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“Good Criticism Is Ethical”: Claude Rawson’s IAELC Presidential Addresses[1]

Claude Rawson
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Abstract The following is a collection of five Presidential Addresses delivered by Claude Rawson, professor of Yale University and former President of IAELC, at the opening ceremonies of the annual international symposiums of IAELC. In his addresses, Claude Rawson celebrates Ethical Criticism as an attempt to liberate the study of books and restore the centrality of the literary text as distinct from the excesses of theory-driven abstraction. According to Claude Rawson, good criticism is ethical in so far as it transcends paraphrasable ethical doctrines and seeks to capture a larger unparaphrasable human totality. He approves the interdisciplinarity in literary studies, while proposing that interdisciplinary approaches to literature should be backed with reliable expertise, and should be ancillary to literary texts. Ethical literary criticism is an admirably challenging enterprise, that carries with it a responsibility to the texts of the literatures we study. Our business as professors of literature is the knowledge, understanding and analysis of creative works of literature, and of what they have to tell us about ourselves and the world around us.

Keywords ethical criticism; centrality of literary text; theory; interdisciplinarity

Author **Claude Rawson** is the Maynard Mack Professor of English Emeritus at Yale University and a specialist in eighteenth -century English literature. His publications include *Henry Fielding and the Augustan Ideal Under Stress* (1972), *Gulliver and the Gentle Reader* (1973), *Order from Confusion Sprung* (1985), *Satire and Sentiment 1660-1830* (1994), *Cambridge History of Literary Criticism: Volume 4*, *The Eighteenth Century* (1997, with B. H. Nisbet), and *God, Gulliver, and Genocide: Barbarism and the European Imagination 1492-1945* (2001), *Swift’s*

1 The general title and the subtitles of this little collection of five Presidential Addresses (except the first one, which is given by Claude Rawson himself) are extracted by Wang Songlin from Claude Rawson’s Presidential Addresses. Wang Songlin is currently Professor of English at Ningbo University, China. He had the privilege to read these addresses on behalf of Claude Rawson and translated them into Chinese.

Angers (2014) and *Swift and Others* (2015)**.** Among the volumes he has recently edited are *Cambridge Companion to Fielding* (2007); *Henry Fielding, Novelist, Playwright, Journalist, Magistrate: A Double Anniversary Tribute* (1707-1754) (2008); *Essential Writings of Jonathan Swift: A Norton Critical Edition*, ed., with Ian Higgins (2009); *Literature and Politics in the Age of Swift: English and Irish Perspectives* (2010); and *Cambridge Companion to English Poets* (2011). In addition, he is the General Editor of the Cambridge History of Literary Criticism and the Cambridge Edition of the Works of Jonathan Swift. He was a former President of the British Society for 18th-Century Studies and former President of the International Association for Ethical Criticism (IAELC).

Thoughts on Achilles' Heel: A Fable for Ethical Criticism [1]

Once again it is a pleasure and privilege for me to address the annual International Symposium of IAELC, and once again it is my sadness to be unable to attend in person, this time because of the comic indignity of an injury to my Achilles heel. Allow me to use the critical history of Achilles as a text. It was a not a textual injury that the ancient hero suffered, nor did it prevent his making speeches, though he did not have the resources of the internet to do it at a distance. But at least I now know a little of what he felt. His injury may be called "critical," because he is said to have been killed soon after, and I hope to survive it better than he did. I also derive some comfort from the fact that the myth of Achilles' Heel does not feature in Homer's epic about the great hero, but seems to belong to a later inventive tradition.

I do not wish to compare myself any further to Achilles. Achilles was not very ethical, and certainly not an ethical critic. But it is part of my point that he was a "literary" creation, the hero of a poem, and not a real-life person, though he influenced many real lives. We admire this poetic figure for doing things we do not admire in real life, and that is an issue for ethical critics. The poem of which he is the hero was Homer's Iliad, which Aristotle, one of the founders of literary criticism, gave to a real-life warrior, Alexander of Macedon, who was his student. I would like to dwell on the fact that the many poets and critics who represented Achilles as a heroic model were doing so in a role very like our own, as themselves educators. Achilles became an exemplar of military ruthlessness and conquest. His poem was made famous by teachers, as an expression of military glory and cultural pre-eminence. Through that process, Achilles became a practical model for

1 This is Claude Rawson's Presidential Address delivered for the 6th IAELC International Symposium held at Tartu, Estonia, in 2016.

cruel warmongers, from Alexander himself to Louis XIV of France, Charles XII of Sweden (called the Alexander of the North), and the all-conquering Napoleon, while the poem about him remained a work which we teach our students to admire in the peace of the classroom. Since the days of Homer, the character of Achilles, brave, undaunted, the noble champion of the Hellenic armies, and at the same time arrogant, childish, rapacious, and ruthlessly murderous, has been the subject of a central ethical questioning in our literary culture. How does the Iliad, and the whole heroic tradition in literature, retain its place at the pinnacle of literary esteem, while seeming to embody, and even glorify, values that celebrate murder, plunder, conquest and its cruel devastations? How is it that even when poets (for example like Milton, England's greatest epic poet) rejected these values and deplored their appearance in admired poems by Homer and Virgil, they nevertheless imitated and echoed their epic poems and the poetry of heroic celebration they found in them?

This disjunction between the values of a literary work and those which govern our ethical thinking is a perennial one. It has troubled great writers in all periods, who revered Homer but deplored the concept of military glory and found the grandeurs of heroic speech disturbingly seductive. Some, like Erasmus or Blake, actually thought the epic poets were among the main causes of war. Among the voices which have expressed these concerns, but also outfaced them by attempting heroic accents or epic compositions of their own, are those of Juvenal, Erasmus, Shakespeare, Milton, Pope (who translated Homer), Voltaire, Fielding, Blake, Wordsworth, Byron, Shelley, Brecht, and, in a mode radically modified by modernism, T .S. Eliot's Waste Land and Pound's Cantos.

Ever since Aristotle gave Alexander a copy of the Iliad, and Alexander carried it on the battlefield as a guide to military tactics, epic poems have featured prominently in the educational curriculum. Charles XII learned about Achilles and Alexander from his Latin tutor. Fielding's Jonathan Wild learned gangster behaviour from school readings of Homer and Virgil in schoolboy translations. The Roman poet Juvenal complained about the use of grandiloquent heroic bombast in schoolboy recitations. Erasmus worried about the effect of beautiful epic poems on the minds of young nobles, and Alfred Jarry, and Auden and Isherwood, as well as Fielding, equated schoolboy and gangster thuggery with the exploits of tyrants in Shakespeare or the sagas, as well as classical epic. At every turn, and despite every kind of moral ambivalence or outright opprobrium, every literary culture has continued to place extended heroic poems, whether the epics of Greece and Rome, or of Renaissance Europe, or the sagas of the Nordic world, at the pinnacle of their sense of literary value and cultural identity. From the ancient Greeks through the

whole of literary history, the epic poem has been considered the highest of poetic forms.

This confrontation between poetic and ethical valuations seems to me the core issue for a sophisticated ethical criticism to address. Why and how do we admire and love writings whose moral sympathies we might dislike or reject? The simple idea that art has its own values and that these can be detached from their moral content is not one to which, I suspect, most of you will subscribe. What are the implications of saying, like Joseph Addison, that Achilles was "Morally Vicious, and only Poetically Good"? We can admit this is true in its way but hardly enough to reconcile the coexistence of admiration and disapproval with which we read the Iliad, let alone account for the complexity of the poetry in question. Addison's wording reminds us of the view of Pope and some of his contemporaries, who thought that the matter could be settled by saying that Homer's imagination (Pope called it "invention") transcended the deplorably sanguinary nature of his subject. But Pope also, in translating Homer, kept apologising, in footnotes and other prose interventions, for scenes he felt to be excessively bloody, and often toned down or sanitised his original. He attributed the cruelty of many scenes to the times in which, or about which, Homer wrote, which were sometimes said to be good for writing poems but bad for living in. We would all agree that these suggestions contain truths but are not answers. They do not resolve the complex issue of the ethical element, which is moral but not moralistic, either in poems or in criticism. Perhaps the issue cannot be resolved, but the questions have to be asked, every time, in relation to every text, in a way that will be subtly and individually different, and specific to every particular case. No theory will contain the answer except the supremely ethical principle that affirms that there are many questions which must be asked even as we know they have no encompassing answer. This is the scope of Ethical Literary Criticism. Its contradictions and necessary irresolutions, its tension between rational values and contrary and potentially amoral (for example, "heroic") loyalties or aspirations, constitute a teasing resistance to interpretation, perhaps the riddle in what Nie Zhenzhao has suggestively described as the Sphinx Factor.

I wish you a happy and productive Symposium.

The Vital Subject of Criticism is Books[1]

It is once again my privilege and pleasure to welcome you to another Convention, the eighth, of the International Association for Ethical Literary Criticism. It is also

1 This is Claude Rawson's Presidential Address delivered for the 8th IAELC International Symposium held at Fukuoka, Japan, in 2016.

my regret that I am once more unable, for reasons of health, to attend in person at such an interesting and distinguished gathering. I am additionally regretful at missing another opportunity of revisiting Japan, which I first visited twice as a child, as well as more recently in a professional capacity. But my regrets are tempered by the thought that you will be in the expert hands of Professor Nie Zhenzhao, the founder of the society and conceptual father of Ethical Criticism, and of his distinguished colleagues Professors Shang Biwu and Wang Songlin. I am deeply grateful to all three of them for their many services to the Association, and in a particular and personal way to Professor Wang, who did me the honour of translating one of my books into Chinese.

It has been a theme of my previous addresses to celebrate Ethical Criticism as an attempt to liberate the study of books, and of knowledge about books, from the excesses of theory-driven abstraction. The vital subject of criticism is books, and always begins with particular texts. This year I am gratified to note that the emphasis of the symposium is on interdisciplinarity. The promise of this interdisciplinarity is that particular texts are studied with additional increments of knowledge and perspective derived from the second discipline, just as in comparative literature a mastery of the second literature and of its precise relevance adds substance and focus to the text or theme in question. The corresponding danger in both interdisciplinary and comparative studies is that a second discipline or second literature becomes merely ancillary to the first, and is invoked without expertise (including knowledge of the second language), thus becoming in its way another abstraction from the live subject at hand. We have all read essays on, for example, "literature and capitalism," by scholars who are unfamiliar with economics or economic history. Similar examples of the inexpert application of ancillary disciplines, masquerading as a false interdisciplinarity, have been not uncommon in literary studies. They are one of the things which I am sure a true Ethical Criticism, such as this Association stands for, is designed to resist. I am confident that the talented speakers at this eighth Convention, like its predecessors, will do so with honour.

Ethical Criticism: Restoring the Centrality of the Literary Text [1]

In their important account of the history and significance of Ethical Criticism, "Fruitful Collaborations," in the TLS in 2015, William Baker and Shang Biwu describe how Professor Niezhenzhao inaugurated his project with a cardinal

1 This is Claude Rawson's Presidential Address delivered for the 9th IAELC International Symposium held at Hangzhou, China, in 2019.

principle. This was to reverse the tendency in Western literary pedagogy of replacing the study of literary texts by theoretical discourses that bypassed attention to the texts themselves. Since the 1970s, this tendency has resulted in an increasing habit in Western universities to practice literary studies by almost any method other than the reading of books and the promotion of historical knowledge about them.

Ethical Criticism has sought since 2004 to reverse this trend, by restoring the centrality of the literary text as distinct from theoretical lucubrations about what it might be like to read them if one tried, or in the pursuit of diversionary disciplines which bypass the text in favour of abstract political, or economic or psychological, or other, systems, in which the literary scholar is often unlikely to possess specialist expertise, while evading the specialist challenge of the discipline of reading books in which he or she is presumed to be expert. The true ethics of Ethical Criticism does not reside in any simple programmatic doctrine but in a full human confrontation with the totality of the text. Good criticism is ethical in so far as it transcends paraphrasable ethical doctrines, even those which might be enunciated by the work in question, and seeks to capture a larger unparaphrasable human totality. It is very difficult to do, and this is why the modern academy has often preferred to do almost anything with a book other than read it.

The noblest mission of IAELC, as formulated in Niezhenzhao's teachings, is to restore the critical discipline to its proper suppleness and subtlety, its engagement with central human purposes, undoctrinaire, faithful to its documents, respectful of historical knowledge, and in short empirical in the best and most sensitive readerly way.

It is my privilege to welcome you all to an annual conference in which I am sure that this mission will continue to be carried out. It is my regret that I am prevented by circumstances from attending in person, but my good wishes go out to all of you.

Our Principal Obligation is to Teach Students to Read Books [1]

It has been an honour and a pleasure to serve as your President for the last four years. My only regret is that, for reasons of health, I have not often been able to attend your meetings in person. But I have been kept in very close touch with your activities, and have had the privilege of welcoming you, each year, to your annual conference, albeit remotely in the last three years. I had great enjoyment from attending and speaking at your conference in Ningbo a few years ago, when I

1 This is Claude Rawson's Presidential Address delivered for the 10th IAELC International Symposium held at Beijing, China, in 2021.

was Vice President, and at Queen Mary, University of London, in 2017, when you kindly elected me as your President. I have very much appreciated the hospitality of Professor Nie Zhenzhao in Wuhan and Professor Wang Songlin in Ningbo, and of both of them as my hosts in London.

At other times my opening welcome message has followed similar lines, and I will repeat my main recommendations now. As Professors of Literature, and contrary to some recent trends in universities, our principal obligation is to teach students to read books, and only secondarily books about books. Literature (mainly, though not exclusively, poems, plays and novels) and knowledge and understanding of literary texts should be the prime objects of study. These are the things which we are expert in, not ancillary subjects like economics, politics, psychoanalysis, sociology, or even theories of reading, except insofar as they bear directly on the prime object of study, and support an understanding of it. These topics, though ancillary to the study of literature, are of course important in their own right, and they deserve the attention of experts in these other fields, and not of literary scholars, except where their relation to a literary text is specific and palpable, and supports the understanding of literary works. Unfortunately, there are people in our profession who are prepared to do anything with a book rather than read it. This includes theorists of the act of reading, and what reading a book is like, whose work throws no light on the text itself, and sometimes seems to have been composed without evidence of having actually read it. It has always seemed to me that members of IAELC do not often practise this form of activity, and that is one of the great strengths of the Association under the leadership of Professor Nie. It is now time for me to retire, and make way for a new incumbent, who I hope will be able to take a more active part in your papers and discussions in the future. I shall continue to retain an active interest in your proceedings and will keenly follow their progress. Meanwhile, I should like to welcome you to this conference, and I hope it will be as enjoyable and as intellectually stimulating as its predecessors.

The Texts of the Literatures We Study Are, and Should Be the True Ethical Focus of Our Profession [1]

It is a great honour for me to welcome you, no longer as your President but in my new role as Honorary President, to the IAELC Conference of 2022, which is taking place under the enlightened leadership of your founder and President Professor Nie Zhenzhao. I wish I could be with you in the beautiful and historic city of

1 This is Claude Rawson's Presidential Address delivered for the 11th IAELC International Symposium held at Guangzhou, China, in 2022.

Guangzhou.

The scope of this year's conference is more wide-ranging and international than ever, making for a truly global occasion. You will be addressing traditional topics of literary study as well as making imaginative explorations into more unusual and specialised topics, including regional and diaspora literatures. You will be offering new insights into the literature of the past as well as examining the ways that literature is beginning to intersect with highly contemporary developments, such as artificial intelligence, once considered matters entirely for science fiction but now becoming part of everyday reality. This is in the true spirit of academic enquiry, combining the consolidation of past knowledge and well-tried procedures with the other academic virtues of openness to enlargement of the canon and of critical method.

To be as wide ranging as this, under the disciplined umbrella of ethical criticism, which has never been more necessary than it is today, is an admirably challenging enterprise, that carries with it a responsibility to the texts of the literatures we study. These are, and should be, the true ethical focus of our profession. I was recently shocked to receive a manuscript from a leading University Press which proposed that literary critical works should be studied on the same footing as the primary writings that are the proper subject of our discipline. It seems to me that that is not intellectually respectable, and indeed not ethical. It gives the professorial practitioner a centrality that is an affront to his or her subject matter. It introduces a damaging self-regard and self-importance to an exercise which must be directed to an understanding of the object of study rather than the secondary activity of the critic. As I have often remarked in the past, our business as professors of literature is the knowledge, understanding and analysis of creative works of literature, and of what they have to tell us about ourselves and the world around us.

I wish you a very happy and productive conference, and for those of you attending in person a very agreeable stay in Guangzhou.

Escape from the World of Reality into the Utopian World of Classical Chinese Culture: Analysis of the Two Worlds of the Novella *Dumplings* by Li Shijiang

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Abstract The emerging post-1970s Chinese contemporary writer Li Shijiang's novella *Dumplings* (2018) describes in a minute way the escape from the real world into the utopian world of classical Chinese culture. This essay analyzes its complicated time sequence and its intermittent use of stream of consciousness. Its style can be characterized as a mixture of bitter irony and meticulous description. *Dumplings* is founded on the opposition between the cruel reality and literary allusions to romances, mostly three classical Chinese novels *A Dream of Red Mansions*, *Strange Stories from a Chinese Studio* and *A Journey to the West*. In *Dumplings*, the theme of escape is presented through an original use of time and language, also via echoes from classical Chinese novels.

Keywords *Dumplings*; Li Shijiang; middle age crisis; Utopian World; escape

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Li Shijiang is an emerging and prominent young writer in contemporary China. He was born in Ningde, Fujian province in 1974. He is one among the post-1970s writers group and is one of the powerful and potential writers among them. In 1997 he graduated from Beijing Normal University. Since then he has written and published a lot. He published four works in Taiwan: *Free and Easy Wandering, More False than Love*, *Flesh* and *They Are All Terrific*. In mainland China, he has

published more than ten novels, such as *The Golden Coach* (2022); *Free and Easy Wandering* (2005), which won him the prize of "Outstanding Young Talent" of Chinese Literature and Media Award of 2005; *Happiness, Longevity and Spring* (2007); *Chinese Department* (2010); *Three Brothers* (2013); *The Magical Aunt Feng* (2013); *Quite Unusual: Chinese Department Series No. 2* (2017). In 2014, he published a collection of short stories and novellas *The Old Man and Wine*. In recent years, he has also published in literary journals several crux novellas such as *Six Murderers*, *Two Murderers*, *Crime Culprit* and *Chinese Knots*. *Six Murderers* has been adapted to a film with the same title and it is to be on show. He also wrote and published several historical novels, such as *He Kun: Bosom Friend of the King* (2006), *Living like Cao Cao* (2007), *Cao Cao: My Life* (2012), *Three Lanes and Seven Alleys* (2010). Li Sijiang also writes poetry. Some of his poems are published in newspapers and poetry magazines. He is often classified as one important member in the "Lower-Half Body Poetry School," which stresses oral language writing and rebellious spirit. Li Shijiang's writing style changes a lot in his whole writing career. In his early period he has a passionate and satirical style in his direct flesh-writing and body-writing. In his later period, he consciously changes his writing style, writing in a meticulous and patient way, such as in *Happiness, Longevity and Spring*. Generally speaking, the early period mentioned in this essay indicates the years from 2000 to 2007. This essay focuses on his novella *Dumplings* which was first published in No. 8 of the journal *Youth Literature* in 2018.

The novellas *Dumplings* does not have a strong plot. It consists of three parts. Just as most of the novels in the early period, the story uses the first-person narration. But different from the novels in the early period where the narrator "I" is named "Li Shijiang," the author's real name, this novella doesn't give the narrator "I" any name. The story has three main characters who are all friends: the narrator "I," Mr. Fu and Mr. Yu. They are three men living in a small city. They are all in their middle age. The narrator is a writer who has a ten-year-old son and always lives in and out of the small city frequently. The narrator thinks a lot about his past and present life and he has a lot of anxieties about life and his own health. All through the text, the narrator is calm, observational, thoughtful, ironical, disillusioned and melancholy. The second character is Mr. Fu, who comes from Taiwan to live in this small city. He once reacted strongly against the government in Taiwan, and coming to this small city, in order to live in his way in a classic cottage on a hill in a park, once more he rebels strongly against the administrative organization. He is dumb or chooses to be dumb. He lives lonelily with his daughter and has only a few friends. He has a scar on his left face. He always picks up fallen petals from the ground

and then washes and awakens them in a special way. The narrator also picks up petals and put them in a pillow which can help him sleep better. The third character is Mr. Yu. Years ago, he suffers from illness and quitted his job for recovering his health. He has wife and daughter, and he cooks each meal carefully for himself. He has an aged mother who suffers from brain block but is not willing to stay in the nursing home. He has to persuade his mother patiently to stay in the nursing home. All the trifles, chores and events the three middle-aged men have encountered in their lives are described in detail. The first-person narrator seems to have much patience. Scattered among the text is the narrator's occasional ironical comments and thoughts on his past and present status of life. Although there is much fatigue, disillusionment and disappointment, anyhow there are still some active gestures in the action of picking up fallen petals, having tea, having beef rice-noodles, strolling around the city and preserving health in every possible way. From a bold, reckless and passionate young man in the early period to a meditative, melancholy, disillusioned and fatigued man in his middle age, the narrator is going through the purgatory stage of his life.

All through the text, the disillusionment, anxiety and melancholy are expressed in a very constrained and passive way, quite different from the writings in Li Shijiang's early period where there is much passion, active revolt and carnival spirit. This story has a very sudden ending without any prediction. Mr. Yu, on a Spring Festival's Eve on the way of sending Mr. Fu a bowl of dumplings, turns over the dumplings on the ground. The dumplings, dusted and dirtied, cannot be eaten any more. Thus only at the end of the story appears "dumplings," the title word. The dirtied and dusted dumplings are just like middle age which is filled with disappointment, disillusionment and exhaustion.

The three parts of the story echo each other in a very natural way with a lot of foreshadowing hints. The first part writes about the narrator's encounter with Mr. Fu while picking up the fallen petals. Then the narrator goes with Mr. Fu to the cottage where he and his daughter live. The narrator talks a lot to Mr. Fu. But when he intends to break the bamboo twig in the yard, the narrator is thrown out by the angry Mr. Fu. The narrator also sees Mr. Fu drying the petals in the yard. The second part writes about the narrator's having tea in the teahouse downstairs. And from the gossip of the teahouse, the narrator knows a lot about the history of the classic cottage. Then the narrator goes again to the cottage and sees Mr. Fu awakening the flowers in a special way. The third part writes about the narrator's encounter with Mr. Yu and their past and present associations. The narrator and Mr. Yu have beef rice-noodles near the park. And from Mr. Yu, the narrator knows more about Mr.

Fu and his cottage. The narrator has a recollection of once going out with Mr. Yu for an excursion by car. Then the narrator has a recollection of going together with Mr. Yu to visit his mother in the nursing home one month before. On their way back from the nursing home, Mr. Yu mentions his overturning the dumplings and making them fall on the ground, dusted and dirtied. Then the whole text comes to the end suddenly with the description of Mr. Yu's going down from the mountain after the overturning of the dumplings.

This essay points out that in this novel, there are two worlds: the world of reality and the utopian world of classical Chinese culture. And the main symbol for the culture is plum blossoms, a special and lofty flower in traditional Chinese culture. Yu Yingshi in his essay *The Two Worlds of "Hung-lou meng"* says, "Two worlds in sharp contrast to each other are created by Ts'ao Hsueh-ch' in his novel Hung-lou meng (*The Red Chamber Dream*), the two worlds which, for the sake for distinction, I shall call Utopian worlds which, for the sake for distinction, I shall call the "Utopian world" and the "world of reality." These two worlds, as embodied in the novel, are the world of Takuanyuan and the world that existed outside it. The difference between these two worlds is indicated by a variety of opposing symbols…Throughout the book mention of these two worlds constitutes a most important clue which, if grasped intelligently, will enable us to understand the significance that lies behind the author's creative intentions" (222). Inspired by Yu Yingshi's view, this essay believes that there also exist two worlds.

This essay will first analyze the complicated time sequence and the intermittent use of stream of consciousness. It then continues to analyze the language style: a mixture of bitter irony and meticulous description. Then the essay reveals the oppositions between the cruel reality and the alluded romance of three classical Chinese novels (*A Dream of Red Mansions*, *Strange Stories from a Chinese Studio* and *A Journey to the West*). In this way the theme of escape of escape into the utopian world of Chinese culture is fully revealed.

Time Sequence in the Text

The events in the first part of the novella happen within one day before Spring Festival. It is winter. On the day, the narrator meets Mr. Fu while picking up the fallen blossoms in Nanji Park and he then visits Mr. Fu's cottage. In the cottage, in the narrator's talk to Mr. Fu the dumb person, the narrator tells about his experience of making love to a woman when he is an undergraduate. The events in the second part happen within two days. The two days must be shortly after the day mentioned in the first part. For the first day, the narrator has tea and chats in a

teahouse, intending to meet Mr. Yu there but in vain. From the chatting in the tea house, the narrator gets to know more about Mr. Fu's cottage. For the second day, the narrator goes again to Mr. Fu's cottage, watching him awakening the flowers by washing them in the running water. The events in the third part happen sometime after the two days described in the second part. The events happen within one day. But there are two separate recollections. On the day, the narrator meets Mr. Yu who has just dealt with the funeral of Mr. Yu's father-in-law. Then they two go to the gate of Nanji Park. On the way, they have beef rice-noodles in one of the booths. And from the conversation with Mr. Yu, the narrator gets to know more about Mr. Fu's rebel and resistance. Then there is the recollection of a weekend excursion to the countryside. At last there is the second recollection of the trip of the narrator and Mr. Yu to the nursing home to visit Mr. Yu's old mother one month ago. The action in the second recollection should have happened a little earlier than the excursion in the first recollection. On the way back by car, Mr. Yu tells the narrator his journey of climbing up the hill on an eve of Spring Festival (It must be several years ago) to bring a bowl of dumplings to Mr. Fu. Mr. Yu says on the slippery slope he overturns the dumplings and they get dirtied and dusted. Then Mr. Yu overlooks the whole city and sees the exploding fireworks. He then goes down the hill. Then the whole text suddenly comes to a stop. It stops at a time point in the past. And it can be noticed that the time in the third part goes backward step by step by the narration of the main action and the two recollections of previous events. Roughly the time proceeds chronologically in the three parts. Yet all through the whole text, there scatter the flashbacks of the narrator's middle school life and life after all the schools. And there are recollections as recounted in the third part. And there is the description of the narrator's psychological activities. The physical actions mix with the psychological activities perfectly. The technique of stream of consciousness is adroitly used by the author. Time flows slowly forward in the three parts, with some small streams deviating and going back. It is like a tree growing tall upward, with some branches extending upward or curling around the trunk. The arrangement of the time sequence has enriched the theme and connotation of the text.

Language Style of *Dumplings*: A Mixture of Bitter Irony and Meticulous Description

In the early period of Li Shijiang's writing, his style is very unique: passionate, sarcastic, and direct flesh-wrting or body-writing with intense focus on sexual desire and the satisfaction of primal human urges. Just as the award ceremony speech of the prize of "Outstanding Young Talent" of Chinese Literature and Media Award

of 2005 has said, "The writing of Li Shijiang is a real language carnival. He is good at converting the repressed passion into narrative motivation, and interpreting the courage facing humble experiences as self-satirizing. His language is sharp and poignant and full of elation. His view on life is penetrating and piercing. And he can perfectly unite the playing style and sincere spirit. He has recovered the primitive way of novel writing: to find amusement in daily life and to describe the trivial matters splendidly and magnificently. His novel *Free and Easy Wandering* published in 2005 truly faces the abundant desires, the joy of rebellion, cold heart and the unknown contentedness of a wanderer. And the novel has provided the epoch evidences for the wanderer's self-degradation. He has deeply dissected the texture and grain of life. And he has left a batch of forthright and unadorned soul specimens for the world where loftiness and dirtiness coexist. As a secret talent who has been veiled for many years, Li Shijiang, with his appearance, will forcefully subvert the ossified and outmoded order of contemporary Chinese novels" (Editor 93).[1] However, Li Shijiang's language style has a big turning and change in his work *Happiness, Longevity and Spring* published in 2007. In this novel, he delineates patiently and minutely the life of the countryside in a village in the south-east coast. In his "Notes on Creative Writing (Preface)" in this novel, he says, "Patience, clumsiness, honesty and meticulousness, these are the qualities for writing a full-length novel I now can think of" (Li, *Happiness* 1).[2] Since then, he has multiple styles in his writings. This is also a big challenge for him. He is making progress in all these changes and challenges.

All through this novella *Dumplings*, there is the minute description of the small city, the narrator's hometown. It describes the scenes in Nanji Park, the cottage, the hill, the small shops and booths outside the gate of the park. The author seems to have a lot of patience in all these descriptions. The language style seems to have changed completely and it seems to be totally different from that of the author's early stage. But if scrutinized deeply it can be found that the Language of *Dumplings* has retained some of the characteristics of the early period: passionate,

1 此处中文原文为："李师江的写作是真正的语言狂欢。他善于把压抑的激情转化成叙事动力，把直面卑微经验的勇气解读为自我嘲讽。他的语言锋利毒辣，充满快意，他对生活的看法一针见血，而且能将游戏的风格和诚恳的精神熔于一炉。他恢复了小说写作的原始作风：从日常生活中发现趣味，把小事写得壮观、辉煌。他出版于2005年度的《逍遥游》，真实地面对了一个漂泊者丰盛的欲望、叛逆的快乐、寒冷的内心以及不为人知的自得，并为他的自我沉沦提供了时代的证据。他对生活肌理的深刻解剖，为这个高尚和污秽共存的世界留下了一批大胆率真、毫无修饰的灵魂标本。作为一个被遮蔽了多年的隐秘天才，李师江的出现，将有力颠覆中国当代小说僵化而陈旧的秩序。"

2 此处原文是："耐心、笨拙、诚实、细心，这是我目前能想到的要写好一个长篇的质素"。

ironic and poignant. For example, in the first part, when the narrator meets Mr. Fu while bending down to pick up the fallen petals, it says, "The scene, to put it clearly, is like two bears who, bending down to look for food, when raising their heads, suddenly found themselves both on a narrow road" (Li, "Dumplings" 25). [1] The comparison of two men with two bears is very sarcastic. And the author is also good at self-satirizing. When the narrator greets Mr. Fu and doesn't get his reply, it says, "I felt ashamed at my mindless greetings—as if when you greeted an environmentalist, you felt you yourself also an environmentalist. Such an illusion was really a shame" (25). And the author is good at irony. When the narrator in his childhood wants to leave home and worries about the fish, it says, "I always thought that when I grew up and left home nobody would change water for these fish and take care of them. What should I do? The fact was that in order not to trouble me the fighting fish died before I grew up" (25-26). And some similes in the text are very unemotional and indifferent where there should be some emotions. When once the narrator as an undergraduate makes love to a woman he happens to meet in the dancing hall, "Quite naturally, I hugged her and put her on a stone, just like putting a flat fish upon the frying pan" (26). This simile is cold and calm enough and it indicates the narrator's seemingly indifferent attitude toward life. And when the narrator tells Mr. Fu he has divorced three times, it continues to say, "I spoke with such alacrity! My life seemed to be manipulated by my tongue. I could get away from any status of entanglement" (26). It shows the narrator's impatience and doubtful thoughts about the relationship between real life and language. Later, at the end of the second part the narrator, with a more sincere attitude, tells Mr. Fu, "I haven't divorced for three times. I only tried to divorce with the same person for three times and I didn't succeed. Sorry for the former exaggeration" (29). The former play of words makes the narrator have the illusion of running away from any trouble. The narrator's later correction shows the courage to face the truth in life. The narrator has realized that escape by way of language exaggeration is useless. Maybe this correction is the narrator's, or the author Li Shijiang's reflection on his former language style prevalent in his early period. Then no wonder this novella's language style is mainly minute and patient description. At the end of the first part, the narrator thinks of the nourishing effect of the petals, "Mr. Yu said that petals helped to comfort the heart and make people quiet and tranquil. I believe what he said, not from a medical perspective, but from a psychological perspective, or more loftily, from a religious perspective" (27). The push from "medical," to "psychological," and finally to "religious" indicates the

1 All the citations of the original text are based on the essay author's translation of the novella *Dumplings*（李师江：《饺子》，《青年文学》8（2018）：24-31).

narrator's helplessness in facing life. And all this is stated in a bitterly ironic way, which is typical of Li Shijiang's early writings.

