spinster, who cares for her ageing mother while indulging a passion for Emily. On the ascending way to Top Withens, she accidentally observed the copulation of two conferees on the moor, and reproached the "blind brutality" for violating the ethical disciplines of civilized human beings. Apparently, the Haworth conference is configured as "a specific historical situation for a unique expression of ethics and morality" according to Ethical Literary Criticism approach put forward by Prof. Nie Zhenzhao("Ethical Literary Criticism: A Basic Theory" 189). Though for Timothy, the pursuit of a love and sex object is not for sensual pleasure, but rather a manifestation of vitality, the ambiguous relationship between him and Marianne pushes him into an ethical predicament as well. With the ethical disciplines to abide by, both Timothy and Marianne regulated the relationship from sexual attraction to kindred affinity. At the end of the novel, Timothy gives his house to Marianne who has divorced to "offer her this chance of a new life" (Davies 242).

Marianne's Ethical Identities and Predicament

One's identity is the signal of his or her existence in a society. Everyone needs to take the responsibility of his or her identity. "As for the origin of identity, it is the result of ethical selection. Natural selection solves the identity issue in the aspect of form, which means it separates human beings from animals formally, and thereby to acquire the identity of human beings" (Nie, *Introduction to Ethical Literary Criticism* 263). In contrast, "ethical selection solves the identity issue in the perspective of ethics, which not only separates human beings from animals in essence, but also gets the identity confirmed with duty, morality and responsibility"

(Nie, *Introduction to Ethical Literary Criticism* 263). Literature solves the identity issue through the description of how people make the self-selection. In the literary texts, almost all ethical questions are related to the ethical identity. "Meanwhile, ethical identity is the precondition of moral conduct and moral conviction. Also, it can restrain the subject of moral conduct. Sometimes the restriction is mandatory, which is made by ethical taboos" (Nie, *Introduction to Ethical Literary Criticism* 263-264).

What is more, ethical identity is the premise of evaluation of moral conduct. In reality, ethics requires the identity to be consistent with moral conduct. Once ethical identity goes against ethical conviction, ethical conflicts will come out. In literature, all descriptions of identity provide moral caution and moral teaching for people's ethical selection. In *Four Dreamers and Emily*, all these characters have different identities. Only when all identities are put in deep and sharp analysis, can we really understand the ethical predicament the characters have met and the ethical selections they have made.

As a junior university lecturer, Marianne is thought dull by her students, called "dead wood" by her colleagues and regarded as an unnecessary role at work by her husband. Because of her passion towards Emily Brontë, she is appointed to hold the Haworth conference, which is about Emily's book *Wuthering Heights*. "The conference is called 'The Most Wuthering Heights Day Ever', an occasion held annually at locations across the globe" (Callaghan 2). Since 1928, the Brontë sisters' house has been turned into a museum, which is owned and managed by the Brontë Society. It was redecorated in order to achieve a more authentic 1850s look. In the house, there are many items on display that belonged to the Brontës and the rooms are all furnished with pieces from the Victorian Era. This venue plays the role of an important historical scene in Marianne's life and the conference becomes a turning point of Marianne's career. After this conference, her life totally changes.

As a lecturer threatened of losing her post, the most important event for Marianne is to hold the Haworth conference successfully. In fact, before the Haworth conference, she is thought to be a dull lecturer who gets little more than 50 percent attendance. Meanwhile, Marianne is suffering from gender discrimination at work. After she gives births to her children, her colleagues keep asking her questions about babies. She is called "dead wood" by others at work, for her bad public relations. She is always thought to be a poor old woman because of so many family issues. Also, she is thought to lag behind the modern world. Actually, Marianne is just not so utilitarian. She wants to have time to read: not to teach, or examine, or write learned articles—but just to read for its own sake, read and think.

When Sharon tells Marianne how deeply she has been filled in, taken up, included and embraced by *Jane Eyre*, Marianne is so moved that she cannot hide her pleasure. As long as just one person is touched, she feels she has done something right. What she cares is not the reputation or the public relations but the feeling that reading brings to people.

Despite the principles of equal opportunities, women are still not preferred at work. "In most employers' eyes, once women are employed, they have babies and then exercise the right to leave. Then they have child-care problems and became unreliable, refusing to take on evening classes. At last they become bolshy bra-burners, entering into covens with their fellow feminists to demand creches and courses devoted to the study of the interminable history of their sex's wrongs" (Davies 230). Generally speaking, this may describe an objective fact. Nevertheless, Marianne is the last person to act like that. According to the book, Marianne has tried every means to do her job well. During the Haworth conference, her lecture is admired by almost every audience. But after she resigns, she is still discussed and labeled as a poor old woman by her former colleagues. On the one hand, she is never thoroughly understood by her colleagues. They chase different goals from Marianne. On the other hand, Marianne's lecture moves and changes Sharon, which is a huge comfort to Marianne as a lecturer.

As a wife, Marianne does not obtain real equality from her husband Thomas. Thomas seems like a husband who respects Marianne's career, but actually he thinks Marianne should stay at home and take care of the kids in his deep mind. Whenever there are collisions between their work and family, he will ask Marianne to give in.

As a wife, she seems to be equal with her husband Thomas. But in Thomas's inner heart, Marianne is not as necessary and significant as him at work. He deeply aspires that Marianne is willing to stay at home with kids, whereas he knows in this day and age, asking such a sacrifice of a woman is universally criticized, for this notoriously indicates Thomas's selfishness and sexual discrimination. Nevertheless, whenever there are some collisions between the couple, Thomas always takes Marianne's compromise for granted. To some degree, he is a sexist, who thinks the mother should be the one to take more responsibilities in a family composed of two parents. Actually, in Thomas' eyes, man has gender privileges from biological design and immemorial customs. Thomas's "phallic criticism" upon women in general and his wife in particular is a historically general phenomenon which is described by Mary Ellmann in her *Thinking about Women*, "The evidence in women of what is considered any masculine propensity is felt to be unpleasant, prompted by envy (Freud again) or excessive ambition"(21), so Marianne's "unpleasant ambition" of

feeing s sense of equality with Thomas in working out as a professional irritated the arrogant man, who must bear the stereotype on women, "On one level of diction such women are called pushy or driving, on another phallic. And of course this last term is, in these contexts, always reproachful" (21), for this, Ellmann further explains, "men may congratulate themselves upon the productivity of their own mental wombs, but they are displeased to come upon women with mental penises" (21). Such dissed attitudes to women are also listed by Eva Figes(1932-2012), such as "Female intellectuals……bear masculine temperament mostly" (95). Even Rousseau has been holding the belief that a female intellectual "is always thinking of turning herself into a man" (qtd. in Russ 050).

As a mother, Marianne never gives up any kid. Whenever she stays with kids, she will think in kids' way. No matter she is with or off the kids' father, she is a brave, tough and independent mother. As a mother, Marianne respects and tries to understand the kids' thoughts. When one of her children Charlie said he saw a lady in the garden, Marianne did not ignore or tell the child that it was just the shadow of the tree as most adults would usually do. Marianne did not deny Charlie's thought but said good night to the "lady" together with Charlie. Accordingly, she is a mother who has great empathy with kids. While for another, taking good care of kids nearly occupies all her daily life. She has been filled with dreams, but the kids trample her personal desires to pulp. Due to the "difference between father and mother in a family" put forward by Thomas, Marianne is always the selected one to give up her work and stay at home to take care of those kids.

When she was working outside, Marianne also had to take care of her three kids: one baby, one toddler and a school boy. The kids were so naughty, the job was so tiring and the payment was not so high that no nurse was willing to take care of those kids. Meanwhile, she was not understood by others in public. All the frosty old men looked up in disgust at the invasion. Even the waitress Sharon did not really think it is right for her to go to work when she has such a young family. She could hardly find someone to understand her. When her big day came, she begged Thomas to take care of the kids just for one day. But Thomas broke his promise. He brought all kids to the conference, which is disastrous. Marianne could trust him no more. After learning the truth that Thomas was an irresponsible father and callous husband, Marianne decided to leave him and just stay with kids as an independent mother instead of a wife.

The Quasi-romance and the Potential Ethical Dilemma

The "dead wood" Marianne has a pen pal, Timothy, who is often called "wreck"

because of his poor health. Timothy is a responsible friend and devoted husband, with the former profile depicted with his coincidental one-night staying with the spinster Eileen in the Bronte parsonage, and the latter identity with his remembrance of his deceased wife Jojo.