In the second part of the story, in the narration of action there insert some of the thoughts of the narrator. The narrator's thoughts appear naturally and calmly all through the text. They are the reflection of his attitude toward life in middle age. According to the text, when the narrator is young, he is actively indulged in life and has consumed both energy and health. Coming to the middle age, the narrator feels disappointed and disillusioned, only desiring to preserve health in every possible way: petals for sleeping upon, tea for clearing the heat. It says, "Originally I liked to have black tea for it was good for the stomach. Later I had white tea for it could help to clear the heat and wash the lungs. In fact I didn't know whether the tea had such effects or not, yet belief was better than disbelief. If you believed in nothing, the days would be too superficial and floating. While young, I believed in nothing and trudged through a bloody road in order to look for a trustworthy bulk, only to find the vast blankness ahead" (27). The loss of belief in life makes the narrator worried. And the narrator is not able to find a relieving belief in life. Thus the narrator turns to believe in something substantial, such as tea's function for preserving health.

And in the second part, there is the satirical comment on the attitude of the people of the small city. They aspire something splendid and often ignore the ordinary life around themselves. It says, "People in a small city loved to know about great events, such as who had written the inscription on a certain stone in the park, which national leader had once traveled here in which year. As to where the dustman from the residential building came from, they often didn't have the intention to know about " (28).

There is also in the second part the anxiety and helplessness in not understanding his ten-year-old son. It says, "Usually he didn't like to chat with me. Only when he was extremely bored, he would telephone me. For a child of ten years old, you didn't know about his boredom at all" (28).

And the narrator gets fatigued and bored with the routine of the small city. The narrator wants to harvest something or find something interesting while strolling on the streets at night. Yet the narrator finds nothing except a tired man. And there is the cold conjecture about the man, "Maybe what he had done was a very trifled and tedious job and at this moment the job was done for a certain phase so that he could go back home. And his family should have eager expected this moment. Maybe he was only a lonely man going back home for a sleep after prostituting. Who knew! In brief this suspectable and thin man seemed to make me harvest something" (28). It shows the narrator's extreme boredom and impatience in the small city.

And in the second part, there is the description of the psychological activities where the narrator is facing himself boldly. In the subsequent narration, it says the narrator has done some jobs outside and finally decides to return to the small city to focus on writing. Still, the narrator wonders if it is another form of escape from life. So the narrator says, "Moving my life from reality to paper, could this be an essential escape? I had not been able to answer the question for several years" (28). Then in the subsequent narration of the narrator's watching Mr. Fu's action of awakening the flowers, there insert the plot of the narrator's mother coming to the middle school to tell him that she has decided to leave home. Then for the first time, the word "escape" falls upon "my" mind, "My heart tumbled for a whole night in order to accept the fact. The next morning one word fell firmly on my heart: escape. That was the fruit of my arduous thinking. That was the way for dismissing the pains in the youth" (29). Then it continues to talk about the narrator's following life, which is actually a series of escapes, "While I was in middle school I wanted to graduate as soon as possible. When I was in university I wanted to leave it sooner. It had not been suitable for me to stay in any community. I really felt bored. After graduation I went to Fuzhou, then continued to escape to Beijing, then to Guangzhou, then back to Beijing, at last again to the small city in the home town. In such a repetitious way escape had become the habit" (29). Thus up until the end of the second part, the narrator's helpless and poignant attitude toward life is partly explained. Generally speaking, the paragraphs of the second part mentioned above are the description of psychological activities in the technique of stream of consciousness. They are a mixture of irony, satire and sincere statement, which has retained the characteristics of the early period while shifting to sober, patient and honest description.

In the third part, the unique language characteristics of the early period are also scattered in the text. The third part mainly talks about the narrator's present and past associations with Mr. Yu. There is the further explanation of the status of the narrator's present life. The narrator is worried and always has the same kind of nightmare, "But what led to my headache was a kind of dream that I was not able to get rid of. After I left school, I had the kind of dream repeatedly: I was at the eve of preparing for an exam. Yes, a very important exam, it should be the entrance examination for college. After the final battle I would be able to run away from a certain kind of life. But just before the eve, a ghost came to disturb me. It wanted me to be frightened, to leave and to be unable to take part in the exam. I couldn't see the ghost but knew his intention. It scared me with all kinds of horrifying sounds to make me leave. In the same kind of dreams, the ghost was sometimes the pig Bajie

in *The Journey to the West*. He was running after me holding a spike-tooth rake in his hand whereas I couldn't exert any opposing measure. After waking up, I felt paralyzed in hands and feet. And I felt rejoiced that by luck this was only a dream" (30). And the text continues to write about the narrator's thoughts: "In the recent few years I liked to write in a strange small city. I had no friends. Or I had one or two friends and met them occasionally. A person was hurled in a strange place. The crowd and environment were both strange. It was like just coming out from a womb without any past or harm. The indifference to sorrow or joy had made an illusion of a thorough escape. I felt it a kind of escaping method" (30). Here there are the minute description of the dream and the sincere writing about his escape to strange cities which have shown the author's shift to honest and patient writing.

In the subsequent narration of the third part, it writes about Mr. Yu and the narrator's visit of the nursing home. While Mr. Yu is meeting and talking with his mother, the narrator strolls around the gate. There is then the description of the environment's quietness and loneliness. "The sharpest perception in the yard was quietness. The lawn was **quiet**. The equipment for exercises was **quiet**. There parked a storage battery car in the parking lot not far away. It seemed so **quiet** as not to be able to move. The wooden couch on the long corridor was hard, and **quiet**. Why did I feel the former wooden equipment that had been made was soft? Incredible. When there was no person seen around the empty space, then there was only loneliness left" (31). The successive word "quiet" repeated four times indicates the loneliness felt by man in the surrounding.

In fact, since his work *Happiness, Longevity and Spring* was published in 2007, Li Shijiang has tried to adopt a more objective and patient way of narration. In this novel, Li Shijiang has continued to adopt the calm, objective and simple style of writing while retaining some characteristics of the writings in his early period which are passionate and ironic. The critic Zhang Ning, after reading *Happiness, Longevity and Spring*, comments that the post-70s writers' passion, anger and impulsion have been consumed and used up completely. And he thinks that they have entered too early into middle-age writing or even old-age writing. Li Shijiang does not agree with Zhang Ning's idea. He thinks Zhang Ning has misread his work *Happiness, Longevity and Spring*. He says, "Zhang Ning is accustomed to my style of holding strength in each sentence. And he is not used to my present modest style…I know, Zhang Ning thinks the sharpness and dash in my writing have disappeared completely. But I myself feel that when self-expressing narration turns to a description full of panoramic control, a larger creative power is rising from my

inner heart" (Net 1).[1] In this novella, Li Shijiang's style, generally speaking, is a continuation of that in *Happiness, Longevity and Spring*. Meanwhile, this novella still keeps some language features such as the passionate and sarcastic tone in the early period. While in *Happiness, Longevity and Spring* Li Shijiang writes more about the daily routine and chores and events in the peasants' life (it is narrated in the third-person), in this novella, Li turns more frequently into the inner heart of the characters, especially the psychological activities of the first-person narrator "I." This transitional period from passionate writing to meticulous and patient description shows, the appearance of, just as Li Shijiang himself says, "a larger creative power." And this novella also shows Li Shijiang's in-depth thinking about middle age crisis with the meticulous description and intermittent appearance of bitter and ironic sentences.

Oppositions between Alluded Romance and the Cruel Reality: The Use of Classical Chinese Novels for Outer Opposition and Inner Connection

In this novella, there are several allusions to the classical Chinese novels written in the Ming or Qing dynasty such as *A Dream of Red Mansions*, *Strange Stories from a Chinese Studio* and *A Journey to the West*. At the beginning of the novel, when the scene of picking up fallen petals from the ground appears, the Chinese readers will naturally think of the famous scene "Daiyu Weeps over Fallen Blossoms by the Tomb of Flowers" in Chapter 27 of the novel *A Dream of Red Mansions* written by Cao Xueqin in the Qing dynasty. In the novel, Lin Daiyu is one of the main female characters. She lives in her maternal grandmother's big family since her mother dies. Later her father also dies and she stays in the big family until she dies. She loves Jia Baoyu, her cousin. She loves him so deeply that she always quarrels with him for in the beginning she is not sure about Baoyu's love for her. One time, after she is refused by Baoyu's servants out of misunderstanding to enter Baoyu's residence yard, she goes out to the garden to pick up some fallen flowers from the ground and buries them under ground, for she fears that the flowers and petals will be tred upon and get dirty. She wants to keep the flowers pure, just as she wants to get her heart pure and unpolluted by any secular consideration. There is great self-pity and pride in this scene. And there is the simile between the fallen blossoms and Daiyu herself. And the versatile author Cao Xueqin has written down a famous ancient-style poem "The Song for Burying the Fallen Flowers" in Chapter 27. It

1 此处原文是"张柠看惯了我以前句句发力的语言，对这次不露锋芒的写法不适应……我知道，张柠认为我的文字的锐意已经全消。可我自己觉得，从自我表白的叙述转向全局控制的描写之后，一种更大的创作力正在我内心产生。"

says:

As blossoms fade and fly across the sky,
Who pities the faded red, the scent that has been?
Softly the gossamer floats over spring pavilions,
Gently the willow fluff wafts to the embroidered screen.

A girl in her chamber mourns the passing of spring,
No relief from anxiety her poor heart knows;
Hoe in hand she steps through her portal,
Loath to tread on the blossom as she comes and goes.

Willows and elms, fresh and verdant,
Care not if peach and plum blossom drift away;
Next year the peach and plum will bloom again,
But her chamber may stand empty on that day.

By the third month the scented nests are built,
But the swallows on the beam are heartless all;
Next year, though once again you may peck the buds,
From the beam of an empty room your nest will fall.

Each year for three hundred and sixty days
The cutting wind and biting frost contented.
How long can beauty flower fresh and fair?
In a single day wind can whirl it to its end.

Fallen, the brightest blooms are hard to find;
With aching heart their grave-digger comes now.
Alone, her hoe in hand, her secret tears
Falling like drops of blood on each bare bough.

Dusk falls and the cuckoo is silent;
Her hoe brought back, the lodge is locked and still;
A green lamp lights the wall as sleep enfolds her,
Cold rain pelts the casement and her quilt is chill.

What causes my two-fold anguish?
Love for spring and resentment of spring;
For Suddenly it comes and suddenly goes,
Its arrival unheralded, noiseless its departing.

Last night from the courtyard floated a sad song---
Was it the soul of blossom, the soul of birds?
Hard to detain, the soul of blossom or birds,
For blossoms have no assurance, birds no words.

I long to take wing and fly
With the flowers to earth's uttermost bound;
And yet at earth's uttermost bound
Where can a fragrant burial mound be found?

Better shroud the air petals in silk
With clean earth for their outer attire;
For pure you came and pure shall go,
Not sinking into some foul ditch or mire.

Now you are dead I come to bury you;
None has divined the day when I shall die;
Men laugh at my folly in burying fallen leaves,
But who will bury me when dead I lie?

See, when spring draws to a close and flowers fall,
This is the season when beauty must ebb and fade;
The day that spring takes wing and beauty fades
Who will care for the fallen blossom or dead maid? (Tsao 399-400)

The melancholy and romantic tone runs through the whole poem. And Chinese readers might expect the same tone in the action of picking up the fallen blossoms at the beginning of the novella *Dumplings*. And in the second part, the narrator goes to Mr. Fu's cottage to watch him awaken the flowers by putting them in the running water. All these details might lead to a romantic story about the pursuit of spiritual purity. But it turns out that the narrator and Mr. Fu only use the blossoms for keeping healthy by putting them into pillows. The strong opposition between

the pursuit of spiritual purity and the pursuit of physical health creates a humorous and cynical effect. The cruel reality is that middle age means the decay of health. Yet it cannot be said that the action of picking and washing flowers has not a tint of spiritual pursuit. When the narrator sleeps on the pillow filled with plum blossoms, he feels he is sleeping on a spring mountain. And then the narrator thinks of his middle school life and he goes on to reflect on his life as a writer, his constant escapes and his worries. A light melancholy air permeates all the thoughts, although the melancholy is not as deep as in"The Song for Burying the Fallen Flowers." For Mr. Fu, although he also uses the fallen blossoms for health, yet his action of picking and awakening flowers is also his unique way to keep his own life style and spiritual purity. In the third part, the narration of Mr. Fu's fierce rebel against authority and pursuit of freedom echo with his picking and washing flowers. For both the narrator and Mr. Fu, the cruel reality is middle age crisis: personal dilemma in physical health and spiritual pursuit. Thus in the opposition between the alluded romance and cruel reality, middle age crisis both in body and spirit sticks out.

Apart from *A Dream of Red Mansions*, this novella also uses Pu Songling's *Strange Stories from a Chinese Studio* in the Qing dynasty to create the opposition. In the second part, it says the cottage where Mr. Fu lives used to be the outdoor scene of the TV series "Liaozhai" adapted from *Strange Stories from a Chinese Studio*. This work of Pu Songling's is a collection of bizarre stories. The stories are mostly about the moving love between a beautiful female ghost and a young man, a young intellectual. The hidden allusion is that the man living in the cottage might run into a romantic love. But the cruel reality is that Mr. Fu fights fiercely with the security guard of the park in order to stay in the house after the lease is due. And he later also fights with the administrative staff for the protection of the surrounding trees, flowers and grass. He even smears his own excrement on the bamboo shoots in case the passers-by destroy them. His rebel against society creates a strong opposition against the expected romance. Yet there is an innate connection and kinship between Mr. Fu and those young intellectuals: they both want to pursue personal freedom and realize their own dreams in their unique ways. Mr. Fu achieves this through fighting, which has led to the scar on his face. Those intellectuals achieve the aim through love with a pretty female ghost. The use of the classic fiction *Strange Stories from a Chinese Studio* has the same effect as *A Dream of Red Mansions*: they both create an outer opposition and inner connection.

In the third part of the novella, when the narrator sleeps on the pillow filled with plum blossoms, he thinks of his constant nightmare after he leaves school:

a ghost comes to disturb him just on the eve of an important examination. The ghost sometimes is the image of the pig Bajie in the classical fiction *The Journey to the West*. It says, "He was running after me holding a spike-tooth rake in his hand whereas I couldn't exert any opposing measure" (30). This nightmare shows the narrator's anxiety about life. *The Journey to the West* tells about the story of four people going west to get Buddhist canons. The four people include the monk Tangseng who is modelled after the real monk Xuanzang in the Tang dynasty, Tangseng's senior apprentice the monkey Sun Wukong, the second apprentice the pig Bajie, and the third apprentice Shaseng. It is a dangerous journey and each time they encounter a crisis, Sun Wukong can help them get out of the danger. Bajie can also help to fight the ghosts and demons. Bajie in the fiction has a monstrous image. With his weapon spike-tooth rake, he can be very frightening, especially for children. The use of the image Bajie can show the anxiety and pressure of the narrator. And, *The Journey to the West* alludes to a spiritual journey to pursue truth. The mention of this classical fiction can also allude to spiritual journey, spiritual crisis and the painful pursuit of truth. And in *The Journey to the West*, Bajie is the positive hero who runs after monsters together with the other apprentices, although he is sometimes lazy and greedy of eating. But in the narrator's dream, Bajie becomes a monster who runs after "me," the prey. The interchange and opposition between Bajie as a hero and monster indicate the narrator's confusion and anxiety. As a deserter from jobs and a meditative writer, the narrator is facing his own middle age crisis and anxiety.

In conclusion, in *Dumplings* the theme of escape is revealed through mixed styles, and echoes from classical Chinese novels. In the meticulous and patient description of *Dumplings*, one discerns several layers in the first-person narrator's emotions. The plot is pushed forward naturally by the narrator's emotions. Psychological life is described in the form of stream of consciousness. Time in the text appears first as a straight line but then reveals numerous branches moving back, thus uniting past and present organically. The language betrays a remainder from an earlier period marked by passion and irony, and adds to this a later period style marked by patience and meticulousness. The opposition between literary allusions to classical Chinese novels (*A Dream of Red Mansions*, *Strange Stories from a Chinese Studio* and *A Journey to the West*) and the cruel reality helps strengthen the theme of escape and spiritual pursuit. The essay points out that the narrator of *Dumplings* is in the process of going through a difficult journey as a writer and man. And in this novel, two worlds are vividly presented: the world of reality and the utopian world of classical Chinese culture. The theme of escape in *Dumplings* has

been presented wonderfully in the novella that reaches the level of a well-written modernist novel.

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A "Consuming Identity" in China's Modernity: Contextualizing Cannibalism in Modern and Contemporary Chinese Literature

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Abstract This article contextualizes the trope of cannibalism as it developed in modern and contemporary Chinese literature. Tracking the trajectory of this trope, so the article argues, illuminates the colonially-driven, hierarchy-induced violence demonstrating China's modernity (re)entering into crisis even after a century of revolution and modernization. In the shadow of Western colonial invasions and domestic disorder, May Fourth intellectuals realized China's need to modernize to survive the threat of being colonized—or consumed. This existential crisis, in turn, drove a desire to consume and colonize others; thus, modern subjectivity came to be built on consumption, becoming, in essence, a "consuming identity." This consuming identity reflects violence in various forms of hierarchy, be it feudalistic, revolutionary, or capitalistic. May Fourth literatures of cannibalism envision the potential salvation of awakening modern subjects by portraying modern subjects' ambiguity in, and anxieties about, cannibalism. Contemporary literatures of cannibalism, in contrast, present a doomed conception according to which consuming identities and desires for objectification and cannibalistic consumption prevail over—or consume—all.

Keywords cannibalism; modernity; hierarchy; coloniality; May Fourth

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a pathology of China's modernity—to the field of modern Chinese literature and history. Dr. Tsai's research examines the rhetoric of "enemies of the state" behind the discourse of cannibalism and demonstrates that this discourse's thematic evolution reflects China's traumatic modern experiences. *Cannibalism as Pathology* uncovers China's modernity and its dynamic relation with colonialism, nationalism, authoritarianism, and global capitalism. Dr. Tsai has published "Cannibal Labyrinth: Narrative, Intertextuality, and Politics of Cannibalism in Mo Yan's *The Republic of Wine*" and "Sinicizing Islam: Translating the Gulistan of Sa'di in Modern China."

When the literature and discourse of cannibalism emerged on the eve of the May Fourth Movement, China was situated at a temporal and spatial intersection in which colonialism, imperialism, and nationalism met and stimulated the development of China's modernity and its crisis. This article investigates the reoccurrences of the cannibalism theme in modern and contemporary Chinese literature and their significance throughout China's socialist modernization. The trope of cannibalism in China's modernization therefore yields cross-boundary perspectives and historiographies and produces a cultural critique that problematizes modernity in China.

The discourse of cannibalism in Western anthropological studies renders criticism on how the colonial perspective views cultural differences. In the context of modern and comtenporary China, however, this discourse reveals the complex power dynamics of colonialism, nationalism, capitalism, and authoritarianism in China's modernization. If Lu Xun and the May Fourth reformers predominantly use the trope of cannibalism to criticize traditional values, which were the main target of removal during the May Fourth Movement and high-socialist campaigns in revolutionary China, what does the continuation of the cannibalism trope in literature mean in post-revolutionary China? This article answers this question by introducing the literary trope of cannibalism as a pathology of China's modernity in crisis. In this study of the disease of modernity, the detrimental contributors and consequences of China's modernity are revealed to be coloniality and hierarchical violence - both are egoistic and dehumanizing.

To examine cannibalism as pathology of China's modernity, I first discuss colonialism through an exploration of the relationship between China's modernity and rhetoric of cannibalism. By providing an analysis of the contemporary literary discourse of cannibalism, especially medicinal cannibalism, this article reveals the birth of a "consuming identity" in modern China. Then, I argue that hierarchy-

induced violence is another form of modernity in crisis that the trope of cannibalism has revealed to us. The hierarchies are first feudalistic, then revolutionary, and now capitalistic. Literary works on cannibalism manifest the evolution of the forms of hierarchy-induced violence and this violence's invariable core of egoism and dehumanization. This article uncovers China's cannibal modernity and its dynamic relation with colonialism, nationalism, capitalism, and authoritarianism.

Western Colonial Discourse of Cannibalism

Western scholars have long discussed their observations on the practice of cannibalism. Anthropology offers various perspectives on the subject. Some anthropologists studying Aztec society have found that cannibalism was a product of the economic and ecological circumstances that utilize human flesh for consumption.[1] Others disagree with this point and consider the cannibalistic act to be a ritual of religious transference that has cultural and spiritual significance. Within this perspective, the institutionalized eating of humans is an expression of psychically primitive oral and sadistic impulses.[2] Yet another group of anthropologists take cannibalism as the constitution of an "other" that is nominally unrelated to a colonial "us."[3] These scholars believe that, in European colonial discourse, cannibalism is an ethnocentric impression of the non-Western world. The representations of cannibalism, as argued in Maggie Kilgour's seminal piece, is underpinned by the binary definition of self/other. Cannibalism, as Peter Hulme puts it, evokes "the image of ferocious consumption of human flesh frequently used to mark the boundary between one community and its others" (86). In the

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1 *The Ethnography of Cannibalism*, edited by Paula Brown and Donald Tuzin. Washington, D. C.: Society for Psychological Anthropology, 1983. Gzowski, Peter. *The Sacrament: A True Story of Survival*. New York: Atheneum, 1980. Michael Harner, "The Ecological Basis for Aztec Sacrifice." *American Ethnologist* 86, no. 4, 1977, pp. 46-51. Harris, Marvin. *Cannibals and Kings: The Origins of Cultures*. New York: Random House, 1977. Eli Sagan, *Cannibalism: Human Aggression and Cultural Form*. New York: Harper and Row, 1974.

2 Marshall Sahlins, *Culture and Practical Reason*. Chicago: University of Chicago Press, 1976. Peggy Reeves Sanday, *Divine Hunger and Cannibal Monsters: Cannibalism as a Cultural System*. Cambridge: Cambridge University Press, 1986.

3 William Arens, *The Man-eating Myth: Anthropology and Anthropophagy*. Oxford: Oxford University Press, 1979. Marvin Harris, *Cannibals and Kings: The Origins of Cultures*. New York: Random House, 1977. Peter Hulme, *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*. London: Caribbean Area, 1986. pp. 78-87. Maggie Kilgour, *From Communion to Cannibalism: An anatomy of Metaphors of Incorporation*. Princeton: Princeton University Press, 1990.

anthropological study of cannibalism, we find analyses of what cannibalism means and debates on the existence of cannibalistic practices. We also discover what cannibalism represents in Western anthropological discourses: it can be a colonialist way to perceive the (racial) other in the formation of a colonial self/subject.

Chinese Traditional Discourse of Cannibalism

Cannibalism in ancient and imperial China contains different cultural meanings; learned cannibalism has been practiced for its emotional, ethical, and medicinal benefits and can be dated back to 1122 B.C.[1] In *Cannibalism in China*, historian Key Ray Chong categorizes the practices of cannibalism in China into "survival cannibalism" and "learned cannibalism."[2] Chong argues that the practices of learned cannibalism in China[3] express secular ideals, such as loyalty to superiors and filial piety toward senior family members. The Chinese have understood learned cannibalism of this type in terms of love and loyalty toward family or political superiors. These non-religious, secular ideals, intertwined with medicinal and culinary discourse, have shaped Chinese thinking and behavior (Chong 171). The practice of cannibalism is deeply intertwined with feudal values, especially filial piety and loyalty, and helps to reinforce them.

The May Fourth Discourse of Cannibalism

The May Fourth intellectuals highlighted the aforementioned connection between feudal values and cannibalism, mostly in a critical way. The May Fourth Movement is a radical cultural-intellectual-literary movement that has earned its name from the student protest on May 4, 1919 that sought for maturing the modern state under the threats of Western colonialism, diplomacy failure, and domestic disorder. Challenged by Western imperialism and the crisis of national survival, the May Fourth thinkers reflected on national characteristics and reimagined the path to China's future. This is an era marked by an intellectual climate of what Mao

1 According to Key Ray Chong, historical record shows that Chou Wang, the last ruler of Yin, whose reign ended in 1122 B. C. was accused of acts of cannibalism to show his degree of anger.

2 According to Chong, survival cannibalism in China is not distinct from survival cannibalism in the rest of the world. However, certain practices of learned cannibalism are only seen in China. These particular practices of learned cannibalism in China therefore become spotlighted in the discussion of cannibalism in Chinese history and literature.

3 In his chronological studies of cannibalism, Chong classifies learned cannibalism from the Han to Ming dynasties into acts intended as (a) punishment for disloyal and jealous persons, (b) revenge, filial piety, love and hatred, (c) brutality for mental and monetary satisfaction, or (d) medical treatment for loved ones.

Zedong called “searching for truth from the West” (Yü 184). Knowledge of Western biomedicine, in particular, played a more significant role in the health of the nation, both physically and metaphorically. In the 1910s, knowledge of medicine was considered inseparable from the future of the Chinese race.[1] The battle over cultural authority between Chinese medicine and Western biomedicine was central to the formation of a modern Chinese state and its existence under the ongoing threat of Western imperialism and cultural colonialism. Contemporaneously, the inauguration of the journal *New Youth* in 1915 and its renunciation of traditional Chinese culture preconditioned the May Fourth Movement, which swept across China in 1919. The debate over cultural authority tinted China’s modern discourse of cannibalism with a shade of cultural colonialism. In “Cannibalism and the Chinese Body Politic,” Carlos Rojas contextualizes the discourse of cannibalism in cross-cultural perception: the May Fourth reformers, including Chen Duxiu 陳獨秀 (1879-1942), Hu Shi 胡 適 (1891-1962), and Lu Xun 魯 迅 (1881-1936), adopted a Western biomedical metaphor of remove “the” cannibalistic white blood cells to prompt their contemporaneous Chinese to “combat social cannibalism *with* cannibalism, devouring those reactionary elements of society before they can succeed in devouring us” (“Cannibalism” 39, emphasis in original). This cultural discourse deemed a cultural authority to Western and biomedical methodologies in treating China’s existential crises.

The May Fourth writings on cannibalism shared a critical view on the connection among cannibalism, China’s societal disorder, and Western cellular immunity. Chen Duxiu, in his editorial essay in *New Youth* (1-6) and a later essay (46- 69), examined national revival through a Western biomedical lens and metaphor of cellular cannibalism and regeneration. Hu Shi, in his analysis of An Enemy of the People” in *New Youth* in 1918 (9-28), understood the health of the society and nation relies on cannibalistic battles achieved by white blood cells. Lu Xun 魯迅, whose real name is Zhou Shuren 周 樹 人, used cannibalism in “A Madman’s Diary” (*Kuangren riji* 狂 人 日 記, 1918) and “Medicine” (*Yao* 藥, 1919) as a cultural critique of tradition and feudal values in China: “A Madman’s Diary” was written with the intention of awakening Lu Xun’s fellow Chinese by revealing the protagonist’s goal and failure to “saving the children” from cannibalism. “Medicine” criticized China’s backwardness by portraying a child’s cannibalistic consumption of a revolutionist for medicinal purposes. Lu Xun’s “A Madman’s Diary” inspired

1 David Luisink, “State Power, Governmentality, and the (Mis)remembrance of Chinese Medicine.” *Historical Epistemology and the Making of Modern Chinese Medicine*, edited by Howard Chiang. Manchester: Manchester University Press, 2015. pp. 162.

Wu Yu 吳虞 (1872-1949) to criticize literary and historical accounts of cannibalism for the sake of Confucius ideology and thereby to condemn Confucianism. In "On Cannibalism" (*Tan shiren* 談食人 , 1937) and "Eating Martyrs" (*Chi lieshi* 吃烈士 , 1925), Lu Xun's younger brother, Zhou Zuoren 周作人 (1885-1967) foregrounded the linkage between survival or hatred cannibalism and sensations of human flesh consumption. His "On 'Cutting One's Flesh to Heal One's Parent'" (*Guanyu gegu* 關於割股 , 1935) criticized the use of human flesh as a practice of traditional Chinese medicine. The image of rotten cells that devour a nation or a national from within was realistically illustrated by the underlying economy of Wu Zuxiang 吳 組 緗 (1908-1994)'s "Little Lord Guanguan's Tonic" (*Guanguan de bupin* 官官的補品 , 1932), which permits "the landlords to feed, quite literally, on the blood and milk of their tenants" (Birch 15) in the prerevolutionary era in China.

Within this rich literary milieu of cannibalistic metaphors during the May Fourth period, Lu Xun's writing of cannibalism engaged complex cultural reflections and produced the widest and most enduring readership and discussion. As the leading literary figure of the May Fourth Movement, Lu Xun established a literary convention to converse and negotiate with tradition in a time of rapid changes, including the fall of the Qing Empire, the establishment of the Republic of China, and forceful foreign involvements. Lu Xun's cannibalistic allegories of "Diary of a Madman" and "Medicine" establish enlightened subjects who recognize classical and feudal ethics as cannibalistic and therefore call for reform. The madman in "Diary of a Madman" can be read as an enlightened subject who acknowledges that the didactic teaching of "Confucian Virtue and Morality" in the history of China illustrates the logic of "eating human." The madman looks for the innocent who has neither eaten anyone nor been eaten and asks for help to "save the children" from becoming cannibalistic or cannibalized. Through the dual narrative Lu Xun devised in "Diary of a Madman," readers see the failure of this reformist plea. Similarly, Xia Yu, the revolutionary martyr in "Medicine," is another enlightened subject who, at the end of the Qing Dynasty, calls the restoration of the people's rights and for revolutionary change. However, both characters inevitably are cannibalized—allegorically or literally. On one hand, the madman's paranoia, expressed in questioning everyone's intention to cannibalize, is eventually "cured"; he is back to "normal" and employed as a government official. This change implies that he is culturally cannibalized—incorporated and assimilated. On the other hand, Xia Yu 夏瑜 , whose name symbolizes the jade luster of the Chinese ethnicity, is executed as an "enemy of the people" for being an anti-Qing revolutionary; he is then literally cannibalized. His blood is sold to the ignorant Hua family, who

believe that human blood cures tuberculosis, and is consumed by the tubercular son, Hua Xiaoshuan 華小栓 , whose name symbolizes the clot in the lifeblood of the Chinese ethnicity. The martyr's blood does not save the wretched body from the conservative superstitious family; the cannibal and the cannibalized both perish. Contemporarily, Hu Shi and Zhuo Zuoren also criticized the rhetoric that legitimizes the metaphorical and literal cannibalization of "an enemy of the people" in their essays, "Ibsenology" and "Eating Martyrs."

When Lu Xun criticized traditional medicine and called on his countrymen to save those children who had not turned into cannibals or had not been cannibalized by traditional culture, he also discredited the concepts of Chinese medicine and Chinese culture and linked them to the illness and decline of the country. During the May Fourth Movement and thereafter, China's modernity existed under the threat of imperialism and colonialism and evolved as the struggle between traditional and Western values and systems reshaped cultural authority and governmentality. The trope of cannibalism in modern China appropriated the Western biomedical metaphor of cellular cannibalism; this cultural imagination navigated China's modernization and involved multiple dimensions of cultural colonization and cannibalization that is worth examining.

Coloniality in China's Modernization

Modern discourse of cannibalism has become inseparable from China's critique of tradition and its pursuit of modernization. At the fall of the Qing dynasty and during the May Fourth period, the urge to critique tradition and the desire for modernization were born out of a national crisis during a transition of political regimes and invasions of imperialist forces. Carlos Rojas argues that in response to this crisis, the May Fourth reformers adopted a Western biomedical "cannibalistic" metaphor of white blood cells in the immune system that "engulf" harmful cells and extend human longevity. The reformers therefore used a colonial discourse of cannibalism that is grounded on an action of "'ingesting' social-cultural 'alterity'" and suggested the Chinese "combat social cannibalism *with* cannibalism" ("Cannibalism"). This colonial discourse of cannibalism derives from Western anthropological and biomedical perspectives and shapes the understanding and imagination of the relationship between self and sociocultural others. Yue Gang (67-100) has a similar observation about how the May Fourth cultural movement, with its motivation to modernize China, inherited a colonial legacy that separates the enlightened self and cannibalistic others and generates the need for assimilating the others through consumption.

Based on the foregoing reflections, I argue that this May Fourth cultural and literary discourse of cannibalism was developed out of a fear of being consumed by the other during the time of Western colonial and imperial expansion and rapid modernization. This fear therefore developed into a desire to consume the other and eventually created what I call a "consuming identity" that embodies colonial expansions and excessive desires for consumption in the process of China's modern nation-building. Chinese discourse of modernization took tradition as the cannibalistic other and appropriated the Western colonialist "civilizing mission" of educating the uncivilized other. The Chinese modern discourse of cannibalism in relation to China's modernization involves forging a "Chinese" identity around consuming the cannibalistic "others"—namely, "cannibalistic" Chinese tradition and Western colonialist powers—before being consumed by them. This identity adopted a cultural colonialist perspective and perceived Chinese traditions and values as backward and uncivilized. China's modern discourse of cannibalism is a form of cultural colonialism and cultural cannibalism—a discourse based on a self-identity that colonizes and cannibalizes the cultural other. The consuming quality in colonialism gives birth to a "consuming identity," which simultaneously negates and affirms cannibalism.

Therefore, China's modern discourse of cannibalism is associated with cultural colonialism in several ways. Striving against the crisis of external colonialism, the nation seeks to "battle cannibalism with cannibalism" and appropriates a colonialist rhetoric that the "civilized" self should educate the "uncivilized" cannibalistic others. This demonstrates double layers of "civilizing mission" in cultural colonialism in the senses that Western "civilized" subjects should educate the "uncivilized" Chinese, and that Chinese "civilized" intellectuals should educate the "uncivilized" Chinese public. This concept of cultural colonialism dictates a system of subordination in which one conceptual framework or cultural identity is dominant over others. This systematic subordination is carried into China's modern nation-building. At its contemporary transition, the discourse of cannibalism reveals a "consuming identity" that is born out of both a fear of and a desire for cannibalization: it first consumes "cannibalistic" others—Chinese tradition and Western imperialism in modern China—and then later evolves to consume "the other" of socialist China, which is the "counterrevolutionary" enemy. Moreover, moving away from the failure of the revolutions, post-socialist China embraced marketization and consumerism. A new form of consuming identity that commands the consumption of the economic Others was formed and represented in literature. Contemporary Chinese writers portray a world of cannibalism in which

people produce, sell, and consume human beings for health, pleasure, and profit. The discursive evolution of cannibalism in socialist and post-socialist China will be introduced in later sections of the article through analyses of contemporary literature.

The Violence of Hierarchy

It is important to examine the discourse of cannibalism in modern China within the colonialist framework. However, prior to its exposure to Western anthropological and biomedical perspectives, the discourse had carried rich historical, cultural, and medical contexts from China's imperial past. Lu Xun's stories and the May Fourth thinkers' essays primarily use cannibalism as a critique of these historical, cultural, and medical ideologies. It is commonly understood that feudalism and Confucianism are what May Fourth reformers criticized and worked to eradicate. However, Lu Xun's writing, instead of explicitly targeting "feudalism," revealed a nuance and depth to his observations about power dynamics between mastery and servility: I propose that his writing elaborated the destructive and cannibalistic nature of hierarchy itself, rather than of feudalism.

In his 1925 essay, Lu Xun explicitly demonstrated China's cannibalistic hierarchy of mastery and servility by stating that "we [the Chinese] have already prepared ourselves well in advance by having noble and common, great and small, high and low. Men may be oppressed by others, but they can oppress others themselves. They may be eaten, but they can also eat others. With such a hierarchy of repression, the people cannot stir, and indeed they do not want to." He concluded that "[o]ur vaunted Chinese civilization is only a feast of human flesh prepared for the rich and mighty. And China is only the kitchen where these feasts are prepared." He also explained the persistence of the hierarchy as the following:

> Because the hierarchy handed down since ancient times has estranged men from each other, they cannot feel each other's pain; and because each can hope to enslave and eat other men, he forgets that he may be enslaved and eaten himself. This since the dawn of civilization countless feasts - large and small - of human flash had been spread, and those at the feasts eat others and are eaten themselves; but the anguished cries of the weak, to say nothing of the woman and the children, are drowned in the senseless clamour of the murderers. ("Some" 138-141)

Lu Xun, in his stories and essays on cannibalism, depicted a world in which the

hierarchy of mastery and servility dominates all subjects of the Chinese civilization and that the future of the civilization relies on eradication of this hierarchy.

Regardless of whether Lu Xun was unconsciously adopting the western colonial discourse to contextualize cannibalism in modern China or was doing so strategically, he observed a hierarchical, suppressive structure that existed prior to the arrival of Western impacts. The hierarchy of mastery and servility that Lu Xun identified in his writing is the foundation of feudalism and traditional feudal values. This hierarchy, however, is not restricted to feudalism and has unfortunately been preserved through the violent history of Chinese revolutions. It can even be said that it is through violence that hierarchy has been preserved. The Zhou brothers—Lu Xun (Zhou Shuren) and his younger brother, Zhou Zuoren—both noticed this suppressive mechanism. For example, in the context of the transition to socialism in Russia, Zhou Zuoren observed that the old system had been overthrown, but what survived was the same mechanism of intellectual persecution—the suppression was from the emperor in the past and is now from the masses.[1]

Similarly, some May Fourth reformers repeated the same violence and suppression: instead of recognizing that hierarchy-induced violence against the inferior is the source of brutality and the roadblock to advancing modernity and liberating humanity, the May Fourth "enlighteners" who believed in Marxism began legitimizing violence to win popularity and political authority. They were optimistically convinced by progressionist historiography and mistakenly believed that violence and revolutionary destruction were the key to liberating China. These beliefs ultimately led to intellectual persecution and ideology-driven political oppression. Although the goal was to create an egalitarian world without further oppression, these methods created "new forms of inequality" "as CCP cadres emerged as a class with special privilege" (Wasserstrom and Cunningham 12). CCP cadres had envisioned a future of equality accomplished through violence to seize power; hence, a new, revolutionary hierarchy was created in a political frenzy by the CCP cadres. In this hierarchy, the aforementioned criticized dynamics between mastery and servility continued in the form of "revolutionary" and "counterrevolutionary." To Zhou Zuoren, this continuation of violence was inevitable, because people were not truly enlightened and didn't understand the meaning of being human. Ironically, this May Fourth thinker, who "consistently denied the legitimacy of violence as a force for modernizing China" and who voiced concerns and critiques of such "cannibalistic" violence, was unable to escape

1 Li Tonglu, "The Sacred and the Cannibalistic: Zhou Zuoren's Critique of Violence in Modern China." *Chinese Literature: Essays, Articles, Reviews* 36, 2014, pp. 25–60.

from his fate of being symbolically "cannibalized" by such violence in Chinese revolution.[1]

Like many of other May Fourth thinkers, Zhou Zuoren problematized how celebrated cannibalism was glorified, legitimized, and sacralized; the practices of celebrated cannibalism were historically conducted by the loyalists of imperial China in resistance to foreign invasion. However, Zhou saw in this celebrated cannibalism another layer of the problem: he criticized aestheticization of cannibalism as "a symptomatic act that marked the point of no return for the fall of humanity" (Li 30-32). I perceive Zhou's insight into China's embrace of violence through moral, linguistic, and culinary aestheticization of cannibalism as a reason for his belief that that "the 'barbaric' cultural Other" of "cannibalistic Confucianism" was "inherited by the Enlightenment thinkers and thus made the Enlightenment impossible" (Li 25). His observation of how Chinese culture aestheticizes, euphemizes, and romanticizes acts of celebrated cannibalism also demonstrates an aspect of cannibalism that was not previously revealed or discussed by the May Fourth writers, that is, the desire for cannibalism. This aspect, however, has been elaborated in contemporary Chinese literature, where the trope of cannibalism has become a nexus between violence and political, literary, culinary, and medical discourses.

Cannibalistic Hierarchies of Revolution and Capitalism in Contemporary Literature

In the study of cannibalism in contemporary Chinese literature, I examine contemporary writers' engagement with the century-long dialectic. I investigate how they have written about cannibalism as a social criticism by exploring the ethical choices within collective actions, choices which are made in the context of political mismanagement, social hierarchy, and inequality. Chinese modernity is imagined and experienced through a progressive, revolutionary historical point of view. China's search for modernity "was shaped in the historical context of imperialist expansion and a crisis of capitalism" and "could not avoid the multiple problems of Western capitalist modernity" (Wang 14). Mao's socialism in its ideal form, as Wang Hui puts it, is a progressive, modernized ideology that is a critique of capitalism in the process of modernization. Chinese postmodernity in

1 Zhou Zuoren mysteriously passed away during the intellectual persecution of the Cultural Revolution. The reason of his death remains unknown to this day. See Li Tonglu, "The Sacred and the Cannibalistic: Zhou Zuoren's Critique of Violence in Modern China." *Chinese Literature: Essays, Articles, Reviews* 36, 2014, pp. 25-58.

post-Mao China presents an antirevolutionary thrust in a post-socialist society after experiencing modernity as revolution and socialism and their failures.[1] The resuming phenomenon of cannibalism in literature reflects China's experience and imagination of modernization in the post-revolutionary, post-socialist era. The discourse now debunks the progressionist historicity and emphasizes the dynamics between the fear of and the desire for cannibalism. I argue the trope of cannibalism helps reveal the persistence of hierarchical violence that took place throughout modern history. Furthermore, hierarchical violence is at the core of cultural critique in cannibalism, be it feudal, revolutionary, or capitalist.

In response to the "enlightenment" wave initiated during the May Fourth Movement and the subsequent torrent of revolution in China, Liu Heng 劉恆 (1954-), Jiaping wa 賈平凹 (1952-), Mo Yan 莫言 (1955-), and Yu Hua 余華 (1960-) all raise their questions about enlightenment and revolution within the framework of cannibalism. Among these writers, Liu Heng remains in critiquing tradition as the May Fourth intellectuals initiated. His *Green River Daydreams* (*Canghe bairimeng* 蒼河白日夢 , 1993) is set to begin at the turn of the twentieth century—the end of the Qing dynasty and the beginning of the Republican era—and narrates a rich family's history in modern China. In this novel, Old Master Cao Ruqi's insatiable medicinal dietary behaviors, including medicinal cannibalism, are motivated by his desire for longevity. The novel ultimately depicts a hopeless end where all major characters' searches for national or individual revival fail as death descends on the household. Like the metaphorical significance of cannibalism in Lu Xun's writing, Liu Heng's depiction of medicinal cannibalism also demonstrates stifling formalities and traditions of the Cao family/China that resulted in their demise. Unlike Lu Xun's description of the naiveté of the cannibal in "Medicine" or the madman's fear of becoming a cannibal or being cannibalized in "A Madman's Diary," Liu Heng's story of cannibalism exposes the exploitative desire to cannibalize to prolong life.

Mo Yan, Jia Pingwa, and Yu Hua, on the other hand, push their probes in enlightenment, revolution, and violence further. Mo Yan's "The Cure" (*Lingyao* 靈藥)[2] and Jia Pingwa's *Old Kiln Village* (*Gulu* 古爐 , 2011) both directly engage

1 Arif Dirlik and Xudong Zhang, *Postmodernism and China*. Durham: Duke University Press, 2000. Judith Farquhar, *Appetite: Food and Sex in Post-Socialist China*. Durham: Duke University Press, 2002.

2 "*Lingyao* 靈藥" [The Cure] is published in a collected volume of Mo Yan's short stories written between 1990 and 2005, *Yu dashi yuehui* 與大師約會 [*Meeting with the Master*]. However, its English translation is published in *Chairman Mao Would Not Be Amused: Fiction from Today's China* (1995). Therefore, "The Cure" was written and published between 1990 and 1996.

with Lu Xun's notion of the heritage of cannibalism in "Medicine" (*Yao* 藥 , 1919) and explore absurdity and egoism in the Maoist revolutions and political campaigns that ultimately resulted in desolation and despair. Mo Yan's "The Cure" portrays an ineffective practice of medical cannibalism in Mao's revolutionary new China. The consumption of the flesh of the "class enemy" only led to the unwitting eater's agony and death. Jia Pingwa's *Old Kiln Village* elaboratively narrates the egoistic ambitions and desires that revolutionaries possessed during the Cultural Revolution, which generated factional clashes and fatal violence. The novel concludes with a cannibalistic incident that takes place at the public execution of the losing side of the "revolutionaries." This ending metaphorically discloses the failure of revolution. The novel explicitly and realistically depicts the foundation of political hierarchy and struggle: during high-socialist political campaigns, hierarchical violence was stripped of its feudalist appearance and appeared to be a new revolutionary form between "revolutionary" and "counterrevolutionary." At its core, however, the root of hierarchical violence is neither feudalism nor revolution, but egoism and dehumanization.

Yu Hua's "Classical Love" (*Gudian aiqing* 古典愛情 , 1988) problematizes, though only implicitly, physical and mental trauma in Mao's history through an unconventional narrative of haunting and cannibalism. In the novella, a young scholar, Willow, falls in love with a beautiful maiden named Hui on his trip to take an imperial examination in hopes of winning an official rank. Willow loses track of Hui after failing the examination. The next time they meet, Willow is again on his way to retake the exam during a famine. After witnessing killings and selling of a mother and a daughter as meat, Willow eventually finds Hui in an inn; her leg has been dismembered and is being sold on the meat market. Willow purchases Hui and her leg, and then kills and buries her upon her request. He later becomes the guardian of her grave but results in ruining her resurrection because he exhumes her body to confirm the resurrection.

The novella portrays a world in which the children who were to be saved are instead doomed by human alienation and the collapse of faith in ethics that happened during and after the Great Leap Forward and the Cultural Revolution.[1] Yu Hua questions the Chinese Communist Party's ethical negligence of their political actions during Mao's era of high socialism; he breaks the literary conventions of the long-accepted ghost narrative and the genre of the scholar-beauty romance to create a tale of cannibalistic horror. His shift from romantic narratives of love and trust to a

1 For detailed analyses, see Tsai Yun-Chu, *You Are Whom You Eat: Cannibalism in Contemporary Chinese Fiction and Film*. PhD dissertation, University of California, Irvine, 2016.

horror narrative of betrayal and distrust symbolizes the collapse of tradition during the Cultural Revolution, which paradoxically took place without eradicating the most damaging element of Chinese traditional culture: hierarchy-induced violence. Cannibalism embodies the terror of a total cultural destruction that is espoused by the revolutionary goal of exterminating tradition to achieve modernity at the expense of human lives and humanity. The failure to eradicate hierarchy in the Cultural Revolution, however, highlights the ethical issue of authoritarian politics, in which making moral judgments about political action and voicing criticism of political leadership is prohibited. An inability to recognize the ethical problems that lie in the human agents and in the larger structures of society results in a cannibalistic world and a failure of rebirth. The eroticized narrative about "cairen 菜 人" — human beings to be sold on the meat market and to be eaten as meat by other human beings— manifests the aspect of sensual desires, both sexual desire and appetite, in the trope of cannibalism for the first time in contemporary Chinese literature.

Moving away from the reflection on high socialism's impact on human psychic, Chinese writers shift their focus to the impact of post-socialist market economy after the violent crackdown of the 1989 Democracy Movement. Mo Yan (1955-)'s *Republic of Wine* (*Jiuguo* 酒國 , 1992), Lilian Lee 李碧華 (1959-)'s *Dumplings* (*Jiaozi* 餃子 , 2004), Liao Yiwu 廖亦武 (1958-)'s "Chi-Fu the Gourmand of Fetus Soup" (*Ying'er tang shike chifu* 嬰兒湯食客遲福 , 2013), and Yan Lianke 閻連科 (1958-)'s *The Day the Sun Died* (*Rixi* 日熄 , 2015) all represent insatiable desires in post-socialist China in which consumerism and desire are upheld as the ultimate and sole value of life. Unlike May Fourth writings that treat the use of medicinal cannibalism as a regressive act of ignorance, characters in these three works actively long for the opportunity to cannibalize for health benefits. This is a paradigm shift from the portrayal of fear to that of desire. The three literary works mentioned above display a pathology of post-socialist modernity, that is, the capitalistic and consumerist hierarchy and its violence in post-socialist China. In the cannibalistic works of Mo Yan, Lilian Lee, and Liao Yiwu, an excessive desire for consumption is a prominent feature, which embodies the "consuming identity" in contemporary China. The consuming identity, remove the highlighted part, add "not only dehumanizes and consumes social others, but also marks the grotesqueness of human commodification in removed the highlighted part, add "China's" market economy. In Mo Yan's *The Republic of Wine*, human babies from poor families are sold and consumed as delicacies. In Liao Yiwu's "Chi-Fu the Gourmand of Fetus Soup," aborted fetuses become the most delicious delicacy that a gourmand can boast about. Similarly, in Lilian Lee's novella, *Dumplings*, the aborted fetus is a

medicinal delicacy to elongate youth and beauty. All three literary works reveal dehumanization in contemporary China. The consuming identity portrayed in these works seeks to satisfy desires for consumption regardless cost, even at the price of human life. In the capitalization of human life, some lives are valued over others in the hierarchy of class and gender. The trope of cannibalism in contemporary Chinese literature provides a sketch of this consuming identity and serves as a critique of capitalistic excessive desire in post-socialist China where revolutionary ideals resign and consumerism prevails.

Yan Lianke's *The Day the Sun Died* widens our understanding of desire and violence with the trope of cannibalism and develops this trope into an allegory in which corpse oil is commodified. This story allegorizes the spread of excessive desire as a sleepwalking epidemic within which unrestrained egoism and violence are amplified. Like Mo Yan's *The Republic of Wine*[1], *The Day the Sun Died* presents a world of overflowing desire and violence and reveals its crisis with cannibalistic narrative and time. In this novel, Yan Lianke composes writing as a form of cannibalism by playing with the concepts of authorship, intertextuality, and censorship. He devises an incompetent narrator (a type of narrator that can also be seen in Mo Yan's *The Republic of Wine* and Jia Pingwa's *Old Kiln Village*) and an impotent writer (which can also be seen in Mo Yan's *The Republic of Wine*) to demonstrate the precarities of postmodern, post-socialist subjectivity. The character/writer Yan Lianke's desire and inability to write, the character/narrator Li Nianian's intellectual disability and narration, and the character Li Tianbao's desire to be narrated all mutually affect how the story is told and what is told and complicate the relationship between character and writer and between narratee and narrator. Meanwhile, Yan's intentional disruption of chronological continuity and sense of time brings "violence without time" under the spotlight. *The Day the Sun Died* chronologically narrates a day in the Gaotian Town, which is devastated by a sleepwalking epidemic; however, time seems to stop at the darkest hour when unrestrained-desire-incited violence permeates the world. Yan's resolution to ruthless desire and violence takes the form of a symbolic cannibalistic redemption of burning purchased corpse oil with a human sacrifice to "waken" the sun.[2] Yan

1 For my analysis of cannibalistic narrative and time, see Tsai Tiffany Yun-Chu, "Cannibal Labyrinth: Narrative, Intertextuality, and Politics of Cannibalism in Mo Yan's *The Republic of Wine*." *Modern Chinese Literature and Culture* 32, no. 2, 2020, pp. 230-276.

2 In the preface to the Chinese version of *Rixi* 日 熄 [The Day the Sun Died] published in Taiwan, Carlos Rojas also discusses the commodification of corpse oil, cannibalistic redemption, and the relationship between narrator and narrative in this novel.

Lianke's allegory of "violence without time" provides an unexpected turn of sacrificial redemption that is juxtaposed with writing as a form of cannibalism.[1]

Conclusion

Like the findings of the Western anthropological discourse on cannibalism — *i.e.* that every colonial subject, even those who rejects cannibalism, inevitably finds a cannibalistic self in himself/herself —a modern Chinese subject ultimately finds a cannibal in the "civilized, righteous" self. The seemingly progressive view on rejuvenation of the nation through revolution, initiated with the metaphor of cannibalism during the May Fourth Movement, finds itself walking the path of cannibalizing "the other." Cannibalism in the context of modern China therefore manifests itself as pathology of China's modernity in crisis: coloniality and hierarchy. The consuming feature of colonialism generates a "consuming identity" that first consumes "cannibalistic" others—Chinese tradition and Western imperialism in the May Fourth era.

Then, the "consuming identity" evolves to consume the "revolutionary and capitalistic others" in the process of China's nation-building and modernization. Meanwhile, the hierarchical violence is another form of modernity in crisis that the trope of cannibalism has revealed to us. The hierarchies are first feudalistic, then revolutionary, and now capitalistic. The discourse of colonialism at the turn of the twentieth century, which gave birth to the discourse of cannibalism in modern China, has cultivated a "consuming identity." This identity was intended to treat China's modernity in crisis yet has developed a pathology of modernity in the twentieth-and-twenty-first-century China. Ultimately, contextualizing the trope of cannibalism in modern and contemporary Chinese literature provides an angle in conjunction with Western (cultural) colonialism and Chinese cultural politics to understand China's cannibal modernity and its dynamic relation with colonialism, nationalism, capitalism, and authoritarianism.

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1 More analyses on Yan Lianke's *The Day the Sun Died* can be found in the journal article, "Cannibalistic Paradox in Yan Lianke's *The Day the Sun Died*: The Pathology and Treatment of Modernity in Post-1989 Chinese Literature," which is currently under review with *Modern Chinese Literature and Culture*.

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Identity, Borders and Liminality in *The Tobacco Keeper*

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Abstract Ali Bader's *The Tobacco Keeper* is one of the first texts which deal with Iraqi Jews. It is the story of exclusion, confiscation, deportation and physical extermination. Taking into account the socio-political, historical and cultural circumstances that Iraqi Jews experienced up to their final departure to The Promised Land, this article investigates the process of identity transformation that the protagonist undergoes. Deploying postcolonial theory and theories of identity, and a close reading of the novel, this study shows how politics problematizes and destabilizes notions of identity construction, sense of belonging and life in the third space. Further, it sheds light on the motivations of Iraqi Jews to live behind Islamic masks and cross religious boundaries, the role of host society in shaping one's identity and the active role of the subject in the process of transformation. Moreover, the article seeks to ascertain the impact of assumed conversion and forged documents on the deconstruction and reconstruction of the Iraqi Jewish identity.

Keywords Iraqi Jews, identity, borders, mask, liminality, Farhud

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Introduction

Ali Bader's *Tobacco Keeper* (2008), originally written in Arabic, was translated into English by Amira Nowaira in 2011. It is the first work of fiction in Iraq to deal with Iraqi Jews. Due its controversial theme, the novel is a groundbreaking work in

the field of Arab fiction. *The Tobacco Keeper* narrates the life story of Yousef Sami Saleh and the reader discovers that he has three names and three identities. Yousef's story begins with his childhood. He was born on November 3, 1926 in a middle-class Jewish-Iraqi Qujman family which lived on Al-Rashid Street in the Al-Torah quarter, one of Baghdad's oldest quarters which had been a home to many Jewish families. His father, Sami Saleh worked at Juri pharmacy in Al-Karradah and his mother was Huri bint Rahamin Dalal. In 1948, the State of Israel was declared and the war between Arabs and Israelis initiated. In that same year, he had become a famous violist and was awarded the King Faisal Prize for the violin. In 1950, he was forcibly expelled to Israel during Operation Ezra and Nehemiah. In 1958, to return to Iraq, he assumed a new name and managed to go back on a forged passport and a new Muslim Shia name, Haidar Salman. During the Iraqi-Iranian war in the 1980s, and due to the Iraqi Shia affiliation with Iran, he was expelled from Iraq for the second time. Again he went back to Iraq using a new forged passport and a new Muslim Sunni name, Kamal Medhat. It is within this framework that Bader introduces the problematic and ambiguous issue of identity, mask, boundaries and survival. The novel attempts to answer a number of questions: What does compel an individual to change his identity? How much one's self is tied to religious, cultural and political identity? Can one's identity be shed and exchanged like a mask? What happens to the individual behind the mask? What vestiges remain from his first identity?

Bader puts a special emphasis on anti-sematic violence as he re-narrates the anti-Semitic pogrom of the 1441, known as the Farhud, in which 179 Jews were murdered and about 2,000 wounded. Yousef identity crisis started during this horrendous event, in which his aunt was burnt alive before his eyes. The incident has a tremendous effect on Yousef and formed a turning point not only in Yousef's life but also in the history of the Jews of Iraq, jeopardizing their very existence and position within Iraq. The persecutions and the national tide against the Jews intensified after the declaration of the State of Israel in 1948; new laws were issued that barred them from their national identities and removed their citizen rights and were legislatively defined as 'others'. Hence, the Jews began to flee from Iraq in search of a safe haven. By visiting those incidents, the novel gives readers a complete portrayal of the life of Jews as a minority among the larger Muslim community sketching their fears, hopes and dreams. Changing identity, therefore, is not undertaken by Jewish individuals out of conviction but rather as a practical means of protection and survival. Being a target of Muslim violence and discrimination, these individuals attempt to hide behind the mask of Islamic religion

to avoid annihilation.

Focusing on the atrocities of 1941, the Farhud in particular, and final departure of the Iraqi Jews after 1948, the novel demonstrates how some Jews empowered by determination and hope, even in the worst possible situations, have been able to survive. They utilized various mechanisms for survival and one of these mechanisms is forging a new identity. It is suffused with shifting identities and unstable dualities as the major character leads a double, in fact a triple, life and easily slips in and out of ostensibly incompatible categorizations. According to the author, it is the story of "assumed names and blurred identities" (Bader 17).

Positioned as the ethnic other, and being a potential target for anti-Jewish violence, Yousef feels suffocated by his Jewish identity, which becomes a burden on him. He spends nearly one decade of his life—between 19401 and 1950—under the threat of annihilation just for being a Jew. He expresses his suffocation with the Jewish identity: "Yousef in those days was haunted by a single obsession, an obsession that said: 'Do not put me in a tight corner, do not place me in a little box. When you treat me like a Jew, you suffocate me'" (Bader 105). His Jewish identity becomes a source of trouble to the point that he fears leaving his house. Yousef's life was steeped in the identity conflicts of Iraq and the Middle East in general. Under such circumstances, Yousef "longed to dissolve and vanish into the ethereal. The weight of his identity was too heavy for him to bear. It pushed him towards the past, to vanish into forgetfulness. He wanted to get rid of his identity by fading away, by escaping or hiding. If it wasn't possible to do that, he had to hide behind another character, a new name and a whole new life" (Bader 106). It is clear that during times of severe violence, Jewish identity was a burden and, therefore, Iraqi Jews have to devised a way of survival through altering their real identities and adapting new multiple and distinct identities or 'masks' which are called on depending on the need and the situation.

The article argues that *The Tobacco Keeper* not only provides insights into Yousef's identity crisis and his invention of means of survival, but also invites readers to reflect critically upon Jewish identitary dilemma in Iraq during the 1940s and 1950s. In this article, I propose that Bader critiques the discourses of Jewish identity by presenting a Jewish protagonist who successfully tries to resolve his anxieties about identity, religion and ethnicity through adaptation of multiple identities and crossing the boundary zone of religion and ethnicity. I draw on the postcolonial theory to explore the impact of political, religious, and racial forces in Iraq on Jews' sense of self and their responses to face such powers through constructing new and multiple identities. It attempts to demonstrate that Bader's *The*

Tobacco Keeper explores the concept of identities as masks as well as the conscious act of masking itself.

Identity

Many theorists have developed the concept of a fluid identity. Hall (1990) observes: "identities come from somewhere, have histories. But, unlike everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power" (225). Hall continues "identities are the names we give to the different ways we are positioned by, and position ourselves within" (225). According to Hall, identities are subject to social, political and cultural surroundings. An individual's encounter with a new political, cultural, and social ideas results in the destabilization of an individual's previous identity and self. Hence, identity, as a process, is "constantly changing, in flux, ambiguous and fragile" (Pullen 1). It is formed and shaped by culture and historical experience. A fluid identity is one which is not rigid or fixed and is liable to change and is influenced by external dynamics. According to Schultermandl and Toplu (2010), "identities are not unified or stable, but are fluid entities which constantly push at the boundaries of the nation-state, thereby re-defining themselves and the nation-state simultaneously" (11). Though Schultermandl and Toplu have confined their statement to nation boundaries, it can be applied to other boundaries such as religious, ethnic and class. Anca (2012) argues that "Identities are multiple and in constant movement. They change because of the need for self-development, the desire to act in the multiple communities we all belong to, or aspire to be a part of" (xv). The fluidity of identity often raises questions regarding belonging and boundaries of difference. The struggle over membership and belonging to a certain group becomes ever more politicized during political crises. Such moments always witness the flow of people between boundaries and relocations of various types sometimes not related to migration but rather to class, religion, gender and other social categories. Political crises bring a permanent dilemma for individuals, a constant need to make decisions and choices to cross borders and avoid crisp barriers, and find where to belong.

Identity has become a remarkably contested concept in the interaction between the choice of how an individual imagines him and the global power relations which highly affect one's social, cultural and material realities. In other words, it is impossible to assume that identity is solely based on one's choice and overlook the social and political surroundings and their impositions on individuals. Further, it cannot be assumed that identity is purely inscribed or imposed by society on

individuals because this will overlook the self-determination and agency of the individual. In other words, identity is a blend of the intrinsic self and the contextual identity, one that individuals adapt to in reaction to the ever-changing situation and which can be referred to as the survival tactic because individuals always resort to adapting it for survival purposes. This code-switching tactic is seen as a defensive mechanism. Living during those changes—political, social or economic—requires a balance between these two identities. The challenges that one encounters can be attributed to one's failure to understand and integrate the two. It is this dialectics between the ascribed and the chosen identities which lies at the heart of Bader's novel and which the present article attempts to investigate. Furthermore, if an individual identity is too rigid and fixed, s/he might lose the ability to grow and change. In this sense, fixed identity could mean death for an individual. In contemporary world which is changing so rapidly, a stable and consistent identity, though still relatively important, is less important than a flexible and multiple identity.