Timothy and Eileen are strangers at first, but the Haworth conference draws them together. Accidentally locked within the Bronte parsonage together, they have to spend the night under the same roof. The 63 years old spinster Eileen realizes Timothy is the gentle man who she falls in love with and cares much about. But Timothy treats Eileen as a friend all the time. When Timothy perceives that Eileen has a crush on him, he refuses her in his mild way. Undoubtedly, confronted with such relationships, Timothy is responsible and restrained, who favors settling matters indirectly and tactfully. Timothy's benevolence can be demonstrated when he returns Eileen's letters as a friend after the ethical predicament in Haworth.

As a husband and widower, Timothy loves his wife Jojo all the time from the bottom of his heart. When Jojo died, he had lost his voice because of the extreme sorrows. He did not regret all the efforts he had put into caring for Jojo after breast cancer was inflicted upon her. Timothy was not a very social person, but to the many friends Jojo had attracted while alive, he called "our friends." Yet with Jojo's death the mutual friends all melted away. Whenever he saw beautiful things around him, he longed to show it to Jojo. He often talked to Jojo in his mind when something fresh and fancy happened to him. The moment he saw Emily's ghost, he was not afraid of it but to ask Emily "Have you seen Joanna?" Though Jojo was dead, her darling name lived in Timothy vividly. In Timothy's heart, there is always a pure place which only belongs to Jojo. When he is about to leave the world, he feels content because he will stay with Jojo forever.

The devoted husband and widower Timothy's new identity as Eileen's friend makes him ethically confused at first, but the confusion ends after the conference.

As for Marianne, Timothy is a comforting communicator via correspondence at the beginning, for his affection towards Emily Brontë finds resonance in the professional university teacher, who equates the correspondence between them with a warm harbour where she can get rid of those tiresome trifles temporarily. Timothy wants to leave a wonderful impression upon Marianne. Therefore, he primps himself to look handsome before their prospective meeting at Haworth, where the ethical predicament is waiting for them.

Ethical predicament is the knotty conflict which is caused by ethical confusion and brought to characters in literary texts. Ethical predicament is usually resulted from ethical paradox. There are many forms of ethical predicament, among which

ethical dilemma is one. "Ethical dilemma is composed of two moral propositions. If characters make moral judgement to each of them respectively, they will find each choice is right and in conformity with moral principles. But once they choose one between the two, the other will be found against the ethics. The prerequisite of ethical dilemma is to make a selection between two right options" (Nie, *Introduction to Ethical Literary Criticism* 262-263). *In Four Dreamers and Emily*, more than one character is facing the ethical dilemma, among whom Marianne and Timothy are centered.

Marianne leads a really buzzing life. She is always in a hurry. She is hurrying for the lecture, conference and kids. She has a husband Thomas who regards kids and chores as mother's duty. Whenever there needs one of them to give in daily work to family, he thinks that one should be Marianne and takes her compromise for granted. At such a moment, Marianne will turn to her pen pal Timothy who appreciates and admires her career extremely. Timothy is a refuge for Marianne to go to while running away from the smothering life. His letter gives Marianne some comfort to get through every tough day. The day when the most significant conference to Marianne is held breaks the reluctantly maintained balance. Thomas upsets Marianne again and loses all her trust by taking the kids to the conference venue. In the most embarrassing situation, Timothy gives Marianne strong support she needs most. What happens at the conference makes Marianne aware of her being unwilling to live the same life as before any more. Hence, she is confronting a dilemma which may totally subvert her present life.

In Marianne's imagination, Timothy is a giant of a man who is rugged, powerful and just a little beyond his prime of life; a special man who lives in poetry and solitude. Timothy's existence is a huge comfort and an exit to flee from the tiresome reality. "His being there, sending the beautiful messages gliding through the door week by week, had helped her through the rowing, the nappies, the babies' squalling, the sleepless nights" (Davies 99). Finishing daily work, she will read Timothy's letter as a reward. She regards Timothy as someone who cares for her out there. Through him, she has kept in contact with an estimable image of herself: an independent, open-minded, thoughtful and charming woman who has her own career. After they meet each other in the flesh, they break the illusion about each other's attractive appearance but become real soul mates later. Timothy comes to the conference and feels the same way as Marianne. When Marianne is nervous and drops the speech, he feels worried. When Marianne finishes her speech very successfully and is admired much by others, he feels proud, glad and gratified sincerely.

In Marianne's eyes, Timothy never burdens her and his letter brings her glow while Thomas is occupied in throwing up all over her or slamming the door in her face and calling her "Woman". In Thomas' eyes, he is always superior to Marianne at work. Hence, every time when one of them needs to give in, compromise or sacrifice, that one must be Marianne. Thomas is irreplaceable while Marianne is not. Thomas talks about equality in a family but never acts like that. The two men represent different attitudes towards women with a career in a family. Timothy stands for the man who supports his wife's career, looks forward to her better achievement and feels glad and proud for her career. Whereas Thomas symbolizes the man who wants his wife to put family before her own career, which means that his wife should stay at home to take care of kids and chores so he can concentrate on his own career. The reason why they have totally different attitudes may be up to their identities and relationship with Marianne. Timothy is not Marianne's husband but friend. What he needs to care about is only Marianne herself. He has no responsibility of Marianne's kids. So he need not worry about the kids. He can think of all issues entirely from the perspective of Marianne. On the contrary, Thomas cannot get rid of those duties. He is Marianne's husband, the man to take full responsibility of the kids, the wife and the family. The existence of three naughty kids is undeniable. Also, there is no appropriate nurse. Hence, at least one of them has to give in. In Thomas' eyes, that place in family is much more proper for women than men. He thinks he does better than Marianne in work, so it is easy to decide Marianne is the one to compromise.

Behind these two options, it is a universal problem that every family with kids has to confront: career or family. In fact, this is an issue that all members in a family should consider. Nevertheless, in most cases, the family which contains a man and a woman always pushes the woman to make this hard choice. Marianne did not know how to handle this issue which happened every day. She was wondering maybe she should retreat from the working world and be with the children. She could not cope with both work and family. "I was two people in one body: two people who did not get on. I was not in a bad marriage. I was a bad marriage" (Davies 201).

Timothy had a happy life when his wife was alive. After his wife's death, fortunately, his pen pal Marianne's letters gave him comfort to continue his life. Life moved on smoothly. However, a latest letter from Marianne broke Timothy's peaceful life. Marianne was going to hold a conference which was about Emily Brontë. So Marianne invited Timothy to this conference. Timothy was wondering whether he should go or not. If he decided to go to the conference, he could see his beacon Marianne in the flesh. Meanwhile he should take the risk of losing her for

possible dissatisfaction towards each other. If he made the decision that he would not come to the conference, he might keep the cheerful friendship with Marianne as before. But they would not be much closer. Also, he would suffer from the pity that he missed the chance to see Marianne in person. Accordingly, Timothy was confronting the dilemma that meant a lot to him.

The Visibility of Ethical Principles via Panopticism

After Jojo's death, Marianne's letters had kept Timothy alive. He was struggling to life, struggling and failing. The virtual contact between him and Marianne gave him more than a boost: it gave him something to live for. Marianne is a suavely eminent academic in his imagination, to whom he had a horror of presenting himself as a common crank. Before they met each other in the flesh, he imaged that Marianne was an attractive, intense, eloquent and deep woman from her writing. Meanwhile he represented himself in a poetical way: someone ardent and committed. Timothy dreamed that when they read the same text, the poems would be the space where their spirits met and mingled. Occasionally he dreamed they became soul mates, and the friend Marianne became the lover Marianne. But Timothy was sensible enough to constrain all these to the sphere of occasional fantasy with reason, with the development of which "mankind became an advanced species with ethical consciousness"(Nie, "Towards an Ethical Literary Criticism" 89). According to Nie, the reason possessed by Timothy "can be regarded as the key property that distinguishes man from other animals, and the most fundamental part of reason is ethical consciousness" (89).

Repressed by the ethical consciousness, Timothy could not decide whether he should go to the Haworth conference or not. On the one hand, if he decided to go there, he had to face a lot of problems. First, he physically has the difficulty in travelling; second, he was afraid what a fool he might sound at a conference when he had lost his voice; thirdly, he could not talk intellectually; fourthly, he was not confident in his physical appearance. On the other hand, if he decided not to go there, he also had to confront some tangles. First, he was too eager to see Marianne, so he did not want to miss the chance; second, Marianne was looking forward to his visit, and he never wanted to disappoint her.