In a society like the Iraqi one and during a time of political and social unrest, Jews felt unsecure. This fact of being vulnerable and the target of fanatics, forced them to reformulate their identities. In ordinary circumstances, it is possible for one's identity to be something fixed, solid, and stable. One maybe be born and die as a member of one's community, tribe or clan, with a fixed kinship system. Identity may not be subject to change and reformation and is never problematical. Such individuals never undergo any identity crises and never attempt to radically modify their identities. However, under certain circumstance, one's identity becomes problematical. In this case, they try to mask their identities and live in disguise. Here, identity becomes more multiple, mobile and subject to innovation and change.

Changing one identity is not something wrong. This has been one of the main trends in postmodern studies. Kellner (1992), for example, discusses the notion of multiple and freely chosen and easily disposed identities for numerous occasions and circumstances in postmodern era:

> It appears that postmodern identity […] tends to be more unstable and subject to change. Both modern and postmodern identity contain a level of reflexivity, an awareness that identity is chosen and constructed. In contemporary society, however, it may be more 'natural' to change identities, to switch with the changing winds of fashion. While this produces an erosion of individuality and increased social conformity, there are some positive potentials of this postmodern portrayal of identity as an artificial construct. For such a notion

> of identity suggests that one can always change one's life, that identity can always be reconstructed, that one is free to change and produce oneself as one chooses. (153-4)

However, there is a remarkable difference between the identity construction of postmodern times and that of Iraqi Jews: while the former is motivated by a horror of being bound and fixed, the latter is motived by the horror of being exterminated and annihilated. Kellner's statement and Bader's novel show that identities are never unified; they are increasingly fragmented and fractured, as well as never singular. They are constantly in the process of change and transformation. They can be shaped and reshaped according to one's needs. This, however, creates a kind of ambiguity. Though Yousef, with each personality, "develops a deeper and broader sense of identity […] ultimately we are left with the true ambiguity of identity… Suddenly we find ourselves confronted by a game à-trois or a 3D Cubist image of a single face" (Bader 8). The three dimensional form of the à-trois or the 3D Cubist image here is very illustrative.

Crossing the Borders

Crossing borders has been always associated with diaspora, immigration and national or geographic borders. However, there may be a crossing which is associated with other borders such as religion, gender, social and class borders. When an individual moves (crosses the borders) to live in a new place, there is a potential that his original identity may be at risk; it may disappear altogether. This transformation of identity is the outcome of one's contact with foreign cultures. However, sometimes an individual has a tendency to change his identity and crosses not geographical borders but religious and social borders for political, social or some other reasons. That is, the dynamics of political, social and cultural interaction produce various paradoxes that transmute the ways identity is created and developed. Hence, borders signify more than geographical delimitations and the experience of borders "can happen whenever and wherever two or more cultures meet peacefully or violently" (Gómez-Peña 55). Here borders far "from being concrete, crisp markers of different countries, national cultures, languages, become virtual, symbolic and therefore mobile" (Coronado 113).

For Yousef, the transition from one identity to another is not something irritating or inconvenient but seems to be familiar and easy; he has no difficulty at all in his movement between the spaces or crossing of boundaries. Yousef's metamorphosis from a Jew to a Shia Muslim and then a Sunni Muslim is

sophisticatedly drawn in a simple way, just getting a passport with a new name. This simplicity indicates that the borderline between different religions are not fixed. This easiness of moving cross boundaries could be attributed to the shared language, culture and national and historical identity among Iraqi Muslims and Jews and the common values and traditions which bind all Iraqis together as one people who have lived through for millenniums.

In spite of being a Muslim, at least officially, Yousef never rejects his past or breaks off relations with his Jewish community. Until his death at the end of the novel, he continues his correspondence with his Jewish wife, Farida, and once he writes to her: "We must not forget ourselves entirely, even if we surrender to a role that we've invented, even when it is incompatible with our personalities" (Bader 162). It can be assumed that Yousef remains ethnically and religiously Jewish but officially Muslim. In other words, there should be a differentiation between ethnic identity and official identity, which adds the complexity of the situation. Yousef continues to identify himself ethnically and culturally as Jewish and continues to feel Jewish; however, he does not publically share the religious and political views of his former community. That is, Yousef's original identity does not disappear; rather, it is redefined and reconstructed. His identity becomes a "freely chosen game, a theatrical presentation of the self, in which one is able to present oneself in a variety of roles, images and activities, relatively unconcerned about shifts, transformations and dramatic changes" (Kellner 158). At the same time, he does not feel as part of the new community. Though he tries to identify himself, at least apparently, as a Muslim, he fails, because internally he cannot feel as a Muslim. He has acquired his Muslim identity not out of conviction but rather to avoid violence and annihilation. The narrator himself wonders if Yousef, after changing his religion and becomes a Muslim, believes in Islam inside him or just he embraces Islam to live a better life: "But the question that perplexed me was whether Haidar Salman became a true Muslim in his heart. Or was he just a Ricardo Reis, who believed in Greek gods despite living in Christian Europe?" (Bader 123). Bader is not concerned with demonstrating the formation or the process of identity transition of the protagonist or finding an effective way of negotiating a new identity, but rather, the focus is on the protagonist's ability to cross the boundaries, have a hybrid identity and live in a liminal space that belongs to neither of the two religions. Here a distinction between beliefs and religious practices has to be clearly stated. Yousef may practice all religious practices of the new religion but still hold on his former belief which is clearly seen in his identification, sympathy and empathy with his former community. Hence, whatever its outward expressions, Yousef's identity is

still linked to his past.

For Yousef, fake documents provide him with more than just a religiously or ethnically different name. Under the new identity, he has to acquire a cultural, religious or ethnic identity which is entirely new to him and which has never been part of his life before. Assuming a new identity requires some strategies that get him be identified easily in harmony with his new identity. In other words, he has to show the larger community that he belongs to it and that he is part of mainstream society. Hence, he has to change his usual behavior, appearance and to get rid of any exterior identifying marks that may show his affiliation with the Jews. He needs to look Muslim and to blend with the non-Jewish Iraqis around him. In his attempt to pass as a non-Jew, he has to behave just like Muslims ethnically and religiously; he simulates Muslim ways of life (imitates the appearance or the character of Muslims). His success of dissimulation depends on his ability in mimicking aspects of the Muslim identity. He visits Muslim holy places and shrines. Yousef's new identity is not only supported by the forged documents, but by adapting his behavior.

Yousef's new identity can be described as 'resistance identity' used to fight for survival against the risk of persecution and extermination by larger hostile powers. Yousef, finding himself in an alien and hostile environment, tries to find spaces which are common to communicate, in order to feel safe inside the borders of such unsafe environment. Sharing meanings with the larger hostile communities greatly helps make the process of disappearance of differences easier. Sharing others' beliefs and faiths reduces the risks of othering and alienation. The more he shares, the more he feels part of the larger community; he devices these strategies to belong, although this belonging is superficial and not genuine.

Liminality

The novel narrates Yousef's experience of constantly moving in-between religions and cultures, which makes his story an essential signifier in representing the transcultural discourses or the creation of a new person in a hybrid space. Since he is a subject of multiple influences, he struggles to form a personal identity. Motivated by uncontrollable desire to return to Iraq, he is pushed from his faith/ identity. He must adapt and adjust to a new life. Hence, he creates special social settings that might help him adopt, comprehend and appreciate the new life and deals with traumas of the past in an unfamiliar environment, accepting a newly manufactured/ reconstructed identity.

Yousef's liminality is seen in his belief in all Gods. He reminds the reader of the Portuguese poet Fernando Pessoa, who writes: "In every corner of his soul, there

was an altar to a different God" (Bader 174). The readers are told that Yousef

> felt drawn to abstractions that were, nonetheless, strongly present and palpable. This was faith, no doubt. It was a belief that reconciled the different religions inside him: Judaism, which he had absorbed as a child, Christianity, which had seeped into his soul through classical music, and Islam, which became part and parcel of his inner self after his marriage to Tahira. God was One, although He appeared in various texts. (Bader 144-5)

One day, Yousef, while talking to Ada, he informs her that "he was trying to reconcile the various strands and tonalities of the three religions" (Bader 145). Yousef represents the frontier, the hybrid, Arab Jewish-Muslim identity. The novel is preoccupied with liminality as a modernist trait, helping in an exploration of "crises of identity encapsulated in moments or interludes of transition" (Drewery 1). Yousef treads different worlds, becoming stranded in more than one place.

Yousef's liminality is consolidated by his view of things which has always been "profound but neutral" (Bader 75). He is drawn to the in-between, irreligious space; though it can be seen as a space of necessity, it is also a space of privilege as it gives an individual the freedom not to belong and perceive things without preconceived beliefs or ideas. In other words, being unbound by the religious standards of settled spaces, this neutral space allows for transformation through its neutrality and un-belongingness, providing Yousef not only with a shelter but also with comfort. Undoubtedly, this liminal space, existing outside of the constructs of religion, and providing the subject with a free and detached outlook can help in deconstructing religious notions held to be stable.

Though equipped with false-identity documents, Yousef finds life estranged and marked by unbelonging and alienation. In other words, changing one's identity during political unrests and conflicts—something imposed or enforced on individuals by circumstances against their will—is not an easy task. He is robbed of his name, religion, culture and people. And due to all these loses, he goes through a lot throughout his life—physically, emotionally and mentally. In other words, Yousef becomes increasingly embittered and estranged in his own homeland. It is this emotional and mental displacement/relocation that the novel tries to explore. According to Bhabha (1998), relocation disturbs personal identity causes insecurity and stress; Bhabha refers to this stress "anxiety of displacement" (34). He confirms that "the anxiety of displacement that troubles national rootedness transforms ethnicity or cultural difference into an ethical relation that serves as a subtle

corrective to valiant attempts to achieve representativeness and moral equivalence in the matter of minorities" (38). He argues that both cultural and/or ethnical difference, as well as dislocation are reasons for causing unease and stress in confirming one's identity. Bhabha argues that discomfort constitutes a passage and a place of uneasiness and anxiety adjudicating distinction and cultural boundaries: an anxiety constructed in "a transition where strangeness and contradiction cannot be negated and must be constantly negotiated and worked through" (35). You are disconnected from your own culture yet not integrated into your host's. Your identity is caught in between; always expected to be a participating part, however, still regarded and located on the outside of society. Yousef finds himself in a state of in-betweenness, where he is neither a Jew nor a Muslim.

Though the concepts of hybridity and in-betweenness, introduced by Homi Bhabha, have been discussed in relation to transnationalism, diasporic writings and in relation to identity formation and cultural transition, it can be deployed in discussing trans-religion as well. The trans-religious, like transnational, flow of subjects beyond delineated religious borders and religiously defined spaces will lead to the questioning of religious identity. Hybridity here results from crossing the religious and cultural boundaries. Further, there are many other borders in the novel. Throughout the novel, many different borders—geographical, social and religious—are being crossed making the question of identity entangled and layered. Yousef's identity in this work is figured as a third space, in which the converted characters are living between their original identity and their desired one. Because of the pressure he encounters, Yousef devices various coping strategies including the constant switch between various religions and communities; he is unable to associate himself completely with one community or the other and, finally, finding a synthesis through the creation of a third space which blends the different cultures, faiths and identities. It seems that staying in between the different sides is the most sustainable and reliable solution.

This act of being in the liminal shows that Yousef has a genius for improvising to fit their surroundings. He refuses to be labelled and fixed in certain designation:

> Yousef refused to wear a specific uniform or to have a specific label stuck to him. He wanted to be neither one type nor another. He wanted to become whatever circumstances required him to be. He wanted to be one individual or another, to be 'here' or 'there', at the same time. (Bader 106)

By presenting the readers with a protagonist whose identity is liminal and fluid,

the novel demonstrates the fluid boundaries of religious identity and validates that the crossing of religious borders is undertaken as a means of survival in a hostile environment.

The passport as a means for crossing geographical borders is also used for crossing religious borders. The transition from one country to another is accompanied by transition from one identity to another. The simplicity of this transition, using just a passport, is a manifestation of the fragility of identity. In addition to questioning the problematic issues of identity boundary-crossing, the novel also crosses the geographical borders of home and diaspora. Yousef, throughout the novel, is seen wondering between Iraq, Iran, Israel, Syria, Moscow etc. Yousef becomes a transnational citizen. In this sense, *The Tobacco Keeper* is a story of enforced displacement and constant dislocation.

Identity as a Mask

A classic trope that prompts critics to interrogate the complexity and intricacy of identity is the use of masks. Human beings have associated mask with the transformation of identity. Certain identity markers can be manipulated for openly engaging in desired group or community; the mask also can be used as a method for dissimulating or hiding a perceived marker in one's private self. The mask facilitates one's belonging and unbelonging. During political turmoil and conflicts people are required to change their masks and wear the appropriate one in the appropriate time. In other words, politics forces people to change their identities and wear masks and Yousef, as a Jew, is required to wear the Jewish mask and play the role of a Jew when it is safe and, at the same time, he has to wear the mask of a Muslim and play the role of a Muslim when it is safe. Like a chameleon, he has to change his mask/identity/color to survive. "Masks," the narrator assures us, "made it easy for individuals to live in society" (Bader 106). Bader's reference to masks, roles and plays draws attention to the fact that life is just a play and humans are actors on the life stage. Hence, Yousef wonders: "How can I possibly take part in this human farce?" (Bader 106). In spite of his understanding that all this is a play, or something false, he has no other option but to act: "He had the overwhelming feeling that he didn't belong to this world at all. But he had to wear a mask, because the mask made it possible for him to regain his self-confidence. It calmed his fears, expelled his demons and quelled the violent cries in the depths of his heart, the depths that told of hell" (Bader 106). Referring to life as a play and humans as actors, changing their roles according to the director's suggestions, empowers the role of mask which the author uses in this novel. Further, Bader refers to the fact that this game is beyond

Yousef's control or ability to handle: "Whose decision was it, then? The authorities decided. The director of the play decided. Life was a huge stage where form was often confused with content. Life as he knew it was made up of actors performing roles" (Bader 161). Playing a role and changing the mask according to the need seem an easy act for Yousef. His complete identification with new characters seems genius, for it shows that he is able to discover himself almost totally and completely every time he adopts a new character. And through the "constant training and continued creativity, he was no longer playing a part but had become the new persona" (Bader 128). Although Yousef has "chosen to play that role" (Bader 162), he seems to be unhappy with such a game: "I wish I could find myself another role and stop playing myself. We often imagine that we control the game, unaware that it actually controls us" (Bader 162).

Bader's association of masks and survival shows that the use of masks is "related to 'insecure' self-feelings" (Kaiser xiv). Further, his reference to masks and identity suggests that there is no single or true identity and adds ambiguity to the notion of identities, partial identities, or potential identities. What is remarkable about a mask is that it defies order, introduces ambiguity and problematizes the concept of belonging and unbelonging and suggests lack of commitment. The mask in the novel has a role; it is protective and empowering. Displaying of a Muslim identity, Yousef is masking a lack or a weakness by removing otherness. Further, placing himself as masked means giving himself a resistive position, challenging the established order along with its defined categories. The construction of multiple identities displays subversive features among the Jews who refuse to be classified. Yousef is empowered enough by the mask to overcome his sense of helplessness and weakness. In other words, masking transforms him into a fearless 'other' and provides him with freedom. He is able to move freely everywhere. Masking is used by Yousef as vehicle for expressing resistance; it is also a means of release of social and identitary tensions.

Yousef proves to be a good actor; he is able to adopt new and very different identities in accordance to his needs. He is a good actor in the sense that he has an unlimited repertoire of roles to play; he plays different parts on different occasions and manages to segregate parts of his life which he does not need. In addition to changing his religious affiliation, he also succeeds in changing his speech pattern, manners and general behavior. This is not an easy task; he should have, and be able to employ, the skill and the stratagem to lead a reasonably smooth transition/transformation, persuade others and create a new self out of nothing. This is because of his vulnerability and the uncertainty in which he lives and the danger that awaits

him. The attitudes and behavior of the larger community towards him will change evidently for the worse if his real identity is disclosed.

Gergen (1972) argues that those with multiple identities are healthier and happier. He writes: "Taken together our experiments document the remarkable flexibility of the self. We are made of soft plastic, and molded by social circumstances" (65). This, Gergen argues, does not mean that we should think of ourselves as fakes, for "Once donned, mask becomes reality" (65). He advises us: "we should learn to play more roles, to adopt any role that feels enjoyable […] the mask may not be the symbol of superficiality that we have thought it was, but the means of realizing our potential" (Gergen 65–66). Gergen in *The Saturated Self* (1991) argues that multiple identity is not only a fact but also a value and that it is normal as well as desirable for people to wear many masks. Further, Gergen observes that in postmodern era, multiple identities are more adaptive and adjustable than are fixed ones.

The Tobacco Keeper demonstrates "the possibility of exchanging identities" and that "the notion of an essential 'identity' is false" (Bader 9). Yousef's story

> shows that identity is a process of adaptation; no sooner has it located itself in one particular historical moment than it changes into a different moment. All these imaginary communities begin with a fabricated, invented narrative which denies that identities blend and overlap, but which at a certain point in time reveals such boundaries to be imaginary, constructed and fabricated, nothing but narrative concoctions. (Bader 9)

At this point we arrive at the game of assumed names, masks and blurred identities. Bader suggests that it is up to individuals to move from one category to another (be re-categorized) as a consequence of any personal decision. This fact causes Yousef to laugh at "the deadly struggle of identities […] fake personalities and false masks" (Bader 9).

Yousef represents all Iraqi Jews who were characterized by flexible citizenship. They responded to the Iraqi setting and negotiated its culture and space in accordance with their political and economic needs. Aihwa Ong (1999) defines the term 'flexible citizenship' as "the cultural logics of capitalist accumulation, travel, and displacement that induce subjects to respond fluidly and opportunistically to changing political-economic conditions" (6). Yousef has responded 'fluidly and opportunistically to changing political-economic conditions' dictated by the political and cultural logics. In the face of severe discrimination and life-threatening contexts, Jews have concealed or dissimulated their identity for the purpose of survival.

Dissimulation has been reduced by some policy-oriented writers to its negative connotations such as faking and deception (Campbell 2006). However, some studies reveal that dissimulation is not exclusive to a particular religion and that members of various religious groups may have dissimulated in one way or another (Clark 2006; Ibrahim 2008; Nissimi 2004; Rosa-Rodriguez 2010; Ward 2004). Sözer (2014) argues that "dissimulation is the last resort for extremely marginalized communities that cannot utilize other collective tactics" (12). She adds that marginalized groups use dissimulation "in order to obscure their identity and to pretend to be members of a majority group, for the immediate survival of individuals and the long term survival of the group as well as of the group's identity" (42).

Yousef's tripartite identity is reflected in his sons. After a seemingly endless journey across religions and beliefs, the novel ends with the protagonist looking at his three sons—Meir, Hussein and Omar—who represent the three facets of his own identity. Meir, born of Yousef Sami Saleh, the Jew; Hussein, the offspring of Haidar Salman, the Shia Muslim; and Omar, the son of Kamal Medhat, the Sunni Muslim. They are "his three names and his three cases of impersonation. Each of their faces corresponded to one of his assumed identities […] Through their characters he discovered the essential answer to the problem of identity" (Bader 224). Yousef "realized that each one of them was a faithful reflection of his own ego. Through their characters he discovered the essential answer to the problem of identity. Each one of them was a facet of his personality, a single entity that was split and multiple at the same time. They were a three dimensional Cubist painting of a single face" (Bader 328) The fractions of his identity can be read politically as the shattering of the oneness of Iraqi identity and its tragic shattering into many different identities, culturally, religiously and politically.

Iraqi Jews and National Identity

Unsettled and disturbed by the premonition of catastrophe embodied his fear of being annihilated, Yousef challenges the circumstances and unfair laws imposed by the new ruling power. He hides himself behind a new mask that saves his life. His catastrophe culminates in his unbearable shock of "getting lost" among forged selves in his own homeland where he was born and has been living since his birth. The struggle that Yousef undergoes throughout his life is the outcome of his being a Jew and his love for his native land. Yousef's love for Iraq is so obsessive that it dominates his inner world. The moment he leaves Iraq for reasons beyond his reach, he starts planning how to go back. Iraqi Jews have been subjected to mounting pressures to transform, to change and to transfer what they were just

before the Ferhud into new forms of relation. The novel does not only celebrate Iraqi Jews and their catastrophic exclusion by the larger society but also questions Iraq ethnic nationalism and expresses the authors' discontent with the larger issue of collective identity of Iraq. Bader's novel highlights Yousef's search for identity within religious, national and ideological contexts. From the perspective of his original religion as a Jew to his embracing of Shia and Sunni Islam and the ability to adopt to the new life, Yousef questions the bases of Iraqi identity in its numerous politicized incarnations. In this sense, it is better to understand this novel in this way and not to turn its provocative tone and thorny issue and these intricate literary expressions into a clean-cut political manifesto showing the author's sympathy with Zionism or the state of Israel. Bader, rather, expresses his dissatisfaction and displeasure in what happened to the Iraqi Jews as citizens of Iraq. In other words, in his novel *The Tobacco Keeper*, in which he depicts Baghdad as a city suffering havoc caused by political conflicts, Bader voices his anxiety over strained ethnic relations among the different religious sects and the shrinkage of political as well as cultural tolerance that plagued both the private and public spheres of Iraq during the surge of nationalism after World War I when Iraq started on the road towards independence. The novel is a melancholic and relentless critique of the deteriorating situation especially for the Jewish minority. This is clearly apparent in the case of protagonist who could survive the disastrous situation caused by the prevailing political inferno only through pretending to be an insider; that is to belong to the larger mainstream.

The novel overwhelms the reader with an omnipresent feeling of catastrophic vulnerability which portraying the misery experienced by the Jewish minority living in Iraq in the first half of the 20th century, where the surge of nationalism spares no effort exclude certain ethnic groups who are doomed to be seen as foreigners without any emotional or national bonding to their living space. The novel laments the destruction of the sectarian relationships among people of different religious and ethnic backgrounds during the Farhud. It also critiques the Iraqi national elite of the time who, instead of promoting peace and coexistence, promoted an undemocratic and racialized vision that was exclusivist. Exploring the change wrought in Iraqi Jews' life by anti-Semitic fanatics in the 1940s, Bader's novel is a plea for the world not to forget such barbarity and savagery against any minorities all over the world irrespective of their faith or race.

Conclusion

To conclude, the main argument in the novel is the construction of contraries.

Bader juxtaposes the opposites just to diminish the significance of their differences by suggesting that their differences are irrelevant. The novel's foundation of contrary identities implies that opposites or what apparently looks different may be undistinguishable, as Bader eliminates their contradictory characteristics. This irrelevance of distinguishing between various identities is seen in the character of Yousef, who is able to move between identities without any difficulties. Bader presents a single character with three names and faiths and involving three cases of assumed identity. Each one of identities, has different faiths, convictions, traits and ideas, represents a facet of Yousef's own personality. With each one, Bader develops a broader and deeper sense of identity, border-crossing and survival.

The Tobacco Keeper is a sophisticated response to many of Iraqi Jews' concerns of the time, from debates over their belonging and immigration to Israel and the on-going conflict between Arabs and Israelis. The novel approaches the experience of liminality, as a basically involuntary crossing of religious borders necessitated by outside powers beyond the concerned individuals. At the same time, Bader attempts to distinguish between voluntary and involuntary border-crossing: voluntary may result in a fixed identity while involuntary always results in fluid and liminal identity as one's roots are not entirely broken. Bader's novel employs a traditional and clear plotline in which the line between the various identities becomes increasingly blurred. While Yousef crosses actual geopolitical borders, the novel also questions the religious borders between Judaism, Sunni Islam and Shi Islam, the distinctions between being an Israel Jew or an Iraqi Jew living in motherland, and being a Jewish Muslim. The novel thus offers a thought-provoking commentaries on identity and life in the liminal space as well as the anxieties connected involuntary conversions that recalls the darkest chapters of Iraqi Jews during the 1940s and 1950s.

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Challenging Colonial Construction of Diseased Bodies: Polyvocal Narrative Voices in Bushnell's *Moloka'i*

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Abstract This study examines the representation of disease in the form of leprosy through a reading of O.A Bushnell's *Moloka'i* to address damage, trauma, inequality in a postcolonial Hawai'i landscape. Bushnell's novel criticizes the stereotypical view of Hawai'i as paradisal archipelago through a narration grounded within the socio-historical circumstances of leprosy outbreak and the ensuring discrimination and segregation towards its sufferers. *Moloka'i* problematizes colonizer/colonized dichotomy by placing the disabled lepers' body in the entangled aspect of colonial hegemony and indigenous resistance within the interconnected nature of disease, disability and colonialism. This paper underlines how an econarratological perspective deconstructs readers' own presupposition concerning Hawai'i through the construction of virtual storyworld narrated from contrasting settlers/natives binarism in a polyvocal narration. An econarratological perspective actively invites reader to retrospectively shift their outlook from the dominant discourse rooted within colonial authority toward the emergence of indigenous voices, previously submerged in the narrative of diseases and disability. The use of first-person narrative personas problematizes the subjective consciousness in imagining material realities on how similar spatial scene is reimagined and then contrasted from a settler/native perspective. To concurs, Bushnell's *Moloka'i* challenges the colonial construction of the

indigene's diseased body as non-human Others through the emergence of polyvocal native voices established upon indigenous cosmology.

Keywords disability in literature; econarratology; Hawai'ian-American literature; hegemonic centrism; storyworld

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Introduction

The typical image of Hawai'i evokes the commoditized touristic scene of an idyllic tropical paradise populated with submissive natives. As stated through Aikau and Gonzales' assertion on how "many people first encounter Hawai'i through their imagination" (1), this idealized image is constructed through the visual package of picturesque landscape among with the exoticism of the Hawai'ian indigene. These paradisal myths and Orientalists discourse conjures the popular imagination of tropical Pacific islands, in which Hawai'i is not an exception. Sasaki (623) identifies on how Hawai'i is often conceptualized as a welcoming, safe, and attractive place for pleasure seekers. This extension of Orientalist outlook construes Hawai'i as a projection space for erotic tourist desires, discursively displaces its native populations while simultaneously appropriates their traditions and their exotic bodies for a tourist-oriented industry. Until the contemporary period, many tourists' advertisements and poster images romanticizes the scenery of Hawai'i with esteemed hospitality of local islanders, coined as the '*Aloha* spirit' (Kaomea 320) Within this phenomenon, Native Hawai'ian's presence is symbolically erased and written out from the imagined paradise. This Hawai'i-as-paradise- trope conjures the image of an idealized timeless utopia which negates the existence of racialized conflict as an exemplary "multicultural, multiethnic society" (Labrador 292).

The historicity of Hawai'ian archipelago and the Native Hawai'ians is intertwined with the legacy of Western colonialism and domination. This formerly sovereign nation was annexed by the United States in 1898 following a coup by sugar

planters which overthrow the Hawai'ian native dynasty and was later declared as the 50th state of the U.S in 1959. In the present day, the Native Hawai'ians, or designated as Pacific Islanders by the United States are still subjected to marginalization by the dominant Whites through their lower educational achievement and highest poverty rates in their own islands (Godinet et al.) Several scholars have argued that the relationship between the Hawai'ian indigenous people and American settlers can be seen from a colonizer-colonized dichotomy. Firth (262) contextualizes that the term 'Native' itself is a construction by Western powers which generalize the non-West as the Other, which lacked essential Western virtues such as rationality, application, and foresight. Similarly, Maile (66) proposes her idea of settler colonialism as a dynamic system of power which aims to dispossess, subjugate, and marginalize Indigenous peoples and agency. Under American-enforced Western belief**,** traditional Hawai'ian epistemology based on love and respect toward nature was denigrated as an example of paganism and anathema for Christian teaching. Not only physically dominated, the Native Hawai'ians are also mentally and ideologically colonized through their alienation of the ancestral tradition due to the implementation of Western paradigm. The present state of Native Hawai'ians is aptly summarized through Hawai'ian nationalist, Haunani-Kay-Trask,

> Hawai'ians became a conquered people, their land and culture subordinated to another nation. Made to feel and survive as inferiors when their sovereignty as a nation was forcibly ended by American military power, we Hawai'ians were rendered politically and economically powerless by the turn of the century. Today, our people continue to suffer the effects of American colonialism even after the alleged democratization of statehood. (24).

Within Western discourse of colonialism which negates the existence of Native Hawai'ians' and appropriated their cultural heritage, Hawai'ian-American literature provides an avenue for marginalized writer to voice and articulate their agency. Hawai'ian literature, or Hawai'ian-American literature as it is positioned within the wider field of Ethnic American literature can be defined based on two aspects, either geographical aspect (literature written by writers residing in Hawai'i) or thematic aspect (focusing on Hawai'i as its subject matter) (Luangphinith 220). Contemporary Hawai'ian-American literature addresses and explores the struggle for history, identity, and representation within dominant American hegemonic discourse which limits the articulation of authentic Hawai'ian voices. Up until the 1950's the majority of literature concerning Hawai'i remains exclusively written by the outsiders,

visitors, tourists, in which the majority were White Americans or *haole* in Hawai'ian terminology. Their literature mainly abides with the stereotypical imagination of Hawai'i as paradise and not addressing the issue faced by the indigenous people especially the legacy of colonialism. Spencer (23) identifies how writing about the Pacific has often delegated this space as mere settings for white writer's fantasies of timeless utopia and idealized paradise where the real struggle for indigenous survival occurs in the background. On the contrary, Hawai'ian-American literature advocates the indigenous struggle of reclaiming their ancestral heritage based upon attachment toward their environment and criticism toward Western imperialism. Broadly speaking, a general characteristic of Hawai'ian-American literature can be defined as follows,

> Hawai'ian literature continues to reflect ancient themes expressing *aloha 'aina* -love and patriotism to a beloved land base, celebration of traditional cultural belief both ancient and modern and resistance to American colonialism, as Hawai'ians continue to asserts themselves as indigenous Pacific people seeking self-determination and political independence. (Ho'omanawanui 231)

A recurring theme in Native Hawai'ian literature which vividly foregrounds the traumatic impact of Western colonialism is the representation of leprosy outbreak, occurred from the late 19th into the mid 20th century. The origin of this disease was believed to be brought by Chinese laborers, immigrated to Hawai'i as sugar planters, hence leprosy in Hawai'i was also known as *Mai Pake* (Chinese sickness). This disease rapidly spread outside the sugar plantations from the Hawai'ian main island of O'ahu into other island chains. Responding toward this epidemic, the Legislative Assembly of the Hawaiian Island passed "An Act to Prevent the Spread of Leprosy," signed by the then king, Kamehameha V in 1866. In the second half of the 19th century, as health and disease became a major concern in Hawai'i, many Westerners, such as Rev. S.E Bishop blamed the outbreak of leprosy due to traditional Hawai'ian lifestyle, accusing the Hawai'ians for unchastity, drunkenness, sorcery and idolatry (Herman 26). This Orientalist bias and racially based discourse that primarily targeting the Native Hawai'ians as the Other towards the healthy American settlers culminated in the establishment of lepers' sanatorium in Kalawao on the Moloka'i island. For over 100 years, from 1865 until it was finally ended in 1969, Native Hawai'ians diagnosed with leprosy were exiled by law into this state-regulated leper colony.