Actually, the ethical predicament is involved with the probable ethical selections in Marianne and Timothy's situations, which suggests a potent, realistic but risky relationship, for they cannot predicate how things will go after their meeting. If they find they really fit each other, they will have a closer relationship in the real life instead of contacting each other via letters. The ethical selection

confronted by Timothy "contains two parts. On the one hand, ethical selection is moral selection made by human beings, leading to moral maturity and perfection; on the other hand, ethical selection is to choose between two or more moral options. Different selections conduce to different results and ethical values" (Nie, *Introduction to Ethical Literary Criticism* 266-267).

Similar to Timothy, Marianne is also confronted frequently with the question that is not an ethical one at first, but finally turns into such a one with some catalyst: "So what do you want me to do? Me give in my notice, is that it? Stay at home and mind your children and lose my independence" (Davies 56). The questions that Marianne put forward towards her husband Thomas when they were arguing about the person to take care of kids display the conflicts between the couple explicitly. Certainly, Thomas had an answer in his mind, but he could not say. In the present society, nobody can ask a woman to do such sacrifice. Marianne understood Thomas' thought inside, but at that moment the most significant thing for her was to hold the conference and finish her speech. She strongly urged Thomas to take care of the kids for one day. However, Thomas failed. He brought kids to the conference that night. Consequently, the naughty kids screwed up the conference. Marianne felt humiliated at her career, disappointed at Thomas and doubtful of herself. The whole thing was the last straw that broke Marianne's back. She made her decision to leave Thomas, with her reputation and career abandoned. Having three kids to support, no shelter to live in, Marianne fell into despair. Timothy knew it would be hard for Marianne to settle down for a period of time, he then invited Marianne to his hometown and left the house to her after he passed away. Under such a situation, Marianne's non-ethical question turns into an ethical one, which is "reflects ethical conflicts and always has some connection with ethical knot" (Nie, *Introduction to Ethical Literary Criticism* 266). But, with the self-descipline and the ethical principle to regulate both parties, the subtle feelings between them transcend the sexual attractions and a sense of kinship led to the final harmonious warmth in their life.

When the Haworth conference was approaching, Timothy was very nervous and hesitating to go or not, as analyzed previously. Before he set off, he wrote a letter to Marianne to remind her that they knew better than to judge by material appearances, which actually seems like a kind "warning": if my appearance upsets you, it is not my fault, for I have warned you in advance. Eventually he arrived there. When Sharon called Marianne Mrs. Pendlebury, he corrected Sharon that Marianne was "Doctor Pendlebury" instead of "Mrs Pendlebury." At that moment, though Timothy was a little upset about Marianne's plain appearance, his first

concern was still to preserve Marianne's dignity as an academic. When Marianne was going to talk, she was nervous. Meanwhile some audience seemed to give up listening to her lecture. Nevertheless, Timothy kept confidence in her. He firmly believed that the glow and power of what she had to say would probably transfigure her ordinariness when she got up to talk. He also had the faith that the light which he had come all this way to find would beacon out. It's explicitly demonstrated that Timothy went to the Haworth conference and tried his best to protect Marianne's dignity, career and life.

In the process of the conference, the conferees made an expedition to Top Withens. Though Marianne felt "dubious about Timothy's insistence on coming" (Davies 111), he still followed the party in "the strangest of outfits" (Davies 111) to impress Marianne. On the way, Timothy's body could not afford him to move any further, so he stopped to have a rest. When Marianne ceased to accompany Timothy, he told her to keep going. When Marianne showed her worries and concerns about Timothy's physical weakness, his response is "If I died here, what better place?"(Davies 115) The implication of Timothy's utterance is self-evident: he has fulfilled his expectation to meet Marianne physically and thereby heartily contented, which deserves the price of death. Marianne must have understood the underlying implication completely, for her consequent action surprised Timothy: "She reached over and with a little shy swoop kissed him on the cheek before she left" (Davies 115). This kiss is the only intimate contact between them, and Timothy "felt the kiss lingering there and fading slowly for a while after she had disappeared" (Davies115). Since "Nobody had kissed him since Jojo. Nobody……Now there was a new beginning, a fresh pulse of life" (Davies 115). Due to the revival of his life energy merged with his physical frailty, Timothy "was in time to see a final figure, detached from the main group but proceeding at a cracking pace, come up round the bend with her dog"(Davies 127), when another ascending party passed him. Having been immersed in Emily's poetry and her visitant at almost every night, Timothy "recognized her of course, almost at once" (Davies 127). The incarnation of Emily Bronte in his vision at this moment led him to the decision that "This time, yes," he "would dare to satisfy his desire" (Davies 128). Timothy's desire is to "reach out and touch……," and "His arm shimmered with the electricity of the contact" (Davies 128). Accompanied by her dog Keeper, the womanly Emily's electrifying reappearance to the devotee Timothy on the moors is quite different from the previous waif-like girl who visits his bedside at night. This ghost of Emily's bears the resemblance to the popular manifestations, as "The Emily ghost who haunts the afterlife of her novel *Wuthering Heights* cannot be extricated from the moor and all

its inhabitants, human and nonhuman" (Pyke 163), and the devotee Timothy, lying on the moors, is one of the haunted. In a state of trance, Timothy may have some difficulty in telling between the incarnation of the womanly Emily Bronte and the caring Marianne whose kiss is lingering on his cheek.

What is ethically significant is, at both romantic moments described above, Timothy can see (the ghost of) his deceased wife Jojo overlooking him. When Marianne kissed him, he felt "on the far side of the hills, Jojo tenderly applauded" (Davies 115); when (the ghost of) "Emily looked down,…… and Timothy looked up," Timothy saw in his vision "Somewhere beyond her along the same curving plane stood Jojo" (Davies 128). Obviously, the appearance of the ghost of Jojo functions as the ethical principles that regulate the behaviors of Timothy, and the position Jojo stands in is an imitation of Bentham's "Panopticon," which is "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault 201). In social life, this power may get the ethical principles involved.

Such Panopticism is also made by Eileen, a 63 years old spinster, who on the way to Top Withens accidentally observed the athletic sex between two fellow-delegates on the Haworth moor, and reproached the "blind brutality" for violating the ethical principles of civilized human beings. The "blind brutality," or "man's basic desires and instincts" in Prof. Nie's theory ("Towards an Ethical Literary Criticism" 90), needs self-control, otherwise, "they will receive due punishment" ("Towards an Ethical Literary Criticism" 90). In the romances witnessed by Jojo and Eileen respectively, the two overseers are virtually agents of ethical principles. Under the surveillance of ethical principles, combined with self-control, both Timothy and Marianne repressed the "blind brutality" and regulated the relationship from sexual attraction to kindred affinity. The ending of the novel is immersed in interpersonal harmony and humane warmth.

Conclusion

From the perspective of Ethical Literary Criticism, critics are required to enter the historical scene and then feel the ethical dilemma the characters confront. Critics are even requested to become an agent of the character and act as his or her counsel, so as to understand this character thoroughly. From the analysis of the ethical predicament and the ethical selection of the two protagonists in *Four Dreamers and Emily*, we may conclude the most important thing, for an individual in the civilized society, under the gazing of the deceased Jojo from afar and the spinster Eileen to Top Withens who are in fact agents of the ethical principles, is to be conscious

of and accept the universality of moral disciplines which "established an 'infra-penalty'; they partitioned an area that the law had left empty; they defined and repressed a mass of behavior that the relative indifference of the great systems of punishment had allowed to escape" (Foucault 178). The behaviors and selections of the individuals are overseen everywhere, seemingly by some specific person, but virtually by the ethical principles, or disciplines in Foucault's concept, which "has the function of reducing gaps," and "must therefore be essentially corrective" (Foucault 179) with the aim "to strengthen the social forces—to increase production, to develop the economy, spread education, raise the level of public morality; to increase and multiply" (Foucault 208). Andthereby,the ethicallyrighteousbehaviors which performtherobustfunctionofkeeping theethicalorderandlubricatingthe interpe rsonalrelationshipsinacivilized societymaybeinstructiveaswellas productive.

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Beyond Gender: Catheresque Queer Harmony and Possibility

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Abstract This article discusses the meaning of queer harmony and possibility that can be found in Willa Cather's *Death Comes for the Archbishop* published in 1927. In modern times, the term "queer" is used to describe all possibilities of various identities, dispositions, cultures, religions, places, classes, characteristics, and so on. Leaning on its elastic interpretation, this study aims to highlight the value of Cather's use of the word "queer" in relation to human beings and places by constructing a stage for her ideals of catholicity, reconciliation, healing, harmony, understanding, and acceptance. In the process of it, *Archbishop* shows Cather's primary ecstasy transforming eroticism beyond gender into spiritual freedom and value, and guarantees a model of the queer world for her other novels. In the novel, Cather's gender crossing is the energy source for her creativity, progressive spirit, and a part of her power to inspire herself and her works to be valued. For these reasons, this study explores the possibility of the sexual, racial, local, social, sensual, emotional, and ethical queer suggested by Cather within the boundary of its semantic diversity and presents some of the queer models of generosity, acceptance, and harmony that recognize the possibility of looking at existence differently.

Keywords queer; same-sex relationship; healing; reconciliation; Willa Cather; *Death Comes for the Archbishop*

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Introduction

The term "queer" began attracting increased attention in the late 1980s, and

the corresponding debate arguably settled the meaning of a previously unclear word, widely used to denote homosexuality, the deviant, the secretive, and so on. It was used prior to World War II in relation to homosexuals, who, at the time, were typically considered "ranging from deviant to abhorrent or simply rendered invisible" (Rich 13). In the late twentieth century, however, queer theorist Annamarie Jagose described it as "a coalition of culturally marginal sexual self-identifications" (1), which supported a momentum that established the framing of the idea of queer. Jagose's concept of it is symptomatic of important shifts in identity, politics, sexuality, and the academy. Due to this, the modern definition of queer is multifaceted, and it has naturally evolved to indicate those who are alienated or marginalized.

Willa Cather (1873–1947), sometimes classified as an LGBTQ writer, characteristically used her own queer elements as "the energy source for her creativity" (Acocella 55). By saying that Cather's main characters are shown to be "masked homosexuals" (57), Joan Acocella focuses on Cather's queer disposition, noting how "she was divided between her loyalty to herself, as an artist and a lesbian" (55). Cather's expression of queer is embodied in a variety of characterizations and thematic choices through hints of love or friendship between LGBTQ characters, which emphasizes the Catheresque queer scope.

Death Comes for the Archbishop, one of Cather's outstanding novels, contains enough queer elements and religious colors and moods, as well as an intriguing title, to attract readers' interest: "When William Faulkner had the temerity to place Cather with himself as one of America's great novelists, it was *Death Comes for the Archbishop* he most likely had in mind" (Shaw 143). As Cather's gender crossing is widely known, it was part of her power to inspire herself and her art to be valued.

Father Jean Marie Latour, the protagonist and a queer figure challenging the male hegemonic culture in *Archbishop*, pursues harmony between various races, cultures, classes, religions, and differences in a barren, late nineteenth century New Mexico, where there is no moral order. In fact, in the 1920s, when Cather was writing this book, the pace of change in American society had accelerated and peaked, and the social atmosphere was so gloomy under the influence of industrial capitalism that people suffered from neurasthenia. Before long, this social change led to problems of moderation, the deviation of people's desires, and threats to their lives and happiness, which further coupled with the need for potential power that is part of being queer. Indeed, Jagose mentions that "it [queer] is potentially a transformative identity that must be avowed publicly until it is no longer a shameful secret but a legitimately recognized way of being in the world" (38). In

other words, with *Archbishop*, Cather constructs a queer stage for her ideals of reconciliation, healing, possibility, and harmony. That is, the novel not only tells a fragmentary story of two priests' arduous religious pioneering but also evokes the resilient meanings of queer in various ways. Furthermore, the detailed narrative elements that help create *Archbishop*'s immersive story are queer concepts that embrace sexual, emotional, racial, spatial, cultural, and peculiar scenic qualities. This study offers a chance to view *Archbishop* afresh, thus helping to renew all the novel's key concepts, including politics, culture, race, class, social custom, religion, and personal past in the existing and consequently powerful context. Therefore, this paper examines the meaning of the true queer possibility and harmony that Cather values by exploring the flexible meanings of queer—ranging broadly from the fragmentary interpretation of characters that develop through exchange and friendship with people of the same sex to indigenous people's friendship, passion, and valuing of nature, as well as the pursuit of cooperation and harmony. By applying this perspective, I intend to present some of the queer models of generosity and acceptance that recognize the possibility of looking at existence differently. At the same time, I aim to raise the value of Cather's literary works that seek to build and maintain relationships with readers.

Latour's Sensual Journey and Same-Sex Friendship

First, throughout *Death Comes for the Archbishop*, Cather includes erotically charged words such as "thirst," "puzzling," "violet vest," "purple ink," "sweetness," "rapt," "water," "hole," "desire," "tenderness," "drive," "strange flowers," and "curious odors," and all these naturally create a queer atmosphere within the novel. In particular, John P. Anders highlights the sound of the Angelus's bell: "[A]s it sounds its exotic notes to Latour's discerning ears, it likewise presents to the reader the erotic undertones of Cather's text" (*Sexual Aesthetics* 121). This implies a focus on Latour's sexual inclinations embedded in the sensual, "Full, clear, with something bland and suave, each note floated through the air like a globe of silver. Before the nine strokes were done Rome faded, and behind it he sensed something Eastern, with palm trees,—Jerusalem, perhaps, though he had never been there. Keeping his eyes closed, he cherished for a moment this sudden, pervasive sense of the East" (Cather 43). In fact, Latour awakes to the ringing of the Angelus every morning, but it originates from the East. This "Eastern" sound that stimulates his ears somehow eroticizes his experience. Thus, Latour unknowingly exposes his inclinations to the sound of San Miguel's bell, which serves as a symbol of continuity between the East and the West: "Catholicism is an amalgam of different

cultures when Latour realizes he hears the angelus rung" (Reynolds, *Willa Cather* 157).

In this scene, he is influenced by Cather's Catholicism, which is "a faith of amalgamating, incorporating power, a church founded on the benevolent axioms of cultural heterogeneity and racial difference" (157). Furthermore, the bell's sound includes the meaning of intermingling narrative elements such as "earth and sky, history and fiction, sexuality and spirituality [, which] are blended together as are the gold and silver of the Spanish bell" (Anders, *Sexual Aesthetics* 121). This shows that the meaning of queer is not simply a matter of individual identity, but it is a broad force embracing disharmony as harmony: "A learned Scotch Jesuit in Montreal told me that our first bells, and the introduction of the bell in the service all over Europe, originally came from the East. He said the Templars brought the Angelus back from the Crusades, and it is really an adaptation of a Moslem custom" (Cather 45). Here, although Latour disguises his personal inclination and interest, a variety of alien cultures and sprits can coexist more harmoniously, forming a junction for queer possibility.

Moreover, the Catheresque depictions of male friendship add a queer mood to *Archbishop*: "Cather's stories of male friendship depict the intermingled emotional, spiritual, and erotic relationships of her characters" (Anders, *Something* 250). Thus, it is valuable to demonstrate the various friendships in *Archbishop*, including those between Latour and Joseph Vaillant, Latour and Jacinto, and Latour and Usabio. Latour and Vaillant's friendship is most compelling, as "[d]etails of Latour and Vaillant's friendship intensify Cather's sexual aesthetics. Physical affection and spiritual ardour are perfectly joined" (251).

Vaillant's role is similar to what would be expected of a wife in that Latour is in his care in reality and is constantly in need of his support. As part of the support provided by Vaillant, the food he cooks for Latour provides him with emotional stability and strengthens the close bond between them. In addition, his appearance with an apron on top of a clerical suit, being in the kitchen all afternoon, ladling soup, and saving French wine from a wealthy Mexican to prepare a dinner for Latour are all images of traditionally women's roles as he takes care of his beloved. Latour writes letters to his sister in France as if Vaillant is his spouse, and he tells her "he is making some sort of cooked salad" (Cather 36). In fact, since they were in Paris, they looked like a couple because they bought some clothes and wore the same capes. As such, they have good memories from their hometown. There, "[t]heir thoughts met in that tilted cobble street winding down a hill…a lonely street after nightfall, with soft street lamps shaped like lanterns at the darkest turnings"

(41). Indeed, when they emigrate from Clermont-Ferrand, France, they appear as lovers who have always taken risks together. Having left France, they willingly adopt the land, a country "still waiting to be made into a landscape," where "[e]verything was dry, prickly, sharp" (Schneider 80). In fact, in the barren country, Latour, getting along well with Vaillant, confesses to him that "I do not see you as you really are, Joseph; I see you through my affection for you" (Cather 50). Concerning this, Anders says:

> Latour and Vaillant's departure from their native Auvergne has all the anguish and excitement of a romantic elopement, and their friendship is as suggestive of a marriage as is the relationship between Christ and St. John. Vaillant's signet ring, later worn by Latour, signifies their deep emotional commitment to each other and to God. (*Sexual Aesthetics* 126)

In short, these kinds of "intimacies" can be "a euphemism for sexual intercourse" (Lutes 393). Furthermore, their conversation conveys to readers the feelings shared between a traditional husband and wife. While the two quarrel over the soup, Vaillant complains, "Ah, my garden at Sandusky! And you could snatch me away from it!" (Cather 39), and he, like a spouse, tells Latour that their place is too far away and that "I have made a resolve not to go more than three days' journey from Santa Fe for one year" (40). Moreover, he discreetly advises Latour not to go any further for his safety. Notably, when Vaillant went on a missionary trip to Albuquerque and Manuel Lujon, a Mexican, welcomed him and offered his hand to help him dismount the horse, Vaillant quickly jumped to the ground, avoiding his hand. Valliant's startled reaction proves his love for Latour. Later, when Lujon presented a mule to him, Vaillant also made efforts to get one for Latour, saying that this mule needs a mate. This also conveys Vaillant's devotion to Latour.