The discourse surrounding leprosy and exile to Molokai, "a land set apart, a na-

tural prison, or the grave where one is buried alive" (Inglis, "Molokai Can Be Anywhere " 615), considers its patients as legally dead, they had lost all rights to society and forbidden to return. Mandatory segregation policy displaced Native Hawai'ians who had to forcibly abandon their homes, families, and their ancestral land (*aina*). Disruption caused through the policy of exiling lepers ruptures the Indigenous community and kinship based upon shared familial ties and connection toward the land. Discursive imagination of American empire building founded upon belief of racial supremacy and the construction of healthy bodies further rationalizes this policy of segregation. Russel (58) contextualizes how the Native Hawai'ians suffering from leprosy were dehumanized as "leprous persons at large," as their mere presence are considered as a threat for racial purity. Furthermore, Day explores the management of disease in Hawai'i within the framework of U.S colonial interest as an attempt to create the idealized image of a 'leper' that could be controlled and contained. She explores how,

> given the majority of exiled leprosy patients were classified as Hawai'ians or 'part-Hawai'ians', the Western (considered synonymous with the Board of Health's) tendency was to equivocate *Kanaka Maoli* with diseased and to narrate the projected demise of the Indigenous population as related to American economic and political interest in annexation….Leprosy became an imperial danger through the entangled nature of colonial activity, western theories of contagion, and microbial science with Christian morality. (113).

The discourse surrounding leprosy and its historicity in Hawai'ian is aptly contextualized through the novel *Moloka'i* (1963) by Oswald Andrew (O.A) Bushnell[1]. *Moloka'i* is a story of a community of exiled lepers in Kalawao, Moloka'i, narrated in the form of polyvocal narration from three characters/narrators with their own distinctive voices and perspectives. All three narratives retrospectively retold several events from different angles although they do not fully overlap, as some in-

1 O.A Bushnell (1913-2002) was a third-generations Hawai'ian of Italian-Portuguese and Norwegian descents. Although descended from the White settlers of Hawai'i, Bushnell, through his literary publications of several novels such as *the Return of Lono* (1956), *Moloka'i* (1963) and *Ka'a'awa* (1972) was noted for his portrayal of the suffering and oppression faced by Native Hawai'ians under American domination. Born in Kaka'ako district of O'ahu, Bushnell was celebrated as a local writer, one who was born and raised in Hawai'i. Sumida, on his Anthology, *And the View from the Shore : Literary Traditions of Hawai'i* (Sumida) notes Bushnell's cultural significance in swelling the several currents of Hawaii's literary traditions towards the growth and recognition of the Local literature in the 1970s and 1980s (251).

cidents were only experienced by certain protagonists. The first narratorial voice is told from the perspective of Doctor Newman, a European bacteriologist who seeks to conduct an experiment concerning the transmission of leprosy from diseased patients into healthy individuals. The other two voices problematize the complexities of Native Hawai'ian identity with the influence of Western paradigm and thought, Malie, a young Hawai'ian noblewoman raised in American seminary and Caleb, a *Hapa-Haole* (half-breed) lawyer whose leprosy put an end of his ambition. These narratorial voices are intricately interwoven, supplementing and challenging each other' stories. The polyvocality within these voices occurs amidst the historical background of colonialism, traumatic dispossession, disability and diseases for the rapidly declining Hawai'ian natives (Barker and Murray 69).

This study examines the representation of disease and disability in the form of leprosy as an allegory concerning colonialism and its impact, conceptualizes stories which resonate outward from the characters' disabled body as a form to address damage, trauma, inequality, power and its abuses in a postcolonial landscape. Moreover, *Moloka'i* incorporates multivocal and multipersona narrative, enabling for the emergence of polyvocality through contradictory and opposing paradigms, ideologies and social outlooks. *Moloka'i* functions as a critique toward relations of domination and subordination, as the narratorial perspective shifts from the position of the privileged outsider into the indigenous perspective from leper sufferers within the confined space of Kalawao leper colony. All these narrative devices problematize the necessity of creating a mental model of narrative in the readers' mind to immerse themselves into virtual storyworld during reading process. Reader's active participation is necessary in understanding *Moloka'i*, deconstructing their own presupposition about Hawai'i as paradise through reading of a narration grounded within the postcolonial framework of disability, trauma, exclusion and stigmatization.

Erin James elaborates her idea of a cognitive turn in literature studies, in which narrative comprehension requires the construction of a mental model of narrative that readers must inhabit during the reading process (8). Reading, as a performative act enables the relocation or virtual transportation of readers from the here and now of their immediate reading proximity into alternative space-time coordinate detailed in fictional narrative. This view, addressed by storyworld proponents such as James argues that the construction of a storyworld, readers' mental model of the contexts and environment of a narrative which is simulated through the performative act of reading. James addresses how

> importantly for the considerations of narrative environments, the concept of storyworld calls attention to the worldmaking power of narrative, or its potential to immerse/transport readers into a virtual environment that different from the physical environment in which they read. (9–10).

Econarratology, the model of reading proposed by James focuses on the connection between storyworld construction in the readers' mind and its potential to foster a sense of environmental imagination based on perception of both space and time. This spatial turn of narrative analysis explores how space, which connotes abstraction is transformed into place, a concept loaded with values and meaning. Similarly, the values of affective places introduce a cultural dimension to the discussion of spatialization in narrative study. She asserts that

> econarratology studies the *storyworld* that readers immerse themselves in when they read narratives, the relationship between these worlds and the physical/actual world, and the potential of reading process to raise awareness of different environmental imagination and environmental experience. (243)

Storyworld emphasizes readers' active participation and interaction towards the contexts and environments of a narrative's characters through the simulation of readers into the fictional world of narrative during reading process. The process of constructing a virtual storyworld is facilitated through several narrative devices in the form of textual cues. These textual cues appear in a variety of forms, including words associated with spatialization to aid mental simulation of narrative worlds and sensory appeals (*qualia*), which describe a conscious experience narrated from a subjective consciousness and narrative voice of a narrator/ focalizing character. Furthermore, Buell argues that "spatial imagination is not value-neutral" , but inevitably expresses the values and agenda of those in charge of them (85). Through textual cues that enables the construction of a fictional storyworld, storyworld formation problematizes subjective consciousness mediated through textual cues provided from a character/focalizer in imagining material realities. These diverse voices problematize the polyvocality of narratives in which the voices might remain separate or blended together as heterogenous narration.

Reimagining Hawai'i from Insider/Outsider Spatial Perspectives

Reading on Bushnell's *Moloka'i* from an econarratological perspective implores readers to reconceptualize their presupposition about Hawai'i as a paradisal Pacific

Island and instead simulating a narrative of disability and diseases grounded within the changing socio-political dynamic of Hawai'i under Western domination. The use of polyvocality, multiple narration and shifting perspective enables Bushnell to accommodate contrasting viewpoint from settler/natives binarism. Moreover, the story is narrated in a first-person perspective in which the narrators were also an active participant in the story, or a homodiegetic narration in Genette's concept of narrative voice (Genette 92–94). First-person narrative enables reader to experience and simulate the events unfolding in the story mediated from the conscious experience of the narrators. As stated by Von Mossner, first-person account tends to give readers a good deal of insight into the felt properties of a character's mental state, on how they feel about people, things, events, and other entities they encountered during the story (93). The differing and contrasting perspectives from various narrators further illustrates the polyvocality in how a similar spatial scene allows for differing reinterpretation in accordance with the paradigm, ideology and perspective held by each narrator.

Bushnell employs various textual cues related with space, or spatialization to position the readers within the historicity of Hawai'i amidst the outbreak of leprous disease as a counter discourse to the popular imagination of this archipelago as paradise. These textual cues provide the avenue to explore how readers process and engage with a narrative environment narrated from the subjective consciousness of an experiencing agent. Although the evocative and descriptive portrayal of a narrative environment enables readers to imagine a spatial setting, it is the perspective of a character/narrator that imbues the fictional environment with meaning in accordance with their racial background, ideological outlook and social status. The first prominent point of view in *Moloka'i* is narrated from the Eurocentric outlook of Dr. Newman, a bacteriologist who treated his time in Hawai'i as a grand scientific endeavor to discover the cause of leprosy. This trope aligns with what Pratt identifies as imperial-eye/I, "first-person narrative persona that passively looks upon and possesses imperial landscapes" (201). Newman's travelogue positions Honolulu as a barbaric city who had only adapted Western custom and architectures, a city totally alien for himself, accustomed to European grandeur. This is exemplified in the preceding passage,

> With a sudden longing for Berlin welling up within me, I looked beyond the blur of my uniform to the dirty alien world beyond the carriage. We were driven along King Street, the shabby main road of Honolulu. On our left the naked statue of Kamehameha, the barbarian first king of Hawai'i, leaned upon

> its spear like a beggar to the spendthrift successor who lived in the new palace across the street. What a crazy thing it was, to be set down in that miserable dirty town. (Bushnell 6-7)

This mental projection of Honolulu from the outsider perspective sets the narrator apart from the strangeness of the uncivilized realm, represented by his position inside the carriage, detached from the "dirty alien world beyond." Bushnell's usage of multiple protagonists enables for a different interpretation of a similar spatial scene, narrated from a contrasting perspective. The main plaza of Honolulu, denounced by Newman as a mockery of civilization is retold from Caleb Forrest's somber narration, just before his eventual exile to Moloka'i as a leper. This shift in spatialization moves readers from a discourse elevated above the text's world, associated with imperial power into one embedded with local imagination of Hawai'i, narrated from an indigenous narratorial voice afflicted with disease and disability. The contrast on how a similar spatial scene is narrated from both inside/outside narratorial perspective provides a telling metaphor about the traumatic impact of leprosy for the Hawai'ian natives, as seen here:

> Only the Great Kamehameha stood watch, his right hand uplifted in the ancient greeting, the long spear held in his left hand, ready to ward off the spears of the enemies of his people.
> "Where is the might of your spear?" I cried, thinking about how wasted was the nation, of how fast it was dwindling away under the attack of invisible enemies his spear could not parry. (Bushnell 402)

Much of the spatialization of Hawai'i focused on the three protagonists' time on the Moloka'i island with its subsequent reconstruction of how the disabled body is perceived. The image of lepers is reinterpreted, not as the image of monstrous other from which one must inevitably turn away but is humanized, in which two of the main protagonists are lepers. The literary trope of polyvocality enables this reinterpretation, as the previously dominant imperial outlook of Newman is challenged from the emerging voices of Malie and Caleb as indigenous people suffering from leprosy. The settlers/natives binarism is underlined through their differing conception of this penal colony itself through its spatial description. Newman contextualizes this penal colony as a symbolism for the inevitable decline of Hawai'ian race, as exiled to Moloka'i meant certain death:

> The sea lay flat and sparkling on three sides of us; and on the fourth the tremendous palisade of cliffs raised its barrier for thousands of feet, stretching its grim height along the coast of Molokai for as far as the eye could see, the kanakas' thoughts were as transient as their sojourn in their dirty, barren, disease-blighted islands in the middle of that vicious sea. There, in the shadows toward which they were being borne, they would spend the few months of the few years which were left for them. And then, when the time came, they would die. (Bushnell 52-3)

From the prior passage, the island of Moloka'i is conveyed in unflattering and morbid terms, as a 'grim, dirty, barren, and disease-blighted island'. This vivid description echoes how in Westerners' conception, this penal colony is made to appear as monstrous as the horrors residing within its boundaries, dehumanized as inhuman Other. As stated by Inglis, "the West transformed the normal colonized Hawai'ians into dehumanized lepers doubly colonizing them" (*Ma'i Lepera : A History of Leprosy* 75). This act of Othering dehumanizes the lepers and submerges their native agency under the colonial authority which enforce segregation, as seen from Newman's recount of Moloka'i island.

Malie's perspective contextualizes the settler/native binarism in conceptualizing disease and disability through the contrasting spatial scene concerning the arrival in Moloka'i. Different with how Western conception of leprosy focuses on the physical disfigurement of sick individual and the necessity of exile in fear of contamination, the Hawai'ians primarily concern with how leprosy severs an individual's familial ties toward both family and land. Ruddle (25) argues that the conception of Hawai'ian personal identity positions oneself within their genealogy (history), *ohana* (family) and its' *aina* (local/geographical home), exiled to Moloka'i means severing all these familial and genealogical ties altogether. Yet different with Newman's impersonal narration which considers the demise of the Hawai'ian race as an inevitability, Malie's voice offers the possibility of reforging familial ties. These familial ties are no longer limited from genealogical or territorial place of birth, but upon shared circumstances as exiled indigenous lepers. Malie, whose narration often employs plural pronoun 'we' narration to represent the communal voice of Native Hawai'ians highlights how the leper's community in Moloka'i remain symbolically connected as one extended family based on indigenous kinship.

> I was awake when the hush of the engine told me we were come to the bay of Kalawao. When I looked out of my window it seemed that the torches

> of Waikiki had journeyed to Molokai to greet me. They were there, in the distance, glowing warm and cheerful. They were a promise that I should find my people upon the land of Molokai, as I had found them upon the land of Oahu. (Bushnell 193)

The leper colony of Moloka'i contextualizes the interconnected nature of disease, disability and colonialism in which the image of the monstrous Other is both evoked and subverted from settler/native binarism. It is through the narrators' eyes and from within their bodies that readers perceive both able and disabled bodies, separated across racial label. Since virtually everyone in this penal colony suffers from leprosy, physical deformity becomes normative and usually passes without comment, except from the outsider narratorial voice of Newman. His colonial gaze constructs the image of a monstrous Other in which Moloka'i is considered as a macabre place populated by sub humans suffering from heathenish disease. As proposed by Plumwood, the construction of non-human as Others is conceived in the reductionist terms established by mind/body binarism evoking the image of the bestial and savage non-Western people (53). The indigenous agency is submerged under the trope of disabled bodies that aligns with the discourse of the monstrous Other, as seen through Newman's narration of his arrival in Kalawao settlement :

> We emerged from the head of the trail to a scene of unmitigated horrors.
> The lepers were waiting to greet us.
> In the vast carnival of hideousness, the people of Kalawao were gathered by the hundreds upon the plain lying between the brink of the peninsula and the village. Here, too, many appeared at first glance to be quite healthy, but among them were others who were monstrously disfigured in feature and in limb. Hideous with their smiles and laughter, looking like masks of death brought living out of a witch's sabbath, they came toward us, a legion of ghouls, rank upon rank of them closing in. (Bushnell 75)

Western colonial discourse constructs an idealized image of lepers which dehumanized them and stratifies the indigenous position within the racial hierarchies. Newman's inner thought further establishes this outlook, "them-this was how I thought of the lepers, as creatures not quite human" (Bushnell 121) This dichotomy between Westerners as human and the indigenous lepers as non-human construes ethical justification as confined to the human and rationalizes the instrumentation of the indigenous lepers as means to advance the rational human

interest and knowledge.

Bushnell problematizes the complexities of Hawai'ian perception in comprehending leprosy and its impact through the contrasting perspective of Malie and Caleb. Caleb, a *hapa-haole* who was educated in Western thinking aligns toward colonial understanding of leper as monstrous and inhuman Other, as seen in his inner monologue. An excerpt in the novel highlights Caleb's narration upon entering the House of the Sick, the primary leper treatment in Kalawao, and his utter bedazzlement of seeing the monstrosity inside,

> Never had I seen such delights to the eye, such variations upon the human theme, as were assembled here in a witches' Sabbath of perversions of the limpid eye, the shapely nose the shell-like ear, the kissable lips. I could touch them, as I passed among them, one by one, and the feel of them made my own rotting flesh creep with horror. (Bushnell 433)

Caleb's narration constructs the image of the lepers as monstrous Others, aligning himself with the colonial discourse, while ironically admitting himself as one of the non-humans he invoked. This view, echoing the Western perception of lepers is challenged through Malie's narration which contextualizes the impact of leprosy toward indigenous Hawai'ians. Malie often employs possessive pronoun to underline her status as a Native Hawai'ian and expressing her communalities based on indigenous kinship upon fellow leper sufferers. Her narration positions the gathering of disabled bodies in the entrance to Kalawao as a metaphor to address the traumatic experience of colonial encounter between Hawai'i and the Western powers. This is seen in the following excerpt,

> So many of my people, to be the victims of the foreigners' disease. Never until then had I known how terrible is this affliction upon the people. But now, in the presence of the dwellers of Kalawao, I saw the price we were made to pay for our entering into the world of nations. My body was as a pebble upon the shore of Kalawao, compared with the number of bodies gathered there upon the plain. I was but one among many, and in the instant of seeing the many, I was made one with them. (Bushnell 200)

The various textual cues depicting spaces from the diverse perspective of its narrators illustrates the polyvocality of *Moloka'i* in which the first-person narrative personae problematizes the subjective consciousness in imagining material realities.

Spatialization of Hawai'i, primarily focuses on the leper colony in Moloka'i correspondents with the traumatic historicity of leprosy, in which the notion of disease and disability is both evoked and subverted from the settler/native binarism. Subsequent section offers more insights concerning the polyvocality of narrative voices in *Moloka'i* in how the emerging voices of the indigene subverts colonial discourse legitimized upon Western demarcation of mind/body binarism. The emerging indigene's voice and their affirmation of a non-dualistic relationship of human and the more-than human world challenges Western hegemonic centrism based on the control of the non-human lepers.

Reinterpreting Mind/Body Binarism to Challenge Hegemonic Centrism

Bushnell's *Moloka'i* problematizes colonizer/colonized dichotomy by placing the disabled lepers' body in the entangled aspect of colonial hegemony and indigenous resistance. Filtered through the colonial paradigm of Newman's, the Hawai'ian indigene are subjected toward double exploitations of their parallel status as lepers and non-human animals, driven primarily of instinct and passion. This "animality of the indigene," as Deyo (95) proposes compels Newman to construct a discursive animalization of Hawai'ian indigene, which in the story manifested through his experimentation of Keanu as human-guinea pigs. Contrasting this colonial discourse is the emerging agency of Malie and Caleb, symbolized by their rediscovery and reclamation of ancestral Hawai'ian traditions, genealogy and cultural heritage.

Huggan and Tiffin contextualizes the theory of hegemonic centrism, rooted within the Western discourse of superiority based upon self-privileging view of underlying racism, sexism, and colonialism. They emphasize how this concept is often employed to rationalize the exploitation of animal (and animalized human) 'others' in the name of a human and reason-centered culture (5). Within this colonial discourse, the indigenous body is often instrumentalized as non-human animals, or romanticized within the trope of 'noble savage' and excluded from the discourse of the human. The indigenous body is conceived in the reductionist terms established by mind/body binarism as 'mere' bodies or automata without rationality and thus functions as the instrument of human needs and projects. This mind/body dichotomy functions as an essential part in colonial apparatuses of domination, as proposed by Deyo,

> colonial discourse derogates the body as wild and savage, the very locus of the beast within that threatens to disorder the rational soul, not to mention the social norms that guarantee the production, maintenance, and reproduction of

> colonial power. (94)

Newman's perspective evokes the instrumentalized image of the Hawai'ians as Others to advance Western knowledge as apparatus of control through the necessity of finding a human-guinea pig to discover the cure of leprosy. Colonial instrumentalization of the indigene's body is underlined through Newman's inner monologue,

> I racked my brain to find a way by which I could gain my experimental animal. Day and night I worried over it, until there was no other thought in my mind. A man, a woman, a child-it made no difference. I must have one human animal, to begin with. After that, the others would come easier: a dozen, a hundred, before my grand design would be accomplished. (Bushnell 37)

Related with Deyo's "animality of the indigene," the derogation of the body of the indigene on a parallel status with animal reinscribes the authority of colonial discourse. While gazing at Keanu, Newman emphasizes the physical qualities of the indigene through his well build physique and handsome face, while simultaneously dismisses Keanu as "not even a man" but a savage or even "a superlatively handsome animal."

> Gasps of admirations, little exclamations of pleasure, came from the thong at sight of his superb body, little hisses of fright from the few who remembered his crime. I was quite able now to see not even a man. A savage, perhaps, with some claim to handsomeness. Or, better still, a superlatively handsome animal-exactly the animal I needed. (Bushnell 47-8)

The policy of banishing lepers deemed unclean to Kalawao delineates how the colonial apparatus of control is internalized by the Hawai'ian indigene themselves. An exiled leper is symbolically castrated from Hawai'ian conception of extended family (*ohana*), erased from familial genealogy and banished from their land (*aina*). Inglis (15) remarks how, "such a person is then cut off from the rest of Creation, with no link to the land and no link to the gods; without one's *ohana* and *'aina*, one was without one's self." Similarly, Kay-Trask establishes the importance of genealogy in Hawai'ian society as being Hawai'ians is determined through their connection to their ancestral land and familial genealogies (v). Unable to participate within a communal indigenous identity due to leprosy, Hawai'ian lepers in Kalawao

are forced to partake upon the colonial discourse that designated themselves as non-human Others based on mind/body binarism. This paradigm is contextualized within Caleb and Malie's inner turmoil of their status as exiled lepers amidst the possibility of eventual reconnection with their ancestral tradition and heritage.

The awakening of the indigene's agency to contrast the mind/body binarism is established through the realization of the more-than-human world and the realm of the supernatural. Bushnell's polyvocal narration positions Malie and Caleb's narrative to include the encounters with the supernatural, a shared cultural memory of Polynesians' spirituality which is closed from Newman, the foreigner's perspective. The event described is their encounter with the ghost of their ancestors, the 'Night Marchers' and their respective visits to a Hawai'ian spiritual leader (*kahuna*) to rediscover their cultural heritage and ancestral ties. Different with Western demarcation of the supernatural and the natural, the Hawaiians believes that spiritual encounters are natural, normal and expected as deceased ancestors remains as spirits (*aumakua*) in the natural world (Barrow 59–60). Caleb, a man deeply mistrustful of the irrational, based on his Western education that denounced all form of superstition as a result of the primitive mind recounts his experience as follows:

> Ghost, Night Marchers, Gods: they did not exist, according to my belief. But now I myself had seen them, had heard them. I have been close enough to one of them to see the dust upon his feet, the texture of the hair upon his legs. Peering from between the legs I had seen the manifestation of that other world which once I denied. I was born again into another world, a world insubstantial and uncertain, as shifting as shadows, yet full of awful might. Never could I forget that it was I, the unbeliever, the man of reason, who was left behind, when they went on. (Bushnell 423)

Caleb's monologue reinterprets the mind/body binarism which constructs colonial authority by emphasizing indigenous cosmology which blurs the boundaries between the human and the 'more-than-human' world as a criticism toward Western rationality. Caleb's inner monologue explores his turmoil of accepting the existence of "that other world which once I denied," until his awakening and acceptance of his heritage. Viewed from an eco-narratological perspective, his inner thought actively encourages readers to shift their outlook from the hegemony of colonial discourse into a site-specific, localized paradigm of Hawai'ian indigeneity. This particular event shapes Caleb's worldview upon the holistic relationship of Hawai'ian cosmology, although exiled and banished from genealogical ties, a Native Hawai'ian re-

mains symbolically linked with one another and their deceased ancestors. As argued by Beckwith, "the Hawai'ian conception of the world is derived from the *Kumolipo*, the great cosmologic genealogy and as such, all parts of the Hawaiian world are one indivisible lineage" (34). This nondualistic recognition construes the nonhuman entities as fellow beings, whether at a sensory or a spiritual level or both. Native Hawai'ians, similar with other indigenous people in the world recognizes the interconnection of all entities in a holistic relationship, which Machiorlatti describes as follows,

> for Native peoples, ecology is the cosmology of interrelatedness. This interdependent orientation includes all things within the ecosphere (planet), as well as above and outside of it (sun, moon, stars, planets, spirits, and ancestors). Within the material realm there are humans and nonhumans such as plants, minerals, and animals—what we call 'nature'. (65)

This reinterpretation of mind/body binarism through affirmation of indigenous cosmology further develops as the narrative progresses. Caleb and Malie's encounter with a *kahuna* reaffirms their indigeneity based on genealogical lines, previously thought to be severed through their forced exile to Moloka'i. Their shifting outlook challenges Newman's colonial discourse which instrumentalized lepers as nonhuman due to their monstrous appearance, as seen in his inner thought, "Them-this was how I thought of the lepers, as creatures not quite human. Not worthy of dignity, of names of their own, and identities which marked them as persons" (Bushnell 121).

The colonial discourse which attributes the racialized label of lepers to enforce their authority is challenged through the emergence of the indigene's own agency, no longer displaced from their ancestral tradition and heritage. Malie's inner struggle illustrates this phenomenon, a Hawaiian noblewoman educated in Western seminary manages to reorient herself within Hawai'ian traditions inherited across generations. Her shifting perspective is evoked through evocative textual cues, ranging from sensory, smells and visual in which the readers' active participation is essential in simulating the indigene's recollection of their cultural heritage

> Deep in my joy I plunged, exulting in my discovery of the ancient gods: like birds swooping in the air, like butterfly fish dancing in the sea, like leaves trembling upon the boughs of the *koa* tree, was I in the delight of my awakening. Soaring, trembling, glowing with bliss was I, as the weight of my

> despair fell away from me, as the heavy hand of Iehovah was lifted from my head. (Bushnell 293)

Echoing Malie's awakening and reorientation with the Hawai'ian traditions, Caleb's perspective establishes himself as a Hawai'ian, no longer constrained by the racialized label of 'lepers' constructed by the Western authority. His encounter with the more-than-human world in the form of Night Marchers almost cost him his life, and he is only saved through the intercessions of his ancestors' *aumakua.*[1] Being a half-breed (*hapa-haole*), Caleb is positioned within the boundaries of Hawai'ian and Western world, rejecting his colonial designation as a leper and embracing his Hawai'ian identity. This is symbolized through the act of learning his ancestors' family name, an essential part in establishing one's genealogy and ancestry in Hawai'ian society. Clark argues how "the perpetuation of family names (*inoa kupuna*) and the use of sacred names is related with the *mo'olelo,* or story that goes with it" (ix). The following dialogue highlights how a familial name which previously 'mean nothing to himself' is embodied with meaning and significance into an *inoa kupuna* which affirms Caleb's genealogical position as Hawai'ian indigene,

> "The names I heard him say: they mean nothing to me"
> "And what are these names?"
> "Son of Kailiki is he, son to Puou, son to fifty generations of priests who have served the gods"
> "*Ae*. And across five generations have you forgotten him who came to your aid. It is the way with the young, that they forget so easily the past. And the dead."
> Calming my fear of the unknown was the memory of my *aumakua*'s body standing guard over me, of the compassion in his face, as he looked down upon me, lying at his feet. (Bushnell 436-37)

To rephrase, Bushnell's *Moloka'i* challenges the colonial construction of the indigene's body as non-human Others through the emergence of polyvocal native voices establishes upon indigenous cosmology. Caleb and Malie's affirmation

1 'Aumakua is Hawai'ians personal or family gods that originated as deified ancestors. They may take on physical forms such as spirit vehicles. An 'aumakua (plural, 'aumakua) may manifested is several forms, either animals (shark, owl, bird, octopus), selected plants or even rocks. The word 'aumakua was formed from "Au' meaning a period of time, current of time, era or eon, and "makua' meaning parent, generation, or ancestor. Hence, 'aumakua can be understood as ancestral spirit deified as gods over a period of time. (Barrow 49–50)

and reorientation of their ancestral heritage and genealogy rejects the very logic upon which coloniality subsists, the reductionist terms established upon mind/body binarism. No longer abiding toward the colonial designation of themselves as lepers, Hawai'ian indigene manages to reorient themselves within a cosmological relationship with the universe. An econarratological perspective actively invites reader to retrospectively shift their outlook from the dominant discourse rooted within colonial authority toward the emergence of indigenous voices, previously submerged in the narrative of diseases and disability. Different with the prior discussion of spatialization in which Caleb and Malie's discourse contradicts one another, their polyvocal voices merge together in a heterogenous indigenous voice to criticize the hegemonic centrism of Western authority. Caleb highlights how the Hawai'ian indigene overcomes the racialized label of lepers as a colonial construction and manages to challenge colonial authority by rejecting the mind/body dichotomy as seen in the preceding monologue, "the things which broke Hawaiians down were diseases of the flesh, not of their unconquered spirit. Look at them, even here, in this open tomb: living and laughing and loving, as they always do, and caring not a grain of sand about the fate of their souls. The thought of them made me proud to be one of them: they are mine, I said, lifting my head high" (Bushnell 510).

Conclusion

An econarratological reading of Bushnell's *Moloka'i* challenges the predominant stereotype of Hawai'i as paradise through the immersion of readers inside a narrative of disability and diseases within the colonial context of Hawai'i-Western encounter. The simulation of a virtual storyworld is mainly facilitated through spatialization and polyvocality which foregrounds the emergence of the indigene's own voice and agency to challenge colonial discourse founded upon mind/body binarism. The first-person narrative persona problematizes the subjective consciousness in imagining material realities, in which a similar spatial scene is reimagined and then contrasted from a settler/native perspective. The emerging indigene voices echoes their reorientation within their cultural heritage and ancestry to challenge the hegemonic centrism of colonial discourse that designates the Hawai'ian lepers as non-human Other. The indigenous body is reconstructed, no longer abiding toward the racialized label of 'lepers', but instead as the confirmation of a nondualistic relationship of the human and the more-than human world.

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Robinson Crusoe and *Foe*: Deconstruction of Colonial Discourse Through Tropical Invalidism

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Abstract *Robinson Crusoe* and *Foe* are generally read through comparisons made to highlight marked contrasts between the ways Defoe and Coetzee treat colonialism. However, this article undertakes a comparison of both novels by representing them as analogous with an emphasis on the debilitating effects that the tropical climate produces on Europeans. Both Defoe and Coetzee deal with the harsh climatic conditions on the tropical island in a way that ultimately leads to severe impairment and deterioration in the body and mental health of the European characters. The extremes of the tropical climate such as the torrid heat, heavy rains and violent storms not only tend to be conducive to ill-health and a relapsing fever but also provoke the feelings of fear, distress and anxiety. The central focus of the Europeans shifts from fulfilling their basic needs to surviving the extreme weather conditions and protecting their health from the tropical diseases. According to both narratives, colonial stereotypes such as white-black and master-slave might be deconstructed on the grounds that the superiority of the Europeans is shaken through representations of tropical invalids whose body and mental condition are vulnerable to tremendous harm and threat that the tropical environment poses to their health.

Keywords Daniel Defoe; J. M. Coetzee; tropical invalidism; climate; disease

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Introduction

Robinson Crusoe by Daniel Defoe is a literary work of realist fiction which has received extensive critical comments for ages and is cited as among the pioneers of

novel genre. The main plot unfolds the adventures of the shipwrecked protagonist being stranded on a tropical island as well as his struggles to survive the harsh conditions causing serious privations and suffering. Crusoe appears as a man of intelligence, courage and heroic deeds, knowing how to cope with considerable hardships thanks to his extraordinary skills such as hunting, making bread, cultivating the soil and building a shelter. He rescues Friday from other cannibals and makes him his slave. At the end of the novel, he promotes from being simply a sailor embarking on an adventure on the sea and losing almost everything after the shipwreck to the ownership of plantations and wealth. He turns the catastrophic consequences of the shipwreck to his advantage through his rational thinking. Such recurrent motifs of colonialism and imperialist ambitions spreading throughout the narrative have inspired various levels of discussions raised in response to colonial discourses.