In this way, Cather links homosexuality with the early history of the Catholic Church; indeed, "there is in fact a considerable body of evidence to suggest that homosexual relations were especially associated with the clergy" (Boswell 187). The novel consistently employs patterns of same-sex relationships. In this context, Latour's relationship with the indigenous Indians is tied to their masculine beauty. First, the old Navajo, Eusabio, handsome and attractive, is described as "extremely tall, even for a Navajo, with a face like a Roman general's of Republican times" (Cather 219). When he hears the news that Latour is moving from the Little Colorado River to Santa Fe, Eusabio is willing to accompany him. As soon as Latour arrives in town, he "merely stood holding Father Latour's very fine white

hand in his very fine dark one, and looked into his face with a message of sorrow and resignation in his deep-set, eagle eyes" (220).

Such descriptions create a complex and intense atmosphere in this relationship. Traveling with Latour to Santa Fe, Eusabio presents him with a bunch of crimson flowers called rainbow flowers. Furthermore, he is, in some instances, described using terms that are typically feminine. He dresses elegantly in velvet and buckskin rich with beading and quill embroidery, belted with silver, and his arms are covered with silver bracelets. In addition, there are very old necklaces of wampum, turquoise, and coral on his breast. In the *Forum* edition, "the description of Eusabio's hair as being 'done up' in a red *banda* has an unpleasantly female connotation. The more dignified later version has his forehead bound by a crimson band" (Crane 122). However, as Navajo leader, Eusabio "serves as a sartorial model for the intercultural processes" (Schedler 120) and contributes to Latour's emotional change as a priest. Eusabio acts as a cultural mediator and helps Latour respect Indian culture and religious consciousness. Due to him, Latour finds "his Navajo house favourable for reflection, for recalling the past and planning the future" (Cather 229), and he is unwittingly absorbed into Navajo culture.

In addition, Jacinto from the pueblo of Pecos is another partner in Latour's missionary work. He appreciates Latour's sincere attitude toward people, while Latour commends Jacinto's respect for nature and submission to its laws. This can also connect to Latour's fondness for his femininity represented by nature, and perhaps Jacinto's purple handkerchief and red blanket can be interpreted as signs of a more intimate relationship between them. In part, their special relationship is instilled in the Stone Lips, which is a covert cave significant in the pueblo. Jacinto in the Stone Lips appears as "the Romantic poet, the figure of Christ, and a Native American mystic" (Williams 87), and he takes better care of Latour within than outside by lighting a torch, filling a gap in the wall to prevent the fetid smell, and preparing warm coffee for him. This is because Latour feels somewhat disgusted and anxious in this unfamiliar place. While continuing to engage in extraordinary care of Latour, Jacinto digs into the ground with his knife to convey the vitality of nature to him and so Latour can hear the sound of water when he feels dizzy. That night, Latour closes his eyes and wonders why Jacinto protects himself without sleeping. It shows that Cather's stories of male friendship can "depict the intermingled erotic, emotional, and spiritual relationships of her characters" (Anders, *Sexual Aesthetics* 125).

Queer Possibility and Latour's Transplantable World

Archbishop also features queer characters from various backgrounds, enhancing

their own values and lessons. Buck Scales at first appears to readers as an evil-looking American "with a snake-like neck, terminating in a small, bony head" (Cather 66), and he seems to be half human at Latour's first glance. He is literally a murderer and a sexual predator who torments his wife, Magdalena Valdez. Magdalena is abused but never seems to consider running away from his sadistic control. This is regarded as a "protection racket" (Young 14), which means a man does not protect a woman to truly protect her safety but as a pretext. The portrayal illustrates his unequal relation of ownership as a domestic enforcer, and Scales sees Magdalena as a kind of booty in his violent world. Furthermore, his language is full of sadistic expressions depicting him as too aberrant to make a family: "[I]t struck them [Latour and Vaillant] both that this man had been abusing her in some way. Suddenly, he turned on her. 'Clear off them cheers fur the strangers. They won't eat ye, if they air priests'" (Cather 67). Scales, who had once threatened to harm her parents if Magdalena did not return home after he killed the first of his children, rules Magdalena through sadistic acts. In his case, such queer tendencies are a kind of social evil, and this helps diagnose the queer atmosphere of the work from an ethical point of view.

Among some priests in New Mexico, there are some who act like beasts. The tyrannical Friar Baltazar Montoya in Acoma is an unscrupulous priest who steals native crops and exploits women and young boys without any sense of guilt. In particular, he feels joy in exploiting three Indian boys, simply as a way of exerting his power of influence and authority. His extreme disposition, however, implies that he will face retribution. His dictatorial practices result in his killing of a young boy. Before his execution as a result of the incident, Baltazar, who abandons his ethics to possess the boy serving food, exhibits a queer action when he goes to check on the roast turkey still cooking in the kitchen after the priests from nearby missions leave. Ultimately, he is executed by the natives at Acoma. Cather shows the reactions to his absence: "The women, indeed, took pleasure in watching the garden pine and waste away from thirst, and ventured into the cloisters to laugh and chatter at the whitening foliage of the peach trees, and the green grapes shrivelling on the vines" (114). Such scenes remind readers of the importance of the uncertainty of immortality and human ethics.

Padre Antonio José Martinez in Taos is a lecherous dictator whose wickedness primarily manifests in his fraudulent nature, his amorous life, and his tendency to love money and wealth. He gives off a queer impression from his appearance. When he, with broad, high shoulders like a bull buffalo's, greets Latour in his diocese, he is "in buckskin breeches, high boots and silver spurs, a wide Mexican hat on

his head" (141). The clothes are apparently similar to women's clothes. One night, "after he [Latour] retired, the clatter of dish-washing and the giggling of women across the patio kept him awake a long while" (148), and then a knot of women's hair in his room made him feel uncomfortable. The reason is that it makes him reflect on himself while Latour, in fact, is confused while hiding his queer identity. According to A. Jabbur, Latour and Martinez are "more like mutual reflections of a doppelganger" (414), but to set an example as a priest, Latour pretends to keep calm.

Cather's *Archbishop* also sheds light on places that have queer elements and that create a queer atmosphere. Latour must have traveled through thirty miles of the conical red hills, winding his way in the narrow cracks between them, and he had begun to think that he would never see anything else. "They were so exactly like one another that he seemed to be wandering in some geometrical nightmare" (Cather 17). In fact, the forest is a place Carl Jung defines as the image of femininity, so he could be threatened by his male-based identity here.

Likewise, Latour is often placed in feminized spaces during the missionary journeys in the barren West, including the Stone Lips, which has a profound impact on his life and thought process. One day, the Stone Lips, which previously represented the queer aspects of human instinct, pleasure, and disposition, changes for him—after he enters the Stone Lips with Jacinto to escape heavy snow and wind. It evokes a woman's womb through "a peculiar formation in the rocks; two rounded ledges, one directly over the other, with a mouthlike opening between" (126). Latour feels extremely anxious about experiencing the pagan cultures. It is a magnificent place of worship where the snakes, honored by the natives, are sleeping. Latour, overwhelmed by the darkness and silence here, considers the utter darkness "a quality of paganism" (Moseley 76). He becomes nervous in the womblike space "where Latour hears an ancient voice that destabilizes the foundations of Euro-Christian patriarchy" (Jabbur 400); "[y]et, as the story progresses, Latour enacts in his lived experience the same process that Vaillant performs in his kitchen, increasingly synthesizing his Euro-Christian worldview with the pluralistic and desexualized, if not feminized, belief system of Jacinto's Pecos culture" (400).

With the protection of nature, represented by a woman, Latour puts his ears on the floor and listens to "one of the oldest voices of the earth" (Cather 130), and he receives a transfusion of the vitality of the solemn water. Since the water symbolizes the mother or vitality that Jung evinced in his collective works, the maternal characteristics of water are consistent with Mother Nature. The snake that falls asleep here can be replaced by a river, evoking the lifeline Jung refers

to in his books. This is because the winding river, shaped like a snake, represents motherhood as a lifeline. This leaves Latour in a sense of mystery, feeling the new order of the universe. Furthermore, it sets him thinking: "This submergence into the earth itself results in Father Latour's deeper understanding of the universal human nature that transcends cultural differences" (Prajznerová 139). It finally results in his success as a queer practitioner and "an organizer" (Skaggs, *Cather's Mystery* 402). Latour, emerging from the Stone Lips, which is "the site where many of the novel's apparent oppositions are conflated" (Williams 84–85), musters the courage to face a queer world with a healthy mindset through true fusion with the Navajos, perceiving a shining, pure white world covered with virgin snow.

Acoma, called a holy area, is a town on top of a rock, where Latour "felt as if he were celebrating Mass at the bottom of the sea, for antediluvian creatures" (Cather 100). The odd-shaped rocks of the Acomas living in Acoma, appearing like rock-turtles, leave a deep impression on Latour: "The rock embodies the Indian's faith, devotion, and steadfastness; to Latour the rock exemplifies the 'strange literalness' of Indian life" (Reynolds, *Ideology* 24). Here, "[t]he rock, when one came to think of it, was the utmost expression of human need; even mere feeling yearned for it; it was the highest comparison of loyalty in love and friendship" (Cather 97). In fact, "some of the Indians substitute the rock itself for the transcendent life and security it symbolizes" (Schneider 81). In addition, the Acomas, without soil or water, appear to Latour "so old, so hardened, so shut within their shells" (Cather 100), but they honor nature and exist like fastened slow-moving animals. Acoma is a literal emblem of endurance, and the Acomas are one of the indicators of Latour's life. Latour "tries to understand the mindset of the people" (Lutes 396). Furthermore, "[a]s the smoke is part of the censer, or the foam of the wave, the composite rock and cloud mesas illustrate the inevitable blend of vitality and solidity" (Schneider 85).

In the same context, the Midi Romanesque Cathedral in Santa Fe serves as a symbol of the unity of pagan and Christian traditions; thus, its architecture is holy and it is a valuable queer place in that it "is supported by the cave wherein Jacinto's goddess-snake is enclosed" (Williams 93). Clearly, the cathedral is the symbol of intercultural harmony: "Romanesque art has been called 'the most composite of all arts', combining pagan and Christian elements in sculptures and décor" (Deschamps 1–2). Thus, it is "an art form supremely representative of an advanced people" (Kephart 78). The cathedral is also "a symbol of harmony between the Old World and the New World, between Latour and his diocese" (Clinton 91). Latour is finally laid before the altar of his symbolic legacy. Thus, as Wallace Stevens—another

Cather admirer—correctly expresses it, "[d]eath is the mother of beauty" (Quirk 93) in the novel. In other words, Cather "treats his [Latour's] life as a work of art" (Jabbur 417).

Latour's consciousness is now different from what it was in the past, when he was immersed in the dualism of good and evil and when he regarded the natives of New Mexico and the priests who had been queued as subjects of guidance. He is spiritually revivified and has proved the miracle of incarnation with indigenous Indians in New Mexico. Furthermore, Latour's queer sensibility suggests the possibility of uniting, embracing, and accepting among the groups, all of which are characteristics of queer harmony. Therefore, the Catheresque queer vision promotes amicable relationships, unifies differences harmoniously, and enhances healthy interaction among human beings by elevating human values, and it encourages them to have the strong will and courage to live their own lives according to their own convictions and beliefs.

Conclusion: Beyond Leave-Taking: A New Catheresque Future

The term "queer" provides an opportunity to perceive different identities, characteristics, dispositions, places, cultures, religions, and so on, in various ways. A flexible interpretation of its meaning allows for more possibilities of standardization and categorization of the term "queer." Cather, in keeping with this theory, tries to reflect it not only according to sexual preference, orientation, and identity but also by shaking up all the concepts of various cultures, races, classes, religions, and places, both human-constructed and natural. In this approach,

> queer theory also aims to examine hitherto unheard voices, suppressed narratives, as well as the development of counter-hegemonic queer discourses that talk about same-sex or other 'perverse' desires, practices, and subjectivities, such as, for example, coming-out stories, rape stories, or recovery tales, all of which play a significant role in the construction of sexual and political identity formation. (Vasvári 2)

For this reason, this article examines the sexual, local, sensual, emotional, and ethical queer suggested by Cather within the boundary of its semantic diversity, as it leans on the elastic interpretation of queer. This can be the true queer meaning that Cather aims for as well as the culmination of the ultimate harmony for which she strives. Moreover, "Cather's treatment of homosexuality creates meaning in her texts by suggesting important aspects of her art, especially its potential for social

commentary and its capacity for reader response" (Anders, *Sexual Aesthetics* 136). Additionally, Cather's idea of queer is not limited to gender in the novel; rather, it awakens Latour's real spiritual power and gives him true freedom.

Latour, in *Archbishop*, proves his life is ultimately built on this concept: "Where there is great love there are always miracles" (Cather 50). Similarly, the novel can work as a new code for readers today. By attempting to harmonize and conflate various races, cultures, classes, differences, and perceptions of nature and power that he has met during his clerical career in New Mexico, Latour, a native of Europe, becomes an icon of harmony and a unifying figure in the West. Performing his sacred duties, Latour, "Cather's quintessential hero" (Anders, *Sexual Aesthetics* 126), in the end shows not only an actual dangerous crossing but also a visionary conceptual crossing. In other words, erotic love and friendship between men, a style of caring, re-viewing specific locations such as the barren West and the covert cave, and spotlighting various figures are all within Cather's own queer terrain.

In *Archbishop,* Cather, who aims to break down existing ideas of queer, embrace pagan cultures, pursue a spirit of coexistence and harmony among the community, and ultimately achieve a queer sense of acceptance, returns to uncomfortable gay codes and brings them into the zone of queer possibility. As Merrill Maguire Skaggs argues, "the book is as nearly inexhaustible a treasure as literature in English can display" (*Willa Cather's Varieties* 101). Hereby, Latour and Vaillant's "moral standing" in *Archbishop* is enhanced and shows an exemplary model for developing queer possibility: "[I]n the end, it [the novel] celebrates the efforts of a man who endeavoured to bring to life a vision of peace and harmony and the beauty of his achievement" (de Roche 175). Hence, by the end of the novel, Latour's death is "extinction as ultimate reward" (Skaggs, *Cather's Mystery* 405), and he ultimately belongs to the land, which is the place that now has become a queer heaven. Thus, *Archbishop* shows Cather's primary ecstasy transforming eroticism into spiritual freedom: "Cather's central metaphor for spiritual freedom is death itself, the release from life" (Anders, *Sexual Aesthetics* 130). Consequently, Cather's contribution to the open queer field itself becomes quite queer, acknowledging multiple options and shows her own "success in creating a genuine American saint" (Bohlke 265).

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Between Life and Death: On the Sea Images in Christina Rossetti's Poems

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Abstract Death pervades in Christian Rossetti's poems, while the sea serves as an image to construct Rossetti's view of death. As a multidimensional image of profound implications, the unfathomable sea in Rossetti's poems is an integrated symbol of life, death, uncertainty, as well as the possibility of eternity. Most significantly, for Christian Rossetti, the sea itself is a junction where "death is the beginning of life and life the beginning of death." By studying the sea images in Rossetti's poems, the paper aims to shed new light upon the poet's view of death.

Keywords Christian Rossetti; view of death; sea images

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Introduction

Jan Marsh, the author of *Christina Rossetti: A Literary Biography* , correctly summarizes the impressive emotions that Christina's poems bring upon the readers: "Christina's poems are typically wintry… and death is always calling " (Marsh 174). Death pervades in Christina Rossetti's poems, which can be understood in the historical context when Victorian England suffered from the rampant spread of diseases and the communities dwelt on the omnipresence of death. Rossetti's obsession with the death-motif can also be attributed to "the long list of deaths" (W. Rossetti

vi-viii) of her relatives and friends who had a deep effect on her emotions. Thus, Marya Zaturenska regards Rossetti as primarily "the poet of death, the poet of the death-wish" (qtd. Yang 2). The existing researches on Christina Rossetti's poems—though some have been done on the death-motif and the motif of love as well as her religious belief—might have not been very much concerned with the significant poetic image of the sea in her poems.