J. M. Coetzee, for example, produced *Foe* as a rewritten version of *Robinson Crusoe* and as a reaction to the Eurocentric narrative strategies by giving voice to the European female narrator, Susan Barton, who recounts the story from a marginalised perspective. "Instead of privileging a male heroic figure," the narrative unfolds the adventures of Susan Barton, "who is searching for her lost daughter," and "Robinson Cruso (Coetzee drops the 'e' of 'Crusoe') becomes a minor character in the story that is much more centred on the relationship between Susan and Friday" (Naidoo and Wittenberg 30). Gräbe argues: "This female castaway who is simultaneously participant in the events and focalizer of the fictional world provides a means whereby the historical fictional world may be invaded and the basic story thus transformed into a newly focalized narrative" (152). The author depicts Cruso as an old man who undergoes a total loss of health, fortune and honour and can no longer endure the ills of the tropical island; at last, a declining body and mental health cause his tragic death.

At first glance, the thematic concerns of Coetzee and his stance on colonialism seem to diverge much from those of Defoe; however, this article offers a different angle of vision through which it becomes possible to analyse both novels within the framework of striking similarities by deconstructing stereotypical images of colonialism with reference to tropical invalidism. In both novels, the tropical climate features extreme weather conditions such as a burning sun, torrential rains and strong winds whereby the Europeans' body and psychological health declines dramatically. They become disease-stricken maroons who concern themselves with an unremitting conflict with the harsh climatic conditions and whose main preoccupation is to shield their health from the deleterious effects of the tropical climate. Due to the extremes and erratic shifts in the weather conditions, the prevailing mood of

the tropical climate is characterised by pessimism, horror and psychological depression and thus worsens their psychological health. Both writers treat fever as a typical disease of the tropical climate whose symptoms incorporate shivering, debility, alarming rises and falls in body temperature, attacks, weakening body strength, as well as the failure of bodily functions. The tropical environment exerts an oppressive and maladaptive influence over the European characters. They become susceptible to the physical and mental disorders triggered by the tropical climate in which they feel threatened, helpless and weak. Thus, the fierce and uncontrollable tropical climate overshadows colonial divisions such as white-black, superior-inferior, civilized-savage and master-slave where colonisers feel secure and superior.

Tropical Invalidism

Colonialist discourses were founded upon racial hierarchies where whites were superior to blacks. But these arguments were not restricted to racial divisions. In addition to race-based assertions, "landscape, flora and fauna, seasons, climatic conditions" differ radically from "the place of origin as home/colony, Europe/New World, Europe/Antipodes, metropolitan/provincial, and so on" (Ashcroft et al. 11). According to deep-rooted perceptions "associating the African climate, geography and people with disease," "races were naturally best suited to the climatic and topographical features of the places in which they had been born and raised" (Crozier 403). The death of white colonisers in the tropical lands was thought to be the result of "the climate or bad luck considering the individual's selfless bravery" whereas the death of blacks was regarded as resulting from "their perceived folly and filth" (Crozier 407). Hence, a threatening and frightening atmosphere concealing deadly diseases is a prominent feature of the tropical climate.

The issue of tropical invalidism, constituting the health-related part of colonial period, has remained almost unexplored in literary studies. Describing "tropical invalids" as "figures of colonial return," Bewell claims: "In these people, the British saw not only the extent of their involvement in colonial activity but also its negative effect on their constitutions. Colonial disease was not therefore something that existed 'over there'" (Bewell 13). Unable to maintain "the physiological capacity to adapt to a tropical region" and "his native constitution," "the 'climate-struck' tropical invalid discovers that he inhabits a body fit for" neither England nor tropical environment, and thus having to live in "an epidemiological limbo, a permanent state of maladaptation and continued suffering" (Bewell 284-285). Along with physical suffering, tropical invalids probably experience a state of trauma and sorrow over disturbances in the functioning of the body as well. Gaining an abundance of material possessions

from colonies and a high status of being administrators, soldiers and researches rarely provides relief from physical and mental distress. Johnson discusses:

> It is really lamentable to see men returned from a tropical climate, walking about the streets of London, or going to places of amusement, in the cold raw evenings of winter, while the hacking cough, emaciated figure, and variegated countenance, proclaim a condition of the lungs which ill comports with this exposure to the vicissitudes of a northern climate. (567)

All their attempts to find solace in a change of air and in activities of entertainment frequently prove futile. Troubled by intrusive thoughts recurring persistently about their poor health and its possible consequences, they are no longer self-confident and proud to have taken part in the process of colonialism.

The major crisis is, nevertheless, beyond "a physical mismatch between the white male's refined mental apparatus and an alien, depleting climate;" it emerges as "a personal maladaption to civilized social life" (Anderson 155). Undergoing "changes in his moral and physical nature but little considered or understood by his kinsmen and countrymen in general," the tropical invalid "finds himself, in middle, or more advanced life, differing in habits, associations, and pursuits, from those around him his nearest relatives departed, and he an invalid and a stranger in the land of his birth" (Martin 450). Encountering the invalid's body ravaged by the tropical climate and diseases, his friends and relatives feel a sense of frustration and pity. His body does not reflect a sign of physical strength and vigour any longer. Besides, concerned about the possibility of being infected with the invalid's disease, they try to keep away from him. Having already been influenced terribly by his ill-health, he also suffers from a mode of living dominated by loneliness where he is seen as an outsider and those around him show no empathy.

The notion that "the tropics were dangerous fever nests, probably uninhabitable by Europeans for any prolonged period, greatly complicated the fact of their increasing economic and imperial importance" (Edmond 177). Bewell sums up the questionable side of colonial activity: "European medicine addressed fundamental questions about the relation between biology and colonialism, seeing in these ruined bodies a dark allegory of imperial ambition and its limits" (Bewell 279). The instances of tropical invalids raised doubts about to what extent colonialism might be sustainable in the future. It was brought into question that whether it was worth risking the lives of Europeans, settling in colonies, for the sake of exploitation followed by financial profits.

Foe

In *Foe*, Coetzee provides a dramatic illustration of how the tropical climate heavily deteriorates the Europeans' physical and mental condition and involves them in a perpetual conflict with the harsh weather conditions on the island. The violent sun emits extreme heat in a way that the narrator's skin turns dark whereas the sound of the strong wind begets immense pain and psychological disturbance. As for Cruso, he is reduced to a fever-stricken invalid whose bodies fail to function properly owing to such symptoms as tremors, fits of the disease, sharp increases and decreases in body temperature as well as mental disorder and hallucinations. His psychological decline and malfunctioning of his body become so intense that the failure of a proper adaptation to the tropical climate gradually kills him.

The narrative calls into question racial hierarchies of colonial discourses concerning skin colour and destabilises the inalterability of racial features by laying stress on the tropical sunlight altering the narrator's skin colour. According to "scientific discourse" in the colonial period, "the skin colour of specific races did not change when their members moved to a new location" as "it was a biological and natural difference;" therefore, "races were now seen to be the expression of a biological (and therefore immutable) hierarchy" (Loomba 57). However, the author seems to contest the assertion that skin colour is merely an innate biological characteristic and is not vulnerable to any climatic influence. After heavy exposure to the tropical sunlight that burns skin, the skin colour of the narrator turns from white into brown. "My skin was as brown as an Indian's. I was in the flower of my life, and now this had befallen me" (Coetzee 35). Observing that her skin colour gets darker shakes her self-confidence and the feeling of superiority over blacks. She becomes aware that the tropical climate has bereft her of one of the basic markers serving to separate her race from colonised peoples. Concerning the climatic impacts on the skin, Senior argues: "As climate and natural surroundings were imaginatively mapped onto the skin, which was understood to display and convey the effects of external influences, skin took on a crucial role in mediating environment" (102). The tropical climate becomes a venue where stark distinctions between racial colours are reconciled and white skin is integrated into the prevalent atmosphere of the island by getting darker. At first glance, one is likely to suppose her as a black female slave on account of her dark skin. Hence, the burning sun absorbs her into the dominant biological structure of black folks in the tropical lands. For the narrator, her body displays an undesirable adjustment to the tropical atmosphere through a descent to a darker appearance.

According to the narrator, the most troubling and painful side of the island is the tropical wind. She thinks that it is not "the loneliness nor the rudeness of the life, nor the monotony of the diet," but "the wind" that causes more misery and discomfort by whistling in her "ears," tugging at her "hair" and blowing "sand" into her "eyes" (Coetzee 15). The constant sound of the wind, along with its shattering force to induce persistent and harsh pains in her ears and eyes, jangles on her nerves to such a degree that she, unable to take drastic measures under inadequate conditions, has to find temporary solutions ways to cope with the wind. She relates:

> ...sometimes I would kneel in a corner of the hut with my head in my arms and moan to myself, on and on, to hear some other sound than the beating of the wind; or later, when I had taken to bathing in the sea, would hold my breath and dip my head under the water merely to know what it was to have silence. (Coetzee 15)

She always makes an attempt to drown out the sound of the wind by moaning to herself and to remaining under the seawater, while bathing, to attain a state of tranquillity and calmness. Such attempts offering short-term palliatives do not satisfy her need nor alleviate her suffering strongly, so she has recourse to other means that could provide radical solutions. "I made a cap with flaps to cover my ears; I wore this, and sometimes closed my ears with plugs too, to shut out the sound of the wind. So I became deaf, as Friday was mute..." (Coetzee 35). This solution, though muffling the sound of the wind completely, impairs her ears' function by hindering her from hearing any sound. While trying to deal with the wind, she cannot come up with a perfect method offering any radical solution. Her attempts, working out in some respects, leave her open to further troubles in other respects.

Far from being predictable, calculable and controllable, sudden and drastic shifts from one harsh climatic condition to another cause heavy damage and suffering. When it is sunny, the sunlight leads to weather-beaten skin; when it is rainy and windy, the rain converts to a torrential downpour, and the wind becomes a fierce storm. The narrator underlines how trees are damaged by exposure to the wind: "I do not wish to be captious, but we lived on an island so buffeted by the wind that there was not a tree did not grow twisted and bent" (55). Likewise, she gives an account of how both the storm and the rain have catastrophic results: "Shortly hereafter we had a great storm, the wind howling and rain falling in torrents. In one of the gusts part of the roof of the hut was tom off and the fire we guarded so jealously drowned" (28). Despite all of their endeavours to save the bed from the torrent, they

fail: "We moved the bed to the last dry corner; even there the floor soon turned to mud" (28). The wind and the rain pose tremendous hardship for them and obstacles to fulfilling their basic need for shelter, warming themselves, eating and sleeping. During such events, she notices Friday's indifference towards the harsh weather and is staggered at how Friday's response to the weather sharply differs from hers. She states: "I had thought Friday would be terrified by the clamour of the elements... But no, Friday sat under the eaves with his head on his knees and slept like a baby" (28). Unlike the narrator who is not accustomed to such violent storms and whom the power of the tropical climate strikes as frightening and worrisome, the black Friday continues to sleep with complete disregard as if the fierce storm does not blow in a devastating way. Being utterly familiar with such harsh weather conditions, he accepts strong winds and heavy rains as the normal course of nature and copes with them calmly. Probably in order to reveal the stark contrast between Europeans and blacks in psychological terms, the author presents the ways the psychological response of the narrator contrasts with that of Friday; that is, the tropical climate arouses feelings of fear, gloom and anxiety in the narrator whereas Friday takes it in his stride.

The tropical island in the narrative is ravaged not just by the harsh weather conditions but by tropical diseases as well. The existence of certain pathological conditions peculiar to the tropical regions becomes manifest; it is no coincidence that the narrator puts particular emphasis on sleeping sickness as a typical feature of the tropical climate. She recounts:

> For the danger of island life, the danger of which Cruso said never a word, was the danger of abiding sleep. How easy it would have been to prolong our slumbers farther and farther into the hours of daylight till at last, locked tight in sleep's embrace, we starved to death (I allude to Cruso and myself, but is the sleeping sickness not also one of the scourges of Africa?)! (82)

The physical and automatic reaction of the body to the tropical climate may be to fall into a deep sleep, but the narrator extends the case beyond a simple body reflex towards a pathological condition that may turn into a fatal case because of lack of nutrition after a long process of sleeping. While mentioning the sleeping sickness as an outstanding characteristic of the tropical island, she also makes an explicit reference to Africa, where it figures prominently as an inherent part of the climate. Defining "sleeping sickness, or human African trypanosomiasis" as "a parasitic disease caused by *Trypanosoma brucei* and spread via the bite of infected tsetse flies,"

Taylor-Pirie claims that its "symptoms" involve "fever, headaches, itchiness, joint pains, fatigue, and swollen lymph nodes" (187). In case of its progression, "neurological symptoms" "such as tremors and seizures, and a disrupted sleep-wake cycle, as well as aggressive behaviours, apathy, and delirium" might become visible; moreover, if not treated, it may result in "coma, systemic organ failure, and death" (Taylor-Pirie 187). Not simply being a disease showing symptoms of fatigue, lethargy and sleeping disorder, it is also concerned with the nervous and psychological deterioration where the normal patterns of behaviour are impaired and almost the whole body fails to function properly. The narrator proves that a European, even if not infected with the disease, possibly does not follow a regular sleep routine in the tropical land nor desires it for fear that it might be the last sleep before death.

The novel gives an accurate depiction of the detrimental and disastrous impacts of the tropical diseases on invalids. A case of relapsing fever, running a chronic remitting and recurring course, reduces Cruso to a person of broken constitution, health and spirits. The disease spreads over his body at an alarming rate through severe symptoms. His body temperature occasionally decreases suddenly: "One night, indeed, when for hours he had been moaning and shivering, his hands and feet cold as ice, I lay down beside him, holding him in my arms to warm him, fearing he would die otherwise" (27). It also increases unexpectedly at other times: "That night Cruso, who had seemed quite mended, complained of being hot, and tossed off his clothes and lay panting. Then he began to rave and throw himself from side to side as if unable to breathe..." (29). In addition to uncontrollable body movements, tremors and an uneven course that his body temperature follows, he sometimes lays motionless without any response: "This time there was no raving or shouting or struggling. Cruso lay pale as a ghost, a cold sweat standing out on his body, his eyes wide open, his lips sometimes moving, though I could make out no word" (38). As the fever progresses, it seems that the disease produces a hallucinatory effect on Cruso: "For twelve days and nights I nursed him, sometimes holding him down when fits of raving overtook him, when he sobbed or beat with his fists and shouted in Portuguese at figures he saw in the shadows" (27). He gives visible signs of a gradual physical and mental sinking and falling into decay. The narrator observes that he reflects illusory perceptions as a common symptom of a severe mental disorder. The fever progresses to such an extreme degree that it goes beyond impairing the bodily functions of Cruso and penetrates deep into his neurological and psychological health.

The narrator becomes aware that the tropical island converts Cruso over time from an ambitious European, aiming to dominate and colonise nature and then to

escape, into an impotent invalid whose body and mental health gradually decline in the face of the tropical climate. The narrator witnesses his reluctance to leave the island: "Besides, as I later found, the desire to escape had dwindled within him" (13). She highlights the point that Cruso deliberately waits for his tragic end: "But now he was dying of woe, the extremest woe. With every passing day he was conveyed farther from the kingdom he pined for, to which he would never find his way again. He was a prisoner..." (43). Feeling surrounded and thereby intimidated by the tropical climate and finding himself embroiled in an inescapable and relentless conflict with harsh weather conditions, he diminishes to a psychologically depressed figure losing his enthusiasm and zest for living. He enslaves Friday and makes use of the fertile soil, animals and nature through domination and violence to the extent that the climatic conditions permit, but he cannot bring the climate under control, so the island becomes his prison where the tropical climate often makes him feel a sense of pessimism, helplessness and defencelessness. He can no longer endure the depressive mood exceeding the limit of his physical and mental stamina and dies.

Robinson Crusoe

In *Robinson Crusoe*, Defoe gives a grim portrayal of the tropical climate which draws the protagonist into failing physical and psychological health and in which he is dragged into an overwhelming preoccupation with protecting his constitution against the harmful effects of the extreme weather conditions. The climate becomes his central concern to such an extent that he has to structure his shelter and daily activities in accordance with the climatic conditions. The tropical climate generally moves between extremes such as the torrid sun, heavy rains and violent storms, and thus transforming Crusoe into a tropical invalid. Whereas the burning heat raises blisters on his skin and causes headaches, the heavy rains, combined with the fierce storms, provoke feelings of horror and apprehension and result in a fever afflicting his body with tremors, drastic changes in body temperature and attacks. Even after a return to Europe, he is not fully restored to health as his skin cannot acclimatize itself to the freezing weather and snow.

Crusoe tries to stay away from exposure to the tropical sun in case he catches the sun and has a sunburnt skin. Awareness of the detrimental effects of the sunlight on his skin and health fills him with apprehension and fear. Though it is oppressively hot and sweltering, he avoids staying naked in order not to make his skin receive the sunlight directly and deems it necessary to have something on. He explains his agony:

> ... though it is true that the weather was so violently hot that there was no need of clothes, yet I could not go quite naked - no, though I had been inclined to it, which I was not - nor could I abide the thought of it, though I was alone. The reason why I could not go naked was, I could not bear the heat of the sun so well when quite naked as with some clothes on; nay, the very heat frequently blistered my skin: whereas, with a shirt on, the air itself made some motion, and whistling under the shirt, was twofold cooler than without it. (183)

Both being naked and putting on some clothes disrupt his physical and psychological comfort; at last, he decides to wear a shirt that partly provides relief from suffering and developing blisters on his skin. Normally, skin provides human body with isolation and protection against external harmful impacts; however, in the narrative, it seems to refer to the white man's vulnerability to the destructive effects of the tropical sun through the painful swellings on Crusoe's skin. Furthermore, his head is also terribly influenced by the tropical sun emitting torrid heat: "... the heat of the sun, beating with such violence as it does in that place, would give me the headache presently, by darting so directly on my head, without a cap or hat on, so that I could not bear..." (184). He cannot go outside without a cap on account of the extreme heat. Hence, the fierce heat on the tropical island forces him into a constant attempt to keep his skin and head safe from any disease and pain.

As well as the torrid heat posing a threat to his health, the harsh climatic conditions such as rains and storms also cause Crusoe to catch a fever. The narrative unfolds intermittent recurrences of the fever after short periods of improvement. The narrator describes his poor health condition: "Very bad again; cold and shivering, and then a violent headache... Much better... An ague very violent; the fit held me seven hours; cold fit and hot, with faint sweats after it" (123). He feels the perceptible symptoms of the fever such as tremors, sweating, dramatic fluctuations of his body temperature, becoming unconscious and sudden attacks. The disease confines Crusoe to bed and leaves him motionless: "The ague again so violent that I lay abed all day, and neither ate nor drank. I was ready to perish for thirst; but so weak, I had not strength to stand up..." (124). The fever enfeebles his constitution to a considerable extent and makes him lose his appetite. He soon discovers that the extreme weather conditions in the tropical climate such as heavy rains and violent storms deteriorate his health sharply.

> I learned from it also this, in particular, that being abroad in the rainy season was the most pernicious thing to my health that could be, especially in those

> rains which came attended with storms and hurricanes of wind; for as the rain which came in the dry season was almost always accompanied with such storms, so I found that rain was much more dangerous than the rain which fell in September and October. (137)

Unlike the European climate, generally and relatively marked by mild changes between weather conditions despite being colder, the tropical climate includes sharp changes in temperatures and weather conditions where heavy rains and violent storms weaken body strength and energy. As the case of Crusoe illustrates, particularly Europeans, not accustomed to such debilitating climates, suffer from diseases peculiar to the tropical regions more heavily and commonly than native peoples whose bodies are immune to such extreme conditions.

The prolonged extremes of rains and storms on the island not only disrupt the normal functioning of Cruose's body but also precipitate his psychological collapse by arousing feelings of horror, distress and anxiety in Crusoe. He states that "the sea was all on a sudden covered over with foam and froth; the shore was covered with the breach of the water, the trees were torn up by the roots, and a terrible storm it was" (115). The storm blows so violently that it devastates the trees severely and disrupts the calmness of the sea by rendering it rough and tempestuous. Tuan claims that the ocean is characterised by two opposite sides; "uncanny stillness is one extreme of the ocean's moods" whereas, "at the other extreme, the ocean roars - its waves rise and crush like an enraged beast" (Tuan 57). This holds true for the sea since it is nearly the same as the ocean in many aspects. The mood of Crusoe shifts in parallel with drastic changes in the climate: "This held about three hours, and then began to abate; and in two hours more it was quite calm, and began to rain very hard. All this while I sat upon the ground very much terrified and dejected..." (115). Having no fixed and regular course and lacking consistency, the tropical climate becomes frightening and depressing for Crusoe. Contrary to the European climate, divided into seasons rendering weather conditions calculable and foreseeable, the unpredictability of the tropical climate means that it is too violent and unknown to be controlled and resisted; that's why, Crusoe feels a sense of insecurity and nervousness.

He concerns himself with an unremitting and strenuous struggle against the destructive effects of the climate and attempts to adjust his ways of sheltering and the hours of hunting and labouring to the weather conditions. He has to leave his tent and retreat to the cave thanks to the heavy rain: "But the rain was so violent that my tent was ready to be beaten down with it; and I was forced to go into my cave,

though very much afraid and uneasy, for fear it should fall on my head" (115-116). Then, he tries to protect his cave from the stream of a heavy downpour: "This violent rain forced me to a new work - viz. to cut a hole through my new fortification, like a sink, to let the water go out, which would else have flooded my cave" (116). As the tropical heat is so extreme and burning that he needs to arrange his daily activities in accordance with the position of the sun. For instance, at the hours when it is extremely hot and sunny, he alters his daily routine: "... so that about four hours in the evening was all the time I could be supposed to work in, with this exception, that sometimes I changed my hours of hunting and working, and went to work in the morning..." (158). Preoccupied with guarding against any harm that may be caused by the climatic conditions, he feels it necessary to restructure his mode of daily life and meet his the basic needs by allowing for the violence of the climate.

The narrative portrays the tropical nature and plants as dangerous and deadly and as parts of a landscape injurious to Europeans' health. When Cruose encounters grapes on the island, he does not eat them immediately, albeit the desperate need to satisfy his hunger. He narrates: "I was warned by my experience to eat sparingly of them; remembering that when I was ashore in Barbary, the eating of grapes killed several of our Englishmen, who were slaves there, by throwing them into fluxes and fevers" (139). Considering that each species of plants belongs characteristically to a certain region where climatic conditions are conducive to their growth, the poisonous grapes are a product of the tropical climate. Deeply concerned about the risk of being poisoned and dying among the tropical plants, he approaches them with hesitation and fear. Forming a notion about the tropical plants from the earlier experiences of dying individuals, he views them as hotbeds of disease.

Crusoe returns to Europe with the help of a captain whose ship approaches the island. Acclimatization to the cold weather and snow in Europe becomes a major problem for Crusoe after a prolonged period of exposure to the tropical climate. He relates: "When we came to Pampeluna itself, we found it so indeed; and to me, that had been always used to a hot climate, and to countries where I could scarce bear any clothes on, the cold was insufferable" (383). When marooned on the island, the intense heat of the tropical climate blisters his skin and produces severe headaches. Now, the European climate in winter seems to bite his skin: "... and immediately to feel a wind from the Pyrenean Mountains so very keen, so severely cold, as to be intolerable and to endanger benumbing and perishing of our fingers and toes" (383). Crusoe appears as a typical tropical invalid who is maladapted both to the tropical heat and to the European cold. His response to cold and snow seems to be almost the same as Friday's: "Poor Friday was really frightened when he saw the mountains all

covered with snow, and felt cold weather, which he had never seen or felt before in his life" (383). Through the remarkable similarity between the responses of Crusoe and Friday, the author probably defies the perception that there are unbridgeable divisions between Europeans and blacks. Borders in master-slave relations are blurred in the climatic conditions in Europe. Crusoe has a strange feeling that the European climate is no longer characterised by moderate weather conditions, albeit lacking drastic changes between violent storms, heavy rains and extreme heat belonging to the tropical climate.

Conclusion

On the surface, *Robinson Crusoe* and *Foe* seem to treat colonialism in a different manner in that Defoe's protagonist holds a prestigious position through plantations and slaves after his survival in the tropical island whereas Coetzee's Cruso cannot survive the harsh tropical environment. However, through a closer reading, it becomes possible to discover that both writers employ tropical invalidism as a deconstructive strategy of contesting colonial discourses and stereotypical representations. The European characters' confidence in superiority over blacks is challenged by the extremes of the tropical climate giving rise to tropical invalidism and designating a fall to poor body and psychological health. Rapid and violent changes moving between the intense heat, strong winds and heavy rains persistently endanger their health and result in incurable disorders. Such a process is accompanied by psychological depression, worry and despair. As a result, the tropical climate exposes the Europeans to grave maladies, sometimes lasting throughout their life or resulting in death.

In *Foe*, the climatic conditions on the island impair the physical and psychological health of Susan Barton and Cruso. Barton finds the wind the most intolerable side of the island thanks to its unceasing sound and whistling in her ears. When it begins to wind, she covers her head with her arms and moans to herself in order to muffle the sound of the wind. While bathing, she holds her breath and keeps her head under the sea as a means of feeling silence and escaping the sound of the wind. Even though these attempts give her some relief, they do not provide solace completely. She, at last, decides to cover her ears with a cap with flaps, but because of that, she can hear nothing and becomes almost deaf. Also, the tropical sun emits heat so intensely that her skin turns brown like an Indian's. The narrative undermines the biological privilege of a European by means of a darkening skin and shatters her pride. In a similar vein, the tropical climate exerts a pernicious effect on Cruso's body and mental health. He suffers from a relapsing fever that debilitates

his body with tremors, body temperature rising and falling suddenly and loss of strength and energy. He loses his mental health via hallucinations step by step. In spite of the narrator's efforts to heal him, he loses his life. During his relapses, the narrator reminds the reader of the sleeping sickness belonging to Africa and making an invalid starve to death after heavy sleeps. The torrential rains and the strong winds affect seriously not just the health of the Europeans but their living conditions as well. Such extreme weather conditions demolish their hut and flood their bed, which mostly pushes them into being on the alert to similar dangers.

In *Robinson Crusoe*, considering his maladaptation both to the tropical environment and then to Europe, along with blisters on his skin formed by the torrid sun and a fever he contracts on the island after exposure to heavy rains and strong winds, the protagonist epitomises tropical invalidism plainly. The tropical sun shines in such a violent way that raises blisters on his skin and leads to acute headaches when he stays under the sun. He cannot wear clothes nor can stay naked in the oppressive heat; finally, he comes to a decision to wear a shirt and a cap as a partial solution, though not completely helpful. Besides, he becomes a fever-stricken invalid on account of exposure to the tropical climate and displays severe symptoms of shivering, sweating, attacks, body temperature following an erratic course through abrupt changes and debility. Likewise, he has to arrange his daily activities concerning hunting, working and shelter by taking into account hours when the climate is less violent. The extreme climatic conditions such as fierce storms, heavy rains and a tempestuous sea awaken fear and pessimism in Crusoe. He hesitates to eat fruits in the island as he knows that plants growing in the tropical environment might be poisonous and have fatal consequences. After his ill acclimatization to the tropical environment, a return to Europe does not make any notable contribution to his recovery; he fears that he may have fingers and toes numb with cold in Europe, so he avoids a direct contact with the freezing cold. He responds to the cold weather in the European climate in a way that is similar to Friday, having never experienced winter and snow in the tropical island and therefore being afraid of the cold. Through these comparable responses, Defoe shakes Crusoe's authority and questions hierarchies in master-slave relations.

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The Archetypal Motif of a Doppelgänger in the Cultural and Mythical Traditions around the World

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Abstract In the present contribution, we will focus on the archetypal motif of the doppelgänger and its basic typological classification in the world cultural tradition. Our material base will be made up of ancient narratives, primarily myths, magical tales and religious texts from various civilizations and cultural circles. The doppelgänger character is primarily fixed as a narrative phenomenon, but its origins can be traced back to the primitive magical-religious ideas of man. Through their intertextual and intercultural confrontation, we will try to reveal the constitutive principles of depicting the doppelgänger and find out in which narrative situations and subject-motive constellations it is iconized. Based on the results, we will clarify his function and archetypal meaning in the metaphorical code of ancient stories, which have contributed to the formation of the cultural background of humanity since the ancient times. We believe that the universal motif of the doppelgänger represents a distinctive and significant anthropological-narrative phenomenon that reflects the binary (opposite) thinking of man in a traditionally based society, but is also significantly related to the deeply rooted human need to explore and reflect on one's own identity: The doppelgänger in the metaphorical code of ancient stories represents one of the basic existential semantics of human experience.

Keywords ancient narratives; archetypal motif; doppelgänger; identity; the concept of opposites

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of numerous database studies and articles on the folk tales of various cultural and literary traditions, for example *Notes on the trickster as a literary character in archnarratives. A brief initial analysis, The "castle" sememe in Slavic Fairy Tales, Animal transformation as a deserved punishment in the archnarratives, Morphology of the Motif of Figural Transformation in the Subject of Stories about a Sister seeking Her Brothers.* She is also the author of the monographs *Notes on the Trickster as a Literary Character in the Archnarratives (Thematic and Cultural Contexts)* and *The Metamorphic Motif in Archnarratives (Mystery of transformation).*

Introduction

The doppelgänger character is primarily fixed as a narrative phenomenon (myths, magical tales, superstitions, legends, short stories, novels, etc.), but its origins can be traced back to the primitive magical-religious ideas of man. The universally widespread motif of a doppelgänger is an ancient figurative type that represents one of the basic existential semantics of human experience. Through specific forms of expression and universal narrative images, it appears in the precisely defined subject-motive stereotypes—their identification is the subject of the present study—and on an archetypal level it reflects man's effort to deal with his own identity and the principle of opposites that surround him in the actual world.

From the point of view of elementary division, the doppelgänger character can be iconized in two models:

(1) The first model thematizes the motif of duality as a mental/psychic similarity or identity of two appearing characters, whose physical shell may not always be identical.

(2) The second model thematizes the motif of duality as a physical/bodily similarity or direct identity of the two appearing characters. The characters—twins, however, are significantly different on the (mental) inside. Their nature is contradictory and oscillates on the boundary between good and evil.

The Doppelgänger Character in the Mythological-Religious Tradition: Spirit and Soul, Dream and Shadow alterego

Seeing oneself or one's doppelgänger is a (patho)psychological phenomenon called autoscopy, and especially in the past it was closely connected with sacral and extrasensory experiencing: the soul, spirit or alterego of a person, i.e. a kind of essence of his (sub)conscious identity, becomes independent/separates in a

transcendent form from the physical body either after death or during an altered state of consciousness (e.g. dreams, visions, astral travel, meditation), moves in *other* worlds and comes into contact with various forms of the supernatural.

Among the oldest evidence that could indicate that man has at least some awareness of the existence of a doppelgänger in the form of the spirit or soul from the earliest times of development is a cave painting dated to approximately 14,000 BC in the French Lascaux cave. It depicts a bison with a highlighted vulva, below it a human figure with a bird's head and a staff crowned with a pictogram of a small bird, which probably has the role of a psychopomp—a guide of souls. This mysterious scene depicts a shaman in a trance, dressed in a bird costume, whose soul astrally travels to the realm of the Lord of Animals, or to the realm of (animal) spirits to beg the competent supernatural beings for sufficient game fertility for the next year (Scholz 49). The idea of the soul or spirit as a transcendental doppelgänger has been preserved across the cultures in various forms, including the younger mythological-religious ideas and associated ritual actions. For example, the ancient Egyptians believed that the spiritual doppelgänger *ka* wanders in the afterlife after a person's death and undergoes various trials, including a posthumous judgment. However, the form of the spirit is strictly fixed on the physical appearance of the deceased: if, for example, the corpse is lacking a leg or a head, so is the case with the spiritual doppelgänger (Lexa I. 83). The existential connection between the deceased and his spiritual double is also evidenced by a passage of text found in the pyramid *Transport of the Vessel to the Underworld:*

> Who are you, the coming one?
> I am a magician.
> Are you whole?
> I am whole.
> Are you properly equipped with everything?
> I am properly equipped with everything.
> Did you heal your two limbs?
> I healed my two limbs.
> Which two limbs are those, magician?
> It is the elbow and leg. (Lexa II. 41)

Plato pointed out that the immortal soul is man's most valuable possession because it represents his identity and will be preserved even after the physical body is destroyed after death (Plato 80b). In many traditionally based societies, the belief

prevailed that the soul of a person mystically manifests itself not only after death, but also during altered states of consciousness, such as dreaming, meditation or astral travel. What we would call the "dreamy self" today people once perceived as the so-called "free soul," a kind of alter ego. For example, the *Tibetan Book of the Dead* describes that the soul is in a kind of transitional time-space after death and before rebirth where it experiences all sorts of mystical situations. However, the pre-Buddhist Tibetan religion also recognizes other types of transitional states (*bardo*) in which the soul detaches itself from the physical body: before birth in the mother's womb, while dreaming, meditating deeply etc. (Grof 14).

While the transcendent spiritual doppelgänger or the soul of a person was perceived as a positive religious-existential phenomenon, the observation of their doppelgängers on the physical plane, or in the form of a shadow (a shadow doppelgänger) was generally considered a bad omen that heralded impending death (George 33). According to folklorist James Frazer, a person's shadow, as well as its reflection on a reflective surface, are considered a vital part of their identity or soul. They therefore represent a potential danger: their damage and/or destruction manifests itself to the same degree in the physical shell of a person. In addition, however, a potential threat is also posed by the shadow doppelgänger himself, who can embody the evil side of a person (Frazer 171-75). Modern European folklore and the genre literature of the 19th century, i.e. the Gothic novel and horror, operated extensively with this idea (George 35).

Carl Jung includes the mysterious and often ominous doppelgänger among the manifestations of the shadow archetype. He considers it as an autonomous, but negative, inferior and instinctive (shadowy) part of the personality, which embodies or gravitates towards the opposite tendencies than our conscious Self (Jung 8-10).

A Doppleganger as a Phenomenon of Mystical Unity and the Joining of Opposites

According to folklorist Hasan El-Shamy, in the archaic and traditionally based communities the cult of twins formulated the idea of a doppelgänger. The birth of twins was rather an exceptional phenomenon that often caused concern and fueled superstition: twins were often attributed supernatural powers related to the concept of the opposites because they were perceived as divided parts of a single whole, or as opposite duplicates of an individual. This is also why their birth was accompanied by various ritual acts. In this context, El-Shamy recalls that Jung's theory of the creative union of opposites—*Coniuctio Oppositorum*—is particularly important when examining the doppelgänger character in culture and art (15-16). Carl Jung claims that opposites can be hostile to each other or attract each other in affection

and love. Their symbols and personifications are abundantly present in mythological texts in various oppositions, e.g. spirit/anima—body, good—bad, alive—dead, active—passive, bright—dark, wet—dry, cold—warm, upper—lower, heavens—earth, fire—water (17) and they also appear in various variations of the masculine-feminine contrast. However, in terms of concretization, e.g. in personifications, such as king—queen, young man—virgin, brother—sister, or color-coded characters (usually black—white, white—red), theriamorphic symbolic embodiments of opposites are also common, e.g. eagle—frog (18-19).

In the mythologies, twins of different sexes often form a couple (even married) embodying the opposite male-female aspects of a single whole. For example, the Greek goddess Artemis (the Roman Diana; goddess of the moon, hunting, wild animals, womanhood) and her brother Apollo (the god of the sun, art and /male/ rationality), the Egyptian goddess of the sky Nut and her brother/husband Geb, the god of the earth, Japanese goddess of the sun Amaterasu and her brother/husband Tsukuyomi, the god of the moon. The personified oppositions, which express different forms/contents of one single whole, also often appear in the mythological-religious ideas in the form of divine duality or trinity (Thompson motif A116.2. Twin Goddesses or Trinity of Goddesses). For example, in Greek mythology, three divine sisters often present several aspects of one whole, usually the unity of a woman's life - virginity, mature fertility and old age (Ranke XII. 426). Hekate, the Greek goddess of childbirth, magic and demons who embodies the opposite of life and death, is also depicted with three heads. Janus, who probably belongs to the oldest Latin gods, is also referred to as *Janus Geminus* (Janus the Gemini). He was originally depicted with four heads (quadrifrons) and later with two (bifrons). His ambiguity is expressed by the transition from one state to another: he was the god of thresholds, gates and entrances (lat. *ianua*— "door," "entrance"; *ianus*— "passage," "arch"); his heads symbolized change, time and transformation (Roman, Roman 289). For example, he represented the past changing into the future, the transformation of a child into an adult, the transformation of the moon/night into the sun/day. He was often worshiped at social events that included the concept of growth, change and something new, e.g. during the new year, at the birth of a child, wedding, sowing and harvesting.

Binary opposites are very often present even within a single gender line in the personifications of a good and bad brother, and/or in the form of twin brothers/ twins, a good and bad sister or a beautiful virgin and an ugly old woman, while a negatively conceived character always acts as a shadow double, or in the Proppian function of an *antagonist*.

Brothers—Twins

The characters of twins are quite frequent in ancient stories, and the motifs associated with them can be found in a wide geneological range: from myths to fairy tales and legends. Folklorist Stith Thompson indexes the motifs of twin brothers, for example, under the number A116 Twin Gods (I. 77), A515.1.1. Twin Culture Heroes (I. 77), B241.2.8.1. Newly-born Divine Twins Cared for by Mother of Tigers (I. 405), D1347.3.1. Magic Pills Insure Birth of Twin Sons (II. 189), F523 Two Persons with Bodies Joined/Siamese Twins (III. 139), H61.1. Recognition of Twins by Golden Chain Under their Skin (III. 378), K1311.1. Husband's Twin Brother Mistaken by Woman for her Husband (IV. 382), K1921.2. Queen Changes her own Ugly Twins for Slave's Pretty Sons (IV. 455), M369.7.1. Prophecy: Birth of Twins (V. 63) etc.

Siblings (mutual doubles) either succumb to extreme rivalry (polarization, dissimilation, differentiation) or ideal cohesion (symmetry, assimilation). They thus embody the representations of a dualistic world view, which can be in tension and conflict, or in harmony and complement each other symbiotically. This negatively or positively charged emotional status in the relationship of the siblings is semantically transparently manifested in their destinies (at the level of the plot) and in their characters and physical appearance (at the level of the character), which can be diametrically different or the same (good—bad, handsome—ugly, living—dead, supernatural/divine—mortal/human or visual similarity, sharing the same fate, bodily symbol confirming their connectedness and prominence) (Ranke II. 845). The twin brothers are therefore always configured on two relational planes, which Jung already discussed in connection with his concept of opposites:

An axis built on the relationship of mutual love and help.

A sacrificial and ideal bond between the brothers can be observed, for example, in Greek mythology between Castor and Polydeux, i.e. between the brothers dubbed Dioscuri. Their sibling bond is so strong during life that they remain together even after death. The cultural equivalents of the Dioscuri are e.g. the Germanic divine twins Alkins, often appearing in the form of deer, the Latvian divine twins Dieva deli, the sons of the supreme god Dievas or the Vedic Ashvins. Although the Ashwin twins are different in nature—one is warlike, and the other is drawn to magic—their relationship is nevertheless cohesive. The symmetry of twin brothers is also explicitly captured in the hagiographic legends in which twin brothers often share the same fate. For example, St. Kosmas and St. Damian study to become doctors, but are beheaded for their actions and faith. In many legends, the names of the twins

are nearly identical phonetically or graphically, which reinforces their connection. For example, St. Crispinus and St. Crispianus are shoemakers, but they do not accept money from the poor for their work because of their religious beliefs. Both are martyred and beheaded, like other martyrs such as St. Gervasianus and St. Protasianus. However, some legends also thematize the animosity between the twin brothers and their contrasting character and mutual conflict stems from faith in God and the Church. For example, St. Wenzel is killed by his wicked brother (Ranke II 853-54). The harmonious relationship of two twins is also thematized in the French poem *Amis and Amil,* which dates back to 1114 at the latest (the poem, which is on the genre border of chanson de geste and a hagiographic legend, is part of the work of the Benedictine monk Radulph Toltario).

An axis built on the relationship of mutual hatred and antagony.

An important role in the archnarratives is played by the polarized constellation of a good—bad brother, servant—master, worker—sloth, demigod—demon, which are represented by the roles of a hero and antagonist in terms of Propp's functional typology. In the case of the birth of male twins, one of them is usually a cultural hero, and his doppelgänger contradicts him, i.e. represents a different and usually averted way of life. In the mythologies, the twin brothers are often rivals and their conflict often ends with the death of one of them, e.g. the dark god of the desert Sutech dismembers his brother Usir, the god of fertility and agriculture, or the bolder and more powerful Romulus kills his brother Remus, and the jealous Cain kills Abel (Ranke II. 855-56). A similar polarity can also be found in other religious-mythological ideas. In Zoroastrianism, the supreme god Ahura Mazda (Lord of Wisdom) fathered the divine twins. One of them is called Mainyu (Holy Spirit), the other Angra Mainyu (the god of lies and darkness). Their mutual enmity and fights are portrayed in the hymns of the Avesta (El-Shamy 15). The good and virtuous brother and his shadow doppelgänger often appear in the roles of cultural heroes and anti-heroes, whose actions shape the existence of people in the cosmos. For example, in Melanesia, the hero To Kabinana creates fertile fields, hunting and musical instruments, tuna, edible plants and builds the first hut, but his brother To Korvuvu, who acts as a negative character and the shadow of his heroic brother, brings death, wars, hunger and incest, creates deep gorges and high mountains, a shark and a funeral drum (Meletinskij 192-93). The equivalents of such a figural pair can also be found in the Australian Kulin tribe. The cultural hero Bunjil appears in the form of an eagle and his twin is a wild, stupid Palian in the form of a bat and/or raven. Both brothers are at odds with each other. In the narratives from the New Hebrides in the Pacific, Tagaro serves as a good and wise hero, while Seqematu is

his stupid and useless brother. In ancient mythology, we find such a contradiction in the character of the cunning Prometheus who acts as the protector of the people, and in the character of his stupid pleasurable brother Epimetheus who succumbs to Pandora and brings misfortune to the people (Meletinskij 189-98). The semantic theme of duality, represented by the twin brothers, also permeated the totemic system: for example, according to the totemic-cosmological ideas of the Bedouin tribe Awlâd Ali from the northwest coast of Egypt, their community is structured into two phratries (a coalition of genera or clans within one tribe), founded by the twins Al-'Abya (translated as Ali-White) and Al-'Ahmar (Ali-Red). Although they were born as twins, each represents a different and opposite half of the whole, which is already indicated by the semantics of their names: the first brother was calm and fair-skinned immediately after birth, while the second was agitated and had a reddish complexion. These physical and personality attributes were inherited by their descendants (El-Shamy 14).

The Twin Brothers in the Fairy Tale Genre

The characters of the twin brothers also appear in the genre of magical fairy tales, while the fairy tale type classified in the Aarne-Thompson-Uther International Catalog of Fairy Tale Types as 303 The Twins or Blood-Brothers (Uther 183) is considered particularly important.

According to the ATU catalog, the birth of twin brothers is often preceded by a miraculous conception (drinking from miraculous water, eating miraculous food, etc.), which is often accompanied by an attempt by the antagonist character to eliminate the brothers. In many stories, the uniqueness of doppelgängers is confirmed by animals with supernatural powers that accompany them everywhere and are bound to them by a special bond. The animals are either born at the same time as the brothers, or the mother animal gives the babies to the brothers for not killing her. In adulthood, the doppelgängers go out into the world. They go their separate ways, but they agree on a sign of life as a sign of unity: if one of them is in mortal danger, the water becomes cloudy for the other, a tree or plant dries up, a knife stuck in a tree where the brothers are separated rusts up, etc. The first brother liberates the princess from the yoke of the monster (dragon, troll, warlock, etc.), exposes the false hero who wants to take credit for his deeds, and finally marries the princess. Later, however, he falls into the trap of a witch who turns him into stone. Then a sign of life appears to the other brother, and he comes to the rescue. The princess cannot tell one brother from the other (her husband) and wants to spend the night with him. However, the other brother places a sword between them,

dividing the bed into two halves. When the other brother defeats the witch and frees the cursed brother, the princess falsely accuses her brother-in-law of rape. The first brother then kills the second out of jealousy. However, he later discovers the sword in the bed and realizes that his brother was innocent. He therefore revives him with miraculous water (Uther 183-84).

Philologist Friedrich von der Leyen places the origin of the fairy tale about two brothers in the period before the migration of peoples, but folklorist Waldemar Liungman is of the opinion that its origin is even older and refers to the Egyptian fairy tale *About the Two Brothers*, which demonstrably dates back to around 1250 BC. Therefore, he considers the region of Asia Minor, or the region of northern Syria, to be the epicenter of the origin of the type ATU 303 fairy-tale, from where the sujetal invariant spread through the Byzantine culture to Italy and from there to the rest of Europe (Ranke II. 914). In the oldest Egyptian tale *About Two Brothers* the wife of the older brother Anpu disrupts an otherwise prosperous sibling relationship and accuses her brother-in-law Bata of rape. Angry Anpu decides to kill his younger brother. Bata discovers his brother's intentions in time (he is warned by a magical talking cow) and manages to escape from his house. In a fit of rage, Anpu chases the innocent Bata. When he finally catches up with him, god Fra Harmakhuti (Sun Horus) conjures a river with crocodiles between the brothers as an insurmountable obstacle. Bata tells Anpu what really happened and clears his name by cutting off the hand he used to swear his innocence and throwing it to a crocodile. The warm brotherly bond is thus restored. Subsequently, Bata cuts his heart out of his body and places it on the highest flower of a cedar tree. He then issues the following instructions to his brother: if one day his beer turns murky, it will be a sign that someone has cut down the cedar tree with Bata's heart, and he has died. Anpu will then have to come to help. Bata then bids farewell to Anpu and leaves the Cedar Valley (the mystical name for the underworld). In the underworld, the gods create a woman for Bata, but he dies because of her betrayal. However, Anpu, whose beer is murky according to the prediction, comes to his brother's aid. He finds his heart, throws it into the water, and Bata comes to life.

The ATU 303 fairy tale type is widespread worldwide, which is also confirmed by other variants, e.g. by the Italian story *Two Merchants' Sons,* which is published in Basile's collection *Pentameron*, the Brothers Grimm's fairy tale *Two Brothers*, the Indian fairy tale *The Prince and the Fakir* or the Japanese fairy tale *Shippeitaro.*

The Doppelgänger as an Antagonist and Liar

The motif of recognizing the true identity of one of the featured characters

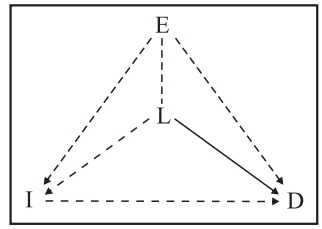
frequently occurs in magical fairy tales. Folklorist Stith Thompson classifies the variants of this motif in the section H0—H199 Identity Test: Recognition (III. 370). In connection with the doppelgänger character, variants of the motif about the revelation of identity are combined with the motifs indexed in the section K1800—K1899 Deception by Disguise or Illusion (IV. 428), while the motif K1881 Absent Person Seems to be Present/Doppelgänger can be considered a particularly significant motif (IV. 447): a deceitful character steals another character's bodily identity using charms, a costume or a mask in order to obtain various benefits, favors, items, etc. on their behalf. In general, the motive of identity theft and misuse belongs to a set of motif complexes, the narratological axis of which is derived from the metamorphic motive "transformation as a trick" (Danišová 39).

From the point of view of the logical-causal sequence of the narrative, the motif of transformation as a trick consists of four invariant sequences that assume the repetition of the functions of the acting characters—*liar, character with* and *executor*. It involves the following sequences:

(1) *Exposition.* The liar who most often appears in the Proppian function of an antagonist, experiences scarcity and looks for a way to eliminate it. Scarcity in this context appears as a desire, most often for sexual intercourse, food, a precious object, but also as a desire for a social-power status, a comfortable and economically secure life or the elimination of an undesirable character.
(2) *Collision.* A liar devises a trap and uses spells or a costume/mask to steal and misuse the identity of another character from the fictional world. This character is either a specific character that the liar has strategically chosen and becomes his doppelgänger (e. g. because of his powerful authority, attractive physical appearance, close and intimate relationship with the character that the liar wants to harm, i. e. deceive it), or accepts any general/typological identity that will not appear suspicious to the deceived character, e.g. old man, king, or mother. In the newly acquired (stolen) form, the liar sneaks unnoticed into the favor of his victim and damages it (misuses, kills, robs, etc.) through lies.
(3) *Resolution of the conflict.* The liar's true identity and intentions are revealed by the deceived character or his helper.
(4) *Conclusion.* An executor enters the scene and sanctions the liar's actions. The deceived character is freed from the harmful influence.

The doppelgänger as antagonist and a liar—a diagram of triadic relationships between the characters:

Legend:
□ = the universe of the fictional world
E =executor
L = liar
I = character with required identity
D =deceived character



The universe of the fictional world

The relationships between the characters interact in the respective narrative universe in two triadic diagrams. The internal triadic system of relations between the characters L, I and D is dominant and marked with thick lines; the external triadic system of relations between the characters E and I, L, D is not part of every narrative and it is marked with thin lines.

The internal triadic relationship system: the interaction between the liar and the victim/ deceived character is primary (indicated by a thick solid line in the diagram; L → D) because it conditions the emergence of other secondary relationships between the functional roles of action (indicated by a thick dashed line in the diagram). These are the relationships between:

- the liar and a character whose bodily identity is stolen (L → I),
- the character whose identity is stolen and the victim (I → D),

The external triadic system is not a fixed part of the motivic complex of transformation as a trick. It captures the relationships arising from the function of an executor who:

- punishes the liar for his deceitful and harmful behavior (E → L),
- protects the injured victim (E → D),
- projects the character whose identity was stolen by the liar (E → I).

For example, in the ancient story of the Tirynthian king Amphitryon, Zeus (liar, L) uses spells to assume the appearance of Amphitryon (character with stolen identity, I) to have intercourse with his beautiful wife (the deceived character, D). Similarly, Sisyphus (liar) impersonates King Laertes (person with an alienated identity) in order to have sex with his newlywed Antikleia (deceived character) on their wedding night. He supposedly conceived the mythical Odysseus from the lie itself (Ferry 406). In an ancient Indian story, which is part of the epic *Mahabharata,* four

gods—Indra, Agni, Varuna and Yama (liar) take the form of the hero Nala (character with stolen identity) to confuse the princess Damayanti (deceived character) in choosing a husband (Mahabharata 133). In the Greek-Jewish *Testament of Solomon,* we find the story of how the demon Asmodeus (liar) takes the form of King Solomon (person with stolen identity) in order to dishonor his harem (deceived character). Likewise, the hero Siegfrid (liar) from the Old Germanic chivalric epic *The Song of the Nibelungs* impersonates his master, King Gunter (character with stolen identity) to help him fulfill his marriage to the powerful Brunhilda (deceived character). The hero Amis (liar) from the Old French poem impersonates Amil (character with stolen identity) in order to win a duel on his behalf and his wife (deceived character). In the Scottish chivalric novel *Roswall and Lillian* a malicious servant (liar) steals the identity of Prince Roswall (character with stolen identity) to gain his social status and win the hand of Princess Lillian (deceived character) in a tournament.

The model of transformation as a trick, in which the liar becomes the doppelgänger of the main character, is often part of the invariant plot outline of the fairy tale type ATU 403 The White and The Black Bride (Uther 236-37). The main actors of this fairy-tale type are two female characters in a face-off both in terms of their character and visual look: an elderly malicious and physically unattractive woman hurts a beautiful and virtuous young girl out of envy to win her rich (often royal) husband for herself or her ugly daughter. Both female characters compete with each other in love and the pursuit of an economically and existentially advantageous marriage with a rich lord or king. Their relationship always moves along the axis of competition and exploitation (Ranke XII. 423). The male protagonist always chooses a younger, prettier and nicer maiden as his wife, which stirs envy in the other physically and mentally unsatisfactory female character. The tension between the aggressor and her hated victim culminates when the narrator lets the male figure (the royal husband or rich pretender who holds a "protective hand" over the victim) leave the scene. At this moment, the aggressor actively intervenes in the action and eliminates the competitor either by turning her into an animal or murdering her, and the victim is transformed into an ethereal, usually aquatic, being after death. When the aggressor (in the function of a liar with regard to the above-mentioned diagram) gets rid of her competition, she assumes the appearance of her victim (a character with stolen identity) with the help of spells and takes her place or turns her ugly daughter into a heroine. The aggressor lives next to an unsuspecting man (deceived character) through cunning trickery and gets the heroine's advantages, which, however, are not rightfully hers. In the final part of

the sujet, the heroine transformed into an animal/etheric water creature or an animal acting as her helper, reveals the aggressor's crime to her deceived husband. He ultimately reveals the false doppelgänger—the black bride—and recognizes the real identity of the true white bride (transformed by spells), thus restoring her human form. In some narratives, the male savior also fulfills the function of an executor and punishes the antagonist for her actions (usually by death).

The aforementioned invariant outline of the fairy-tale type ATU 403 can be found, for example, in the Slovak fairy tale *Brother Deer,*Russian tale *The White Duck*, Serbian tale *Evil Stepmother*, Lusatian tale *Beautiful Sister*, and Grimm's tale *Brother and Sister.*

Conclusion

In the submitted paper, we have addressed the archetypal motif of a doppelgänger and its basic typological classification in the cultural traditions around the world, which we have examined on a sample of myths and magical tales, and to a lesser extent also religious texts.

The doppelgänger in the metaphorical code of ancient stories represents one of the basic existential semantics of human experience. Through specific forms of expression and universal narrative images, he appears in precisely defined subject-motive stereotypes. In principle, a doppelgänger can be a positive character—an immaterial and transcendent emanation of a person's essence (his soul, spirit, dream alterego), or a negative character (a shadow, shadow alterego), which embodies the opposite part of human personality and represents danger. The doppelgänger's character is often related to whether he/she is understood on a physical or mental level in the text.

The doppelgänger can express:

1. symmetry and symbiosis of two different parts of one whole,
2. asymmetry and tension of two different parts of one whole,
3. a positively attuned duplicate of the original character, amplifying the set of their heroic/positive traits,
4. an ominously attuned duplicate of the original character, which intensifies the character difference between these characters in the functional roles of a hero (*character with stolen identity*) - antagonist (*liar*).

Either way, the ambivalent character of a doppelgänger reflects man's effort to deal with his own identity and with the principle of opposites that surround us in the world of today. A doppelgänger is an active character in the story and often has a disturbing function. His existence is always mystified and shrouded in a certain

aura and mystery. Therefore, his presence in the text usually indicates a supernatural plot.

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Samuel Clemens Sheds the Liberal Skin of Mark Twain: An Active Response to *Pudd'nhead Wilson*

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Abstract This study investigates how Samuel Clemens sheds the liberal skin of Mark Twain in *Pudd'nhead Wilson* (1894) to achieve whites' utopia. By setting the narrative of Tom in the 1830s, Clemens alters the past of pre-Civil War society to create future remembrance of the past. By doing so, he makes the white class vigilant toward the impending disaster of black overtaking whites, if the problem of color conflict is further ignored. It reveals the author's struggle to conceptualize the narrative style as a blend of 'historical realism' and 'minstrel tradition' to deride blacks' attempt to imitate whites. Therefore, they do not deserve realistic treatment. Clemens repudiates the instances of historical reality to debunk the scope of narrative fallibility; however, it persists in the difference between the actual and the textual reality. Through Tom's narrative, Clemens counters Roxy's desire for blacks' utopia to realize whites' utopia. In the broad spectrum of reader-response theory, the active reader's response discourse aims to bring forth the implications behind Clemens' writing style and how through the scientific invention of the fingerprint, he creates a paradigm to achieve eugenics (whites' utopia). It paves the path to restore whites' *status quo* by eliminating the scope of blacks' dissent.

Keywords Eugenics; fingerprint; imitation; miscegenation; whites' utopia.

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Introduction

This article scrutinizes Mark Twain's novel *Pudd'nhead Wilson* (1894) to carry out an active investigation of the historical reality of the pre-Civil War society of the United States. It further shows how after the failure of the *Adventures of Huckleberry Finn* (1884), Samuel Clemens sheds the liberal skin of Mark Twain in *Pudd'nhead Wilson*. This research argues that Mark Twain was the product of the "memory activism"[1] style in *Huckleberry Finn*, evident in the dissent against the post-Reconstruction society that did not give rights to black people. In contrast, the writing style of *Pudd'nhead Wilson* divulges Clemens' apprehension that exceeding color conflict (outcome of miscegenation) would become the cause of white people's downfall. In the novel, Roxy desires to achieve the blacks' utopia (by creating a black genealogy against whites) by placing her son Tom in a white milieu. In contrast, Clemens counters her narrative with the scientific invention of the fingerprint to herald a path in realizing whites' utopia by achieving eugenics.[2] This study focuses on Clemens' regaining his old conservative self and the former untainted white society before intermixing takes place. Therefore, in *Pudd'nhead Wilson*, he rejects the idea of brotherhood imagined between a black man and a white boy in *Huckleberry Finn.* It is apparent in creating a paradigm, like how to segregate blacks from whites to achieve eugenics through the science of fingerprint to make the white class supreme.

In *Pudd'nhead Wilson*, Clemens reimagines the historical reality of the pre-Civil War society by altering the past to create future remembrance of the past without showing commitment to the truth, to evade the problem of 'narrative fallibility.'[3] He conceptualizes a blend of 'historical realism' and 'minstrel tradition' to debunk the direct references to historical reality (like family experience). Clemens historicizes the text by setting it in the 1830s, but written during the

1 "Memory-activism" is a style to protest against the present reality by altering certain past events to create a future remembrance. For detailed explanation, see Rigney, Ann. "Remembering Hope: Transnational Activism beyond the Traumatic." *Memory Studies,* Vol. 11, no.3, 2018, pp. 368–80, 372.

2 "Eugenics" is a state to attain the purity of blood, for more information, see Galton, Francis. *Fingerprint*, New York: Macmillian and Co. 1892.

3 When narrative fails to be reliabile, it creates an idea of narrative fallibility since there is a difference between the textual and the actual history.

1890s. This exhorts him to depart from the style of "catastrophic realism"[1] (of *Huckleberry Finn*) dealing with the truth to criticize the minstrel tradition of blacks imitating whites. Through the repudiation of historical reality, Clemens eliminates the scope of narrative fallibility in *Pudd'nhead Wilson,* as seen in *Huckleberry Finn*. This research seeks to highlight the difference between the actual and the textual reality by employing the lens of negative criticism,[2] a part of historical criticism, to question the credibility of the author's statement.

In the broad spectrum of reader-response theory, this research relies on the active response of the reader's discourse world to bring forth the implications behind Clemens' writing style and how, through Tom's narrative, he desires to attain the whites' utopia. Indeed, historical realist fiction demands an active response because the reader's mind is a "'meaning-seeking faculty' which by nature discovers *narrative fallibility*, even when the objective foundation for that discovery is lacking" (emphasis added, qtd. in Robinson 40). Therefore, reader-response theory is an appropriate approach to highlight the "dissonance and displacement between then and now, making the past recognizable but simultaneously authentically unfamiliar" underlying the text (Groot 3). Eventually, Clemens finds a way to reach his intended goal through the science of fingerprints by throwing blacks to their ghettos and making white society absolute in all manners. Madame Caprell once told Clemens that he "'finally live[s] in the south,' and that he would always remain loyal to Southern values and ideals" (qtd. in Pettit, *Twain & South* 24). Thus, Caprell's statement and Clemens' bent toward the South corroborate that he is a Southerner to the core of his heart.

Huckleberry Finn to *Pudd'nhead Wilson*: A Shift from Liberal to Conservative

The ambivalent attitude of Clemens toward blacks is conspicuous in oscillating between satire, parody, benevolence, and callousness. Twain's *Huckleberry Finn* attempts to assuage the sufferings and hardships of black people from the nation's cultural memory by changing the historical reality. By doing so, he depicts the surreal acts of a black person's (Jim) freedom supported by a white boy (Huck), blacks having voting rights, and Jim being given a voice and agency in pre-Civil War society can be seen as an act of dissent against the historical reality. The novel

1 The style of "catastrophic realism" depicts the realistic picture of the socio-political and historical turmoil of society by showing its commitment to truth, for more information, see Bhattacharya, Sourit. *Postcolonial Modernity and the Indian Novel on Catastrophic Realism*. 19, Switzerland: Palgrave Macmillan, 2020, https://bit.ly/2UjazEI (accessed June 6, 2022).

2 In the broad spectrum of historical criticism, negative criticism is a lens to question the credibility of the author's statement whenever the actual bases of doubts can be found.

is a curious attempt at improvisation by blurring the lines between the actual and the textual reality.

Through Mark Twain, Clemens rejects the postbellum South and commits himself to work for black concerns. In the year 1882, Twain "gave 2500$ to Lincoln University for black scholarships; six years later he supported [...] as many as five black scholars through Yale Law School" (qtd. in Pettit, *Twain & South* 125-126). He ceased to make jokes about blacks and chose readings that could produce racial harmony between blacks and whites. Indeed, *Huckleberry Finn* can also be perceived as one of that attempt. The difference between Twain and Clemens was divulged when Twain "telegraphed President Hayes to urge him to rescue the vagabond niggers, while *Clemens* wrote Howells that he was eager to have 'one of those darkies' [...] so he could write a 'delicious' article about their foolish behavior" (emphasis added, qtd. in Pettit 127). Through Mark Twain, Clemens became the renowned satirist of the age but later betrayed his liberal personality to support the white race.

The inspiration to write on miscegenation and to use blood quantum theory[1] in *Pudd'nhead Wilson* arose from his visit to Sandwich Island with George Washington Cable after they met Kanaka's children. Those children were one-half nigger, one-half white, and there were also dark colored women. Clemens' discussion with Cable about 'miscegenation' gave way to the *Pudd'nhead Wilson*. In the novel, Clemens manifested his apprehension in a white-looking black person (Tom) and what potential threat he might create, who had even gone to the extent of murdering a white man. Through the narrative of Tom, Clemens anticipated the future problems that the color conflict would initiate and how that could lead to the destruction of the white race.

Historical Realism and Minstrel Tradition: Conceptualizing the Writing Style

The Southern past always remains an impetus for Twain's writing which Henry Nash Smith calls "Matter of Hannibal" (4). Through the narrative of Tom, Clemens creates a continuum between the past and present by reflecting on present laws and customs (of post-Reconstruction times) in the context of the past. The novel starts with an idyllic portrayal of "Dawson's Landing, hugging the banks of the Mississippi in 1830, which is a confusing combination of the St. Peterburg of *Tom Sawyer* and the Brecksville of *Huckleberry Finn*" (Pettit, *Twain & South* 144). It reveals Clemens' urge to historicize the aforementioned place. The subsequent

1 "Blood quantum theory" is the law in the United States of America to define native American status by fractions of their ancestry.

chapter merges the historical reality into melodrama by depicting blacks imitating whites. Thus, the novel simultaneously presents and denies its historical and racial context. It alludes to the juxtaposition of two South in Clemens' imagination, "one of nostalgia, the other of Nausea and nightmare—and these two souths continued to vie for supremacy throughout *Samuel Clemens*' career" (emphasis added, Pettit, "Blood-Feud" 30). Like *Huckleberry Finn*, *Pudd'nhead Wilson* is also written in memory activism style to make the white race vigilant toward the exceeding color conflict that can take a disastrous turn in the future.

Twain's ambivalence toward the South is conspicuous in his behavior when after a gap of forty years, he says, "he was certain that most slaves in Missouri were 'convinced and content' [...] cruelties were very rare" (Pettit, *Twain & South* 14). The vogue of reconciliatory narratives in post-Reconstruction society aims to demonstrate that black people were content in the pre-Civil War society, but this notion punctures the historical reality. In *Pudd'nhead Wilson*, Clemens portrays the white class as more decent and generous toward blacks in the 1830s, but this does not portray the historical reality. The "fiction of law and custom" (Twain 15) is designed to punish blacks which Roxy refutes while describing her master as a "fairly humane man, toward slaves and other animals" (Twain 16). However, the reality was different in the 1830s, when a master had the right to kill enslaved person whenever he wished. One of the incidents left Clemens awestruck, "when I was ten years old I saw a man fling a lump of iron-ore at a slave-man in anger [...] It bounded from the man's skull, and the man fell and never spoken again" (Dighe 4). In another incident, when Clemens was just four, "he had tossed and turned in his bed one night while listened to the groans of a captured runaway slave who had been tied and beaten in a sack near Clemens' home" (Pettit, *Twain & South* 15). These incidents demonstrate that Clemens' historical narrative contradicts the historical truth to achieve specific aims. These textual anomalies are discernable through the lens of negative criticism by questioning the credibility of the author's statement. Thus, the role of the active reader comes into play, to divulge the difference between the actual and the textual reality. By transferring the historical traits of white people into Tom, Clemens shields the white race from wrongdoing and lays the onus on the impure blood running into the white bodies to defend the white race.

By setting the novel in the 1830s, Clemens does not display the historical reality. He removed those incidents from the revised manuscript, which connected with his family experience. Clemens used his father, John Marshall Clemens as a model for Percy Driscoll and Judge York Leicester Driscoll. Even Roxy's character was inspired by Jenny (an enslaved person) in Clemens' family, and like her, she

was also sold down the river. In the revised manuscript, Clemens purges an incident from his father's life, in which "Percy Driscoll takes a long horseback journey through the mud and slush of winter to sell a slave in Tennessee and also to collect a debt from a planter" (Moss 50). He cancels the debts because the planter could not pay, but he persists in selling an enslaved person and never ponders over "the poor creature had a heart in his bosom to break" (McKeithan 20). Clemens revoked this journey in the revised manuscript to distance himself from the family's experience. His changing perception about blacks exhort him to remove Jasper's incident from the original manuscript. The revised manuscript reduces the heroic figure to indulging in sexual banter with Roxy. While in the original manuscript, Jasper saw an uncontrollable buggy coming toward him:

> He took a position, spat in his hands & [...] instant the flying horse was upon him & that he grabbed him & stood him up on his hind heels in the air! Then the dust settled & he had a great & glad surprise, for he saw his young mistress, with her nurse & baby, sitting in the buggy. (McKeithan 24)

Amazed by his heroic prowess, Jasper's master set him free. Based on the actual incident, this event occurred on August 25th, 1877, when "John Lewis, a black handyman at the Clemens family's summer retreat, rescued a cartload of Livy Clemens' relatives by grabbing the runaway horse" (Moss 51). Arthur Pettit describes Mark Twain's reactions, who "at once added Lewis to his list of demigods. [...] The Lewis incident is important not because Clemens found yet another hero, but because this time he gave the wreath to a black man" (qtd. in Moss 51).

In the revised manuscript, Clemens' conservative self does not allow him to hail the courageous act of a black person. By debunking these instances from the revised manuscript, he has distanced himself from real-life incidents and reality. Clemens engages with the minstrel tradition to satirize the spurious nature of white-looking blacks who, according to him, do not deserve realistic treatment in the historical framework. When Roxy learns about Tom's disinheritance by Judge Driscoll for gambling, she reproaches Chambers, "you mis'able imitation nigger dat I bore in sorrow en tribbilation" (Twain 44). She forgets that Chambers is not her son but the true heir of the Driscoll family's fortune, who has been a white man imitating enslaved people because of the web created by Roxy. However, he retaliates by saying, "If I's imitation, what is you?. Bofe of us is imitation white—dat's what we is—en pow'ful good imitation, too—Yah-yah-yah!—we don't 'mount to noth'n as imitation niggers" (Twain 44). This conversation shows how laws and

customs are designed to differentiate the imitation from the real white. Clemens proposes the science of fingerprint as an addendum to those laws and customs segregating white from blacks.

We can see that "Roxy, a black in whiteface, and Chambers, presumed to be a black in whiteface, play minstrel roles as 'imitation Niggers,' Roxy by law and Chambers ironically by means of Roxy's act of rebellion" becomes white (Sundquist 104). Clemens has apprehension that this imitation would lead to the acquisition of political, social, and economic gains, which would undoubtedly cause white people's destruction. Tom imitates whites to such an extent that he sells his mother (Roxy) down the river to raise money for his debts. The imitation by Roxy and Chambers dramatizes the national policy of separate but equal,[1] that depicts the political turmoil in the post-Reconstruction society.

White Rage: Plessy's Case Influence on *Pudd'nhead Wilson*

After the emancipation of black people, there was the promulgation of 'black codes'—designed to re-enslave black people. Indeed, "the codes required that blacks sign annual labor contracts with plantation, mill, or mine owners. [...] *If they refused to* show no proof of gainful employment, they would be charged with vagrancy and put on the auction block" (emphasis added, Anderson 20). They could not leave the working space; if dared, they would be imprisoned and sold in the auction. W.E.B. Du Bois articulates the endless suffering of black people by stating, "The slave went free, stood a few brief moments in the sun, and then went back again to slavery" (30). Carol Anderson (2017) conceptualizes the term 'white rage' to show how it has been unleashed on blacks through laws and bureaucracies. Indeed, "The trigger for white rage, inevitably, is black advancement. It is not the mere presence of black people [...] it is blackness with ambition, with drive, with purpose, with aspirations, and with demands for full and equal citizenship" (Anderson 7). In the 1890s, there was an ascendancy of the carceral system and lynching epidemic, and black people were imprisoned for minor offenses, like carrying a firearm or stealing a pig. Andrew Johnson (like Clemens) has deeply been troubled by the nightmare of blacks' empowerment; therefore, he proclaims, "This is [...] a country for white men, and by God, as long as I'm president, it shall be a government for white men" (19).

After emancipation, three constitutional amendments were made for blacks' better future. Nevertheless, the ban on the 'badges of servitude' (under the Thirteenth Amendment) persisted in public accommodations, like restaurants,

1 "Separate but equal" is the law in the United States of America, designed to achieve racial segregation by providing 'separate but equal' services for whites and blacks.

hotels, and railcars (evident in Plessy's case). The Fourteenth Amendment was enforced by the state, not by the federal government, and the right to vote in Fifteenth Amendment had not been guaranteed by the federal government but by the states. Frederick Douglass highlights the failure of constitutional amendments by stating that "The citizenship granted in the Fourteenth Amendment is practically a mockery, and the right to vote, provided for in the Fifteenth Amendments, is literally stamped out in *the* face of government" (emphasis added, qtd. in Miller 114).

To challenge the biased law in 1892, Homer Adolph Plessy boarded the Louisiana railroad car to outlaw the state's railroad car law. The law was ordained in 1890 and directed "all railway companies operating in the state to provide 'equal but separate' accommodation for the white and colored races" (Maidment 125). Plessy was immediately arrested as he announced himself as a negro to the conductor. His case becomes a basis to challenge the "Jim Crow laws that violated the rights and privileges of national citizenship guaranteed by the Fourteenth Amendments and the prohibition of involuntary servitude stated in the Thirteenth Amendment" (qtd. in Sundquist 107). Plessy's appeal at the Louisiana Supreme Court was countered by Justice Charles Fenner, who asserted that "following the order of Divine Providence, human authority ought not compel these widely separated races to intermix" (qtd. in Sundquist 107). Instead of providing rights to blacks, the jury reinforces the 'separate but equal' doctrine to segregate whites from blacks.

Indeed, *Pudd'nhead Wilson* is a manifestation of those laws and customs that Clemens historicizes by setting the novel in the 1830s. He anticipates the 'separate but equal' doctrine of the 1890s by demonstrating the condition of blacks after the failure of constitutional amendments. Roxy's one-sixteenth blackness outvoted her fifteenth-sixteenth whiteness, which alludes to the disenfranchisement of blacks' voting rights in the 1890s. In short, Clemens' white rage stems from his narrative that runs abreast of America's laws and customs, to punish black people in post-Reconstruction society.

Roxy Anticipation of Blacks' Utopia: Tom as an Avenger of Blacks' Exploitation

Pudd'nhead Wilson is a novel about the problem of color conflict produced by the sin of miscegenation reflected in the paradigm of blood quantum theory to measure the (im)purity of blood in white-looking black people. This study investigates how the presence of these people in the white milieu can pose a potential threat and what Clemens attempts to realize through the science of fingerprints. In the novel, Roxana is the main force behind the chaos Tom stirs up in Dawson's Landing since the 'fiction of law and custom' has declared this white-looking woman black. Indeed,

one-sixteenth of Roxana's black blood has surpassed the remaining fifteenth of white, and the same goes with her son (Tom), who is one-thirty-two black. Roxana is a conundrum of beauty, courage, and dignity, and "by painting this woman in a baffling black-and-white collage *Clemens had* tried [...] to satisfy the requirements of the Victorian teachings demanded that her skin *to* be white" (emphasis added, Pettit, *Twain & South* 141). Roxana's outer whiteness may deceive anyone, but the strain of impure blood is marked in her speech and manners. Her complex personality also raises a question of whether she is more white than black, a victim indeed of "fiction of law and custom."

In Clemens' time, "concubinage was, after all, an accepted part of social system of the antebellum South" (DeVoto 64); however, he never acknowledged it as wrongdoing of the white class that resulted in the present color conflict that frightened him. His sexual urge for black women stems from his visit to Sandwich Island, which is revealed in his notebook—imbued with the scribblings of "animal copulation, masturbation, scatology, and heterosexual intercourse, most of it set down after Livy died" (qtd. in Pettit, *Twain & South* 151). Clemens' sexual orientation toward black female sexuality suggests that he is sexually troubled in the 1890s, which is apparent in the expression of his repression. When he had a dream about a black female, which he finally wrote down in 1897, "In my dream last night, I was suddenly in the presence of a negro wench. [...] *She had a* round black face, shiny black eyes, [...] good-natured & not at all bad-looking" (emphasis added, Kaplan 397). Clemens finds the black woman as 'not at all bad looking,' which indicates that his recourse to fulfil his repressed sexual desire through a black woman could have violated Clemens' code of conduct, not of color. The black color of her body made her sexuality possible for him.

Roxy's character is a fulfillment of Clemens' repressed desire without departing from the custom and codes of the white society, and by making her black from the inside, he dissociates himself from the object of his desire. He endows "Roxana with the uninhibited mannerisms of his black dream woman, while at the same time satisfying the popular demand for the Tragic Mulatto who must appear to be white" (Pettit, *Twain & South* 153). In order to exonerate himself from this blame, Clemens demonstrates that he has "no physical or psychological resemblance whatever to the self of his dreams" (Pettit, *Twain & South* 152). Roxana's black blood has given her license to speak in an uninhibited manner, differentiating her from the white ladies who maintain their decorum and status while speaking. Thus, Twain not only highlights the difference between a black and white woman but also consolidates the ethos of the white community, in which white women do not behave in an

overtly sexual manner as Roxy does with Jasper. When Jasper intends to court her after recovering from childbirth, she retorts, "How do you come on, Jasper? [...] wid niggers as black as you" (Twain 14). In contrast, white women do not behave this way; although Roxana looks white, she is black from the inside.

Roxy cannot fight against the perpetrators of her race at the forefront; therefore, she contrives a scheme to switch her son (Chambers) with the actual heir (Tom) of Driscoll's family. She places him as an avenger of the master's sexual abuse, who exploits black woman's sexuality and robs black man's liberty. By doing so, Roxy plans to take vengeance on the perpetrator of her race, consequently, unleashing havoc in Dawson's Landing. Through Tom, she forges counterfactual history against Clemens' desire (of white supremacy) to achieve blacks' utopia. She switches her son with the true heir of Driscoll's fortune. From here onwards, Roxy's son will be known as Tom, while the true heir of Driscoll's family is Chambers. By making Tom white, Roxy aims to initiate the genealogy of white-looking blacks vis-à-vis the First Family of Virginia (FFV) within their white locale. Through Tom, she takes revenge for two hundred fifty years of exploitation from the perpetrator of her race. She has to keep her mission clandestine to defile the white blood of which they are proud because "if she triumphs, black becomes white, mulattoes take over, and the son with a drop of nigger blood becomes the father who sleeps with white women" (Rogin 83). Therefore, Tom's character is a manifestation of Clemens' dystopian nightmare of blacks overtaking whites, which greatly disturbs him.

The act of switching has made Tom white, but it has led to a "natal alienation" between Roxy and her son (Porter 133). Because of "the fiction created by herself; he was become her master" (Twain 25). She has to accept this reality first; otherwise, no one will ever do, and "she was merely his chattel now, his convenience, his dog, his cringing and helpless slave, the humble and unresisting victim of his capricious temper and vicious nature" (Twain 28). When Tom is oblivious to his real identity, "the little counterfeit rift of separation between imitation-slave and imitation-master widened and widened, and became an abyss" (Twain 25). Although Tom looks white, he is indeed "a different sort of beau ideal, the very type of the upstart Negro of post-Reconstruction plantation fiction: cowardly, absurdly, pretentious, lazy and irresponsible, a petty thief but potentially a murderer" (Jehlen 45). Through Tom, Roxy anticipates the reversal of power structure to establish blacks' utopia by showing how "a black man occupying the place of a white man, wielding the same power, usurping the authority of white fatherhood, connotes a global reversal" (Jehlen 46).

By setting the novel in the 1830s, Clemens anticipates the potential threat to make the white race aware that the disaster already on its way would certainly erupt

in the future. When Tom murders the Judge, he blackens his face with charcoal (becomes a black man) and disguises himself as a girl when he flees the scene, "these masks are the 'proper' murderers, who take their revenge against the master who has stolen both the black man's liberty and exploited the sex of both white and black women" (Rowe 151). The destruction initiated by Tom in Dawson's Landing corresponds to the vengeance of blacks after the Reconstruction's tragic failure.

Fingerprint: Aid in Achieving the Whites' Utopia

The fingerprint technique is invented to catch the criminals. However, in *Pudd'nhead Wilson*, Clemens goes beyond this method by posing it as a solution to restrain the exceeding color conflict, which he sees as a threat. It is not the first time Twain employed the fingerprint technique, which already existed; he also used the same technique in *Life on the Mississippi* (1883) to detect a criminal. Clemens was highly inspired by Francis Galton's book *Fingerprint* (1892), in which he developed the science of 'eugenics' to maintain blood purity. Michael Rogin argues that Galton aims "to investigate the origins of 'natural ability,' to give 'the more suitable races or strains of blood a better chance of prevailing speedily over the less suitable'" (79). In contrast, Clemens employs fingerprint to realize the whites' utopia by purging the scope of blacks' dissent. However, Galton's comment on Clemens' use of fingerprint displays his disappointment, "great expectations, that have been falsified, namely their use in indicating Race and Temperament" (qtd. in Rogin 80).

In *Pudd'nhead Wilson*, Clemens' "introduction of fingerprinting science into an antebellum story served [...] the means for 'reinventing' slavery" (Sundquist 116). The fingerprint technique has indeed consolidated the ethos of slavery, which is fundamental to the South. Through the setting of the novel in the 1830s, Clemens derides present attempts to isolate whites from blacks with a 'separate but equal' doctrine, evident in the problem that emerges with Plessy's case. If white society had dealt with color conflict earlier with something like a fingerprint, as Clemens did in *Pudd'nhead Wilson*, the problem of color conflict would not have become threatening. Moreover, by showing the disaster Tom has caused in Dawson's Landing, Clemens hints that something similar is waiting to happen with the white race. David Wilson is an extension of Clemens' personality, whose practice of taking fingerprints creates a paradigm for whites, like how to isolate whites from blacks. If Wilson had not taken Tom and Chambers' fingerprints as an infant, it might not have been possible for him to discover their real identity. He is not only taking their fingerprint but also marking their class identity. By doing so, Clemens highlights the vitality of the fingerprint technique, which provides certitude along with the 'blood

quantum theory' to make the white race absolute in all manners. To make the system more profound in its working, Clemens proposes the technique of fingerprint in *Pudd'nhead Wilson* to get the assurance that one drop system fails to provide. Had it succeeded, then the problem of color conflict might not have become perilous.

The continuum between past and present is also discernible in Tom's journey as a white boy. It can also be seen as an allegory of Plessy's journey in the white car. However, Plessy was conscious of the motif of his journey, whereas Tom was the object of Roxy's larger scheme to defeat the white race. Eventually, both failed to achieve their intended goal and were thrown back to their ghettos to live as black people for the rest of their lives. By divulging Tom's real identity, David Wilson (Clemens) traces the history of miscegenation from past to present and the disaster it may concoct in the future. To show his real identity, he has stripped of Tom of all the advantages he has been cherishing as a white boy. Wilson is indeed a Clemens' extension, "who serves in *Clemens'* own word not as a character, but as a 'mechanism'—kind of reflective panopticon standing for *Clemens* within the novel itself" (emphasis added, Marcus 203). He is the spokesperson of Jim Crow laws, ostensible in unfolding the path to achieve the whites' utopia.

Through Tom's narrative, Clemens makes the whites race vigilant about the problem miscegenation has created and how it can be solved. He also warns people that no amount of deceit can guarantee permanent protection from discovery. In the novel, "After twenty-three years of indoctrination into white manners, speech, and decorum, the fair-skinned Tom Driscoll can still be declared tainted" (Pettit, *Twain & South* 154). Similarly, "after twenty-three years of indoctrination into black manners, speech, and decorum, the fair-skinned Chambers is beyond redemption" (Pettit, *Twain & South* 154). The problem can be solved not by maintaining the purity of blood but by putting an end to racially discriminatory practices. After knowing Luigi's past read by Wilson from his palm, Tom utters, "a man's own hand is his deadliest enemy! [...] keeps a record of the deepest and fatalest [*sic*] secrets of his life" (Twain 64). Tom does not have any idea about misfortune written in his hand, which Wilson has already sealed by taking fingerprints in the beginning, to make the revelation of his real identity at the end of the novel.

Conclusion

The study concludes that *Pudd'nhead Wilson* displays Clemens' struggle in writing a realistic historical narrative by altering the past to create future remembrance of the past without showing commitment to the truth. However, he invites trouble by presenting the white class as decent and generous toward blacks in pre-Civil War

society, which can make sense in the novel but not in recorded history. Thus, it stirs an idea of narrative fallibility brought forth by the active response of the reader's discourse world by highlighting the difference between the actual and the textual reality. Through the lens of negative criticism, this article creates a paradigm for future readers to study the narrative fallibility by questioning the credibility of the author's statement when suspicious bases of doubts can be found.

Clemens historicizes the novel by setting it in the 1830s but imitates the laws and customs of post-Reconstruction society. Through Tom, Roxy takes revenge for the masters' sexual abuse tradition of exploiting black women's sexuality and robbing black men's liberty for around two hundred fifty years, through the murder of Judge Driscoll. By placing Tom in a white society, Roxy aims to initiate a white-looking black lineage vis-à-vis the white community by diluting the purity of the FFV bloodline. In order to counter Roxy's desire, Clemens creates a future remembrance of the past to make whites aware of the impending disaster that is already on its way to overtake the white race. Therefore, he employs the science of fingerprints to build a paradigm, like how to segregate blacks from whites to achieve eugenics (whites' utopia). He is restoring the *status-quo* of white society by eliminating the scope of blacks' dissent. Clemens strives to save the white society and their economic interest in slavery, which is fundamental to the white South. Thus, it validates that he is a Southerner to the core of his heart.

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A Bibliometric Analysis of Jordan Motifs in English Poetry[1]

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Abstract This paper argues that studying Orientalism from a Bibliometric perspective is of great significance. This paves the way for a new field in Oriental studies, which could be coined as *Orientometrics*. This study defines this concept as the textual references to the Orient in Western texts. Such a field helps identify whether references to the Orient are influenced by nationality and historical contexts. In being in a league of its own, this study draws on Said's *Orientalism* by carrying out an *Orientometric* analysis of Jordan-related motifs in English poetry. In using desk research, I have searched anthologies, books, websites, and catalogues of university libraries looking for about 50 Jordan-related places in English poetry for a long period of time. Different spellings, other variations, and other names of the places have been considered. The results show that 43 places are celebrated by English, American, Scottish, Irish, Welsh, Australian, and Canadian poets. 119 poets refer to those Jordanian places in 225 poems. By way of concluding, this paper shows that Jordan has taken English poets by storm *per excellenza* due to its Oriental import, strategic location, and historical and religious significance.

Keywords Jordan River; Petra; *Orientometrics*; Orientalism; *IntraOrientalism*.

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Introduction

This study, in being in a league of its own, draws on Said's *Orientalism* by carrying out a Bibliometric analysis of Jordan motifs in English poetry. Jordan motifs are the Jordanian places that commonly feature in English poetry. Although it might be convincing that Said's *Orientalism* deals solely with the Orient as the Middle East, Said does not even allude to all Middle Eastern countries. For instance, Said does not refer to Jordan or any Jordanian place even when he examines Thomas Edward Lawrence although Jordan is a frequent trope in English literature, especially poetry (99, 170-1, 228-31, 237, 239-43, 245-7, 270, 277, 319). In tracking this path, so to speak, Al-Garrallah examines how John Greenleaf Whittier, in "The Rock in El-Ghor," depicts Petra in a way that uncovers Eurocentric dialectics and Whittier's strong faith in Western superiority (195-205). Although Al-Garrallah , in this context, does not deviate from Said's *Orientalism*, he endeavours to persuade readers that Whittier's textual treatment of a Jordanian city is "a token of what might be called *IntraOrientalism"*—a term he coins for the first time (205). By the same token, Rabea and Al-Garrallah examine how Archibald Forder, in his travel books, ambivalently depicts Arabs, mainly Jordanians, during his missionary sojourn in Trans-Jordan between 1891 and 1920 (685-700). Rabea and Al-Garrallah wonder why Archibald Forder has been ignored by critics such as Said, Kabbani, Hulme and Young, and Yothers (685) .

Said, in examining Western misrepresentations of the Orient, argues that the West constructs its own identity as civilized and rational in sharp contrast to the East, which is primitive and irrational. When Western imperialism reached its peak in the nineteenth-century, Orientalism has been institutionalized (3-5). The Orient is textually found in their libraries, universities, and different institutions (Said 20, 151, 164, 201). In other words, the Orient is textually known through books, reports, and literary texts written by Western writers. That is to say, the Orient *de facto* becomes textual. Kabbani, in following Said's *Orientalism*, argues that Western writers misrepresent the Orient for imperial intentions (6). However, other critics consider Said's oriental discourse as problematic since it is replete with mistakes. For instance, Irwin thinks that Said's focus only on the Middle East is typical of Said's idiosyncrasies (159-60).

It is noticeable that many studies, building on Said's *Orientalism*, deal with how Western writers depict the Orient. However, none has been written about how Westerners depict the Orient from a Bibliometric perspective. In so doing, this study paves the way for a new field in Oriental studies, which could be coined as

Orientometrics. By this, I mean the analysis of textual references to the Orient in Western texts. Such a field helps identify whether references to the Orient are influenced by, among other factors, nationality and historical contexts. What is important, this study suggests, is to study Oriental places from an *Orientometric* perspective. It is of great significance in this sense to draw readers' attention to the significance of the first step this study takes. It becomes feasible to build a motif-index of Oriental places in general and of Jordan (in particular) in English literature. This index might change the way literary and postcolonial critics, historians, politicians, and policy-makers deal with Orientalism in the way that index might identify the Oriental countries that attract more Orientalists and the historical contexts in which they have been involved in those countries. That index might further give deep insights into political, social, and religious relationships between the Occident and the Orient. It might moreover help find out more implicit motives that encourage Orientalists involving in specific countries more than others. It might also help those interested in future studies predict the future of the relationship between the West and the East on many planes. In what follows, this study is an attempt to answer the following questions:

1. What are the Jordanian places that recur throughout English poetry?
2. What are the nationalities of the poets who allude to Jordanian places?
3. When were those poems published?
4. What are the motives for poetical allusions to Jordanian places?

Method

In using desk research, the researcher has searched anthologies, books, websites, and catalogues of university libraries looking for 50 Jordan-related places in English poetry written by male poets for a long period of time. In the same breath, different spellings, other variations, and other names of the places have been considered. For instance, while searching Petra, I have also considered different spellings and names, such as *Batraa* and Raqmu. Those places include Jordan, the Dead Sea, El-Ghor, Jordan River, Wadi Mujib/Arnon River, Zarqa River/Jabbok River, Zarqa River, Amman, Iraq Al-Amir, Jerash, Irbid/Arbela, Tabaqat Fahl/Pella, Umm Qais/Gadara, Ajloun, Al-Azraq, Umm ar-Rasas, Gilead, Al-Salt, Moab, Madaba, Kerak, Mount Nebo, Edom, Petra, Showbak, Aqaba, Mount Hor, Wadi Araba, Wadi Mousa, King's Highway, Tafilah, Bseirah, Mizar, Mutah, Rabbah, Qatranah, Ma'an, Al-Mafraq, Al-Zarqa, Ar-ramtha, Al-Muwaqqar, Al-Husun, Beit Ras, Al-Balqa, Wadi Zered, Dana, Afra, Mahis, Umm Jmal, and Wadi Rum. Tellingly, poetical references to 34 places have been detected.

In this paper, English women poems have been excluded because English poems by English male poets strikingly outnumber those by women; this exclusion gives an opportunity to carry out a similar study which examines poems by English women. This study moreover excludes poems merely published anonymously because it is so difficult to identify the nationalities of the poets. However, if a poem, published anonymously in a source, is published under a known name in another source, it has been inserted in the corpus of this study. For instance, "Slaughter of the Infants" is published anonymously; the same poem is published by Thomas Moore under this title, "The Grief of Judah." The latter by Moore has been inserted in the corpus of the study. Moreover, in case a poem is published under different titles such as Byron's "On Jordan's Bank/Defilement of the Holy Land," it is considered one poem. If a place is mentioned in a long poem, divided into books such as John Milton's *Paradise Lost* (Book III, Book X), it is considered only one poem.

Results

Table (1): Jordanian Places in English Poetry

No.	Places	poets	Percentages	poems	Percentages
1	Jordan River	67	56.3%	123	54.66%
2	Edom	38	31.93%	50	22.22%
3	Moab	29	24.36%	36	16%
4	Petra	18	15.1%	26	11.55%
5	Mount Nebo	14	11.76	22	9.77
6	Gilead	11	9.24%	18	8%
7	Dead Sea	17	14.2%	19	8.44%
8	Mount Hor	12	10.08%	16	7.11%
9	Ammon	12	10.08%	12	5.33%
10	Mount Seir (Sharah)	9	7.56%	11	4.88%
11	Umm Qais/Gadara	7	5.88%	8	3.55%
12	Aqaba	5	4.2%	7	3.11%
13	Wadi Mujib/ Arnon River	5	4.2%	6	2.66%
14	El-Ghor	4	3.36%	6	2.66%
15	Wadi Mousa	4	3.36%	4	1.77%
16	Tabaqat Fahl/Pella	3	2.52%	3	1.33%
17	Irbid/Arbela	4	3.36%	2	.88%
18	Bseirah/Bozrah	2	1.68%	4	1.77%
19	Jerash	3	2.52%	4	1.77%
20	Kerak	2	1.68%	2	.88%
21	Bethbara/Bethany/Al-Maghtas	2	1.68%	2	.88%

22	Ma'an	1	.84%	1	.44%
23	Mafraq	1	.84%	1	.44%
24	Ajloon	1	.84%	1	.44%
25	Pethor	1	.84%	1	.44%
26	Ras el-Ain	1	.84%	1	.44%
27	Baal-meon/Maieen	1	.84%	1	.44%
28	Soof	1	.84%	1	.44%
29	Mizar	1	.84%	1	.44%
30	Wadi Arabah	1	.84%	1	.44%
31	Zarqa River/Jabbok River	1	.84%	1	.45%
32	Al-Muwaggar	1	.84%	1	.44%
33	Al-Husun	1	.84%	1	.44%
34	Al-Salt	1	.84%	1	.44%
35	Rabba	1	.84%	1	.44%
36	Hesebon	1	.84%	1	.44%
37	'Ara'ir/Aroer	1	.84%	1	.44%
38	Abarim	1	.84%	1	.44%
39	Horonaim	1	.84%	1	.44%
40	Eleale	1	.84%	1	.44%
41	Peor/Beth-peor	1	.84%	1	.44%
42	Peraea	1	.84%	1	.44%
43	Machaerus/Makawar	1	.84%	1	.44%

Table (1) illustrates the number of poems that refer to Jordanian places in English poetry. 119 poets refer to 43 places in 225 poems. First, the Jordan River figures prominently in English poetry. 56.3% of poets allude to it in 54.66% of poems. Second, Edom is alluded to in 50 poems (none of which is Irish, Australian, or Welsh). Third, Moab features in 36 poems by 29 poets. Fourth, 18 poets mention Petra in 26 poems. Fifth, 21 poems by 13 poets refer to Mount Nebo. Sixth, Gilead is alluded to in 18 poems by 11 poets. Seventh, the Dead Sea recurs in 19 poems by 17 poets. Eighth, Mount Hor is mentioned in 16 poems by 12 poets. Ninth, 12 poets mention Ammon in 12 poems. Sharah/Mount Seir recurs in 9 poems by 11 poets. Tenth, Umm Qais/Gadara is mentioned in 8 poems: 5 American, 3 English. Next, Aqaba is mentioned in 7 poems. Arnon River is mentioned in 6 poems by 5 poets. 4 poets refer to El-Ghor