The imagery of the sea frequently occurs in her poetic reflection upon the ultimate question about death, contributing to the construction of her profound view of death. Despite some criticism about Rossetti's obsession with the observation of death and accussation of her lak of intellectual reflection upon realistic issues, this thesis argues that it would be more appropriate to say that death is a most realistic issue confronted by 19th century England, and that most people were then enormously threatened by death and therefore would show reflection on the ultimate meaning of human existence. As one of the most important female poets of the 19th century, Christina Rossetti displayed her distinguished insight into the issue of life and death. Sea image constitutes a significant part in revealing Rossetti's understanding of being and religious belief, and it bears much weight in terms of the poet's view of the existence and destination of human beings. An analysis of the sea image in Rossetti's poems may shed new light upon Rossetti's unique view of death.

The Sea of Death

The image of the "sea" in the Christina Rossetti's death poems often occurs in a metaphorical "voyage" closely related to death—a voyage towards death, or of death. One example is found in "The Hour and the Ghost" where confronted with the calling of the ghosts—"Come, our nest is newly made— Now cross the tossing foam" (C. Rossetti, *Goblin Market* 66) , the woman cries to her lover : "O love, love, hold me fast, /He draws me away from thee;/ I cannot stem the blast,/ Nor the cold strong sea" (66). And it is more typically exemplified in the aforementioned poem "Wife to Husband," as the dying wife says:

> Good-by.
> I must drift across the sea,
> I must sink into the snow,
> I must die …
> …
> Blank sea to sail upon
> Cold bed to sleep in:

Good-by.
…
I must die. (C. Rossetti, *Goblin Market* 100-101)

Death, as the separation with the beloved one alive, is put into a metaphorical framework of "voyage," thereby turning into a departure for a destined "journey" upon the sea. The repetition of "I must" and "Good-bye" evokes the image of a sailor embarking on a voyage of no excuse to be postponed. It is worth noticing that although it seems to be self-motivated by the repeated use of the modal verb "must," the verbs "drift" and "sink" here betray a sense of motivation of external forces before she begins to truly "sail" upon the blank sea. The subtle transition of diction here invites our close attention to the exact nature of this "departure" of death, which serves not as an end but as the beginning of a journey. Though death is scheduled to take place "with unready feet" of us, drifting us off the shore and sinking us into the snow, yet after that, one "sails upon" the ocean of death with neither complaint nor regret. In this way, Rossetti's death poems show a calm acceptance of death and her illustration of the separation of loved ones is not the psychologically felt "coldness" by an analogy with sea-water and snow. Nor is it smothered by a mood of melancholy usually engendered by the chilling vision of death. Her death poems are, however, featured with a sense of broadness and transcendence endowed by the voyage towards an infinite width presented by the sea.

The Sea of Unfathomable Dreams

The image of voyage upon the sea recurs in another devotional poem of Rossetti, "Sleep at Sea," which narrates the voyage of a ship of "sleepers" who are stuck in dreams, heedless of the physical dangers in coming and driving towards their fate of "vanity."

Sound the deep waters:—
Who shall sound that deep?—
Too short the plummet,
And the watchmen sleep.
Some dream of effort
Up a toilsome steep;
Some dream of pasture grounds
For harmless sheep.
White shapes flit to and fro

From mast to mast;
They feel the distant tempest
That nears them fast:
Great rocks are straight ahead,
Great shoals not past;
They shout to one another
Upon the blast. (C. Rossetti, *Goblin Market* 165-166)

Here, the word "sleep" frequently serves as an image in Rossetti's poem of the state of death, which stems from her religious belief in the doctrine of "Soul Sleep" that illustrates a person's state of sleeping or suspension in the period between death and the Great Advent or Second Coming of the Millennium, on the Last Day when the soul will receive its final reward "after breaking from the sleep" (McGann 135). However, the poem's Gothic depiction of dream resembles that of the scene in *The Rime of the Ancient Mariner*, in which the dreams of these sleepers are depicted as false illusions, indicating that the "sleep" here is more of a parody rather than the true "Soul Sleep" that enables people after death to get a glimpse of the paradise of another world at the Second Coming.

So dream the sleepers,
Each man in his place;
The lightning shows the smile
Upon each face:
The ship is driving, driving,
It drives apace:
And sleepers smile, and spirits
Bewail their case.
The lightning glares and reddens
Across the skies;
It seems but sunset
To those sleeping eyes.
When did the sun go down
On such a wise?
From such a sunset
When shall day arise? (C. Rossetti, *Goblin Market* 166-167)

With attention paid to the grammatical tense used here, the sleepers question about

the historical happenings by "when did the sun go down" and ask about the futuristic event by "when shall day arise," but lie themselves exactly in the middle of darkness where the sun is a mere illusion. Such illusions, closely related and even "induced" by the elements on the sea (i.e. "lightnings"), serve not only as a warning but also an indicator of a possible anxiety about this "voyage" on the death of sea: Are these paradisaical views visualized by people towards the after-life reliable, or "treacherous" as illusions?

> They have forgotten sorrows
> And hopes and fears;
> They have forgotten perils
> And smiles and tears;
> Their dream has held them long,
> Long years and years. (C. Rossetti, *Goblin Market* 167)

If we take the image of the sea in the sense that its "broadness" and seemingly infinite "length" for traveling agree well with the need of human beings to seek the revelation of God on the Day of Judgement, Rossetti seems to remind us that this image of the sea in her poems is not a flat image, but an image of unfathomable depth. Do people lay their eyesight upon the width of the sea, the infinite length but no one to "sound the deep waters" ?—and human beings are short of doing so with the "plummet" they are equipped with—as people "sleep to death in dreaming,/ Of length of days" (C. Rossetti, *Goblin Market* 169) when they still should remain "awake" (be alive) rather than "live in the death" yet to come, resting in desirous leisure before they should get the rest fulfilled by the Soul Sleep?

Jerome J. McGann rightly points out that Rossetti writes "as if she were herself aware of the treacherousness of her own most cherished dreams and ideals" (141), and she further suggests that Rossetti's poems manifest "contradictions at her heart of her own deepest beliefs and commitments" through a "self-destruction of its own religious certainties" (141) with a sense of vanity, uncertainties and "inconsequence" that "haunted" in her other lines like the famous "When I am dead, my dearest." As regards the image of the sea, with its unfathomable "depth," it embodies, to some extent, such uncertainty of the internal vision which Rossetti resorts to for the visualization of the ending of life. At the end of the poem, the poet writes:

> No voice to call the sleepers,
> No hand to raise:

They sleep to death in dreaming,
Of length of days.
Vanity of vanities,
The Preacher says:
Vanity is the end
Of all their ways. (C. Rossetti, *Goblin Market* 169-170)

That the end of their journey is "vanity" refers to a disillusioned expectancy of arrival, the loss of a physically attainable "shore" on the other side that ends in nihility. Such nihility denies the spiritual transcendence over the body to decay, and constrains the perishable person in its limitations, and thus prolongs the journey of death itself into infinite darkness and hopelessness, and further blurs the border between death and life, making people sail on their ship of life over the sea of death without an end.

The Sea of Infinity and Eternity

Such images of the sea of death are frequently found in Rossetti's poems for people to sail across, with its own end at the shore where mortals dwelt and the other stretching towards an "infinity" where God is expected to appear when the ship of mortal beings ever reaches there. Whether the sea holds in store the path of transcendence or hidden uncertainty, the death of the sea in Rossetti's poems is never a simple and fixed image, but a complex one. It appears to be a calm and tranquil place for the birth of life in the poem "A Birthday" by "My heart is like a rainbow shell /That paddles in a halcyon sea" (*Goblin Market* 56), to be the place where life's ship can journey on its course for exploration in "At Home" as "Said one: 'To-morrow we shall be/ Plod plod along the featureless sands/ And coasting miles and miles of sea.'" (*Goblin Market* 35), and even accommodate the seemingly radical contradictions of death and life, which is exemplified in "By the Sea," a poem foregrounding the sea itself while also revealing the interrelation between death and life contained therein.

By the Sea
Why does the sea moan evermore?
Shut out from heaven it makes its moan,
It frets against the boundary shore;
All earth's full rivers cannot fill
The sea, that drinking thirsteth still.

Sheer miracles of loveliness
Lie hid in its unlooked—on bed:
Anemones, salt, passionless,
Blow flower—like; just enough alive
To blow and multiply and thrive.
Shells quaint with curve, or spot, or spike,
Encrusted live things argus—eyed,
All fair alike, yet all unlike,
Are born without a pang, and die
Without a pang, and so pass by. (C. Rossetti, *Poems and Prose* 92-93)

The sea, being "shut off from heaven," seems to be part of heaven once upon a time, having no "boundary" but infinity, thus moaning for its limitation. Rossetti gives such an interpretation for the "bangs" of the sea-waves cracking on the seashore as a sound of personified mourning, and seems to pave the way for us to approach the sea—frequently to be the stormy "sea of death"— and to direct our vision towards things that "hid in its unlooked." And what seems to amaze both the readers and the poet herself (who exclaims with admiration: "Sheer miracles") is a miraculously lovely picture of the undersea world where "anemones" and other flowers "blossom, multiply and thrive," as well as other living beings. One of the intriguing things to notice is the world "passionless." It can possibly be attributed to the physical fact of the lack of sunshine in the depth of the sea, but the word itself contrasts quaintly with this prosperous image of life illustrated by words such as "blow, multiply and thrive." The tension of such images in between the poetic lines inevitably arouses our curiosity: How can they "thrive in such limitations" posed by the depth of the sea? And how can the bounded and moaning sea breed such miracles of beauty composed by the passionless sea-lives?

Some may think the poet fails to respond to such inquisitive minds and simply hold that she stops merely at the description of the beauty of nature for the sake of appraisal of God's creation, but it seems more than that when it comes to the last stanza where the poet again resorts to her frequently-used duality in poetic narration—"alike" and "unlike," "born" and "die." These "live things" share the beauty of being alive while differing in their unique being, and moreover—echoing their "passionless thriving"—they "born and die" without "a pang." These last three lines, simple and concise in diction, are profound in meaning. "Without a pang" repeats twice, and the word "pang" alliterates with the word "pass," thereby composing a rhythmic "circulation" by the endless repetition of birth and death,

featured by a fast and light rhythm seemingly in imitation of the transient life periods of these "fair live things." Such lightness in description of the transient death and life seems to entail something mournful about the transient beauty "alike but unlike," but when attention is paid to the negated "pang" here, something more profound surfaces. Obviously, by such negation, the poet reminds us that the pang is left for human beings who keep asking God:

> What need remains of death - pang yet to be,
> If all my soul is quickened in thy praise;
> If all my heart loves Thee, what need the amaze,
> Struggle and dimness of an agony?— (C. Rossetti, *Pageant* 197)

When it comes to these lives undersea, it is such a blurred border between life and death that exempts mortals from such pains caused by "waiting." Death and life under the sea are so close to each other both in time and space that an excess of passion for being seems unnecessary. Therefore, in the unknown depth of the sea, there is an "absence both of great passion and anguish" that makes a continuum of "eternal beauty" possible by blurring the line between life and death (as every fair dies and gets substituted so soon that it seems to be a continuity by blurring with each other—Is it a possible explanation for "alike and unlike"?). Thus, there is something mournful about "being" illustrated by Rossetti's sensitive mind. Virginia Woolf speaks highly of Rossetti and acclaims her as an "instinctive poet":

> Your instinct was so sure, so direct, so intense that it produced poems that sing like music in one's ears—like a melody by Mozart or an air by Gluck. Yet for all its symmetry, yours was a complex song. When you struck your harp many strings sounded together. Like all instinctives you had a keen sense of the visual beauty of the world…your eye, indeed, observed with a sensual pre-Raphaelite intensity that must have surprised Christina the Anglo-Catholic. But to her you owed perhaps the fixity and sadness of your muse. The pressure of a tremendous faith circles and clamps together these little songs. Perhaps they owe to it their solidity. Certainly they owe to it their sadness—your God was a harsh God, your heavenly crown was set with thorns. No sooner have you feasted on beauty with your eyes than your mind tells you that beauty is vain and beauty passes. Death, oblivion, and rest lap round your songs with their dark wave. (Woof 240-241)

However, in another sense, what the last three lines evoke is a sense mournful but beyond mournfulness: life is beautiful but short; however, despite of its transiency, life entails the possibility of transcendence and eternity. Obviously, by the "limitless" before being "welcomed by heaven" and the "pangs" in waiting, Rossetti shows her deep concerns for the condition of human beings, for the condition of being that is shut from eternity. Echoing her own belief, particularly in religious terms, a sense of "infinity" is always calling: The sea will finally come back to heaven, breaking the "bonds" and going back to eternity.

Again, the sea serves as an important image in the breaking boundaries related with her religious belief, as she comments on the statement "no more sea" in Revelation: "At first reading 'there was no more sea', our heart sinks at foresight of the familiar sea expunged from earth and heaven; that sea to us so long and so inexhaustibly a field of wonder and delight'" but then she explained in her reading of Revelation that "no more sea" as meaning that the sea does not vanish, but rather "becomes one with God" (qtd. Mason 171). In another poem "The Convent Threshold," she describes the sea as "sea of glass" which is also "mingled with fire" (C. Rossetti, *Goblin Market* 119) (related to Revelation 4.6 and 14.2 in her vision of the new creation). What the sea dissipates is not everything of possibility that the sea has brought her, but rather, the "distinctions between the sea and land, nonhuman and human, rural and urban, divine and material, as things are reconciled to each other in a renewed creation" (Mason 172). Rossetti clearly confesses in *Seek and Find*: "Thus we shall not lose the translucent purity of ocean, nor yet a glory as of its myriad waves tipped by sunshine ... What shall we lose? A barrier of separation." (108) By creating the image of the sea as a path to join God, Rossetti shows her philosophy of oneness in her poem "And there was no more sea*"* :

Voices from above and from beneath,
Voices of creation near and far,
Voices out of life and out of death,
Out of measureless space,
Sun, moon, star,
In oneness of contentment offering praise.
Heaven and earth and sea jubilant,
Jubilant all things that dwell therein;
Filled to fullest overflow they chant,
Still roll onward, swell,
Still begin,

Never flagging praise interminable.
Thou who must fall silent in a while,
Chant thy sweetest, gladdest, best, at once;
Sun thyself today, keep peace and smile;
By love upward send
Orisons,
Accounting love thy lot and love thine end. (C. Rossetti, *Face* 191)

These separate voices—obviously including those living beings in the depth of the sea, as well as the human beings sailing upon the stormy or tranquil sea—at the beginning of the stanza, though contradictory as they may be in terms of spatiality "above and beneath," or "near and far," or even "life and death," all channel into a union in the new creation where "heaven and earth and sea" are jubilantly joined and merged. Observing Rossetti's religious imagination, Emma Manson suggests that "Rossetti might have visualized the love of creation moving upwards towards God, but she imagined the dead—'Thou who must fall silent'—participating in God in a new time that defied spatiality" (173) . In this regard, what makes Rossetti so different is her vivid visualization and philosophical reflection upon death in her poems, and most significantly, her meditation on the mysterious border between life and death.

Conclusion

Examing the imagination of the sea in Rossetti's poems , one may behold a world of sea imagery which is complex, multidimensional and even dynamic. In fact, the sea images in her poems are neither stable settings nor merely elements of nature. The implications of the sea in Rossetti's poems are abundant, serving as an organic part in her poetic construction. Moreover, the sea is an imaginative space for her reflection upon the ultimate questions about life and death. Paradoxically, we find that the cold sea of death in her poems is at the same time a place that gives birth to life, and that the sea of unfathomable depth contains uncertainty and possible vanity of crushing while entailing the possibility of "blurring" the border between death and life, the possibility of a joint eternity. Death initiates a voyage towards eternity, a natural pursuit of mortal beings, and even a voyage that we may have been already on at birth. In essence, the eagerness to "sail" on the "sea" and to "delve" into the depth of it for a glimpse of its unlooked beauty may derive from the fact that "the sea, celebrated by poets and scientists alike as the original site and source of life, eventually draws all life back to itself" (Krell, *Preface* i). The "passionless Anem-

ones, salt" which are just "enough alive" to "blow and multiply and thrive" deep under the sea as primordial forms of life—with closely joint death and life without "pangs" of being—constitute an eternal picture of beauty where human beings come from and are seeking to return to. "The destruction-and-death drives may be interpreted as the sea's imperious summons to return whence we came" (Krell 12).

The sea in Rossetti's poem is a junction point full of possibilities in the context of death and being. It is where a journey ends but a voyage begins, where life and death coexist and possibilities for eternity are bred. In this sense, the image of the sea sheds light on Rossetti's view on death, which is fairly bright and transcendent beyond "boundaries," as is illustrated by the following lines from her sonnet "Behold a Shaking" —

> Here life is the beginning of our death,
> And death the starting-point whence life ensues;
> Surely our life is death, our death is life. (C. Rossetti, *Pageant* 185)

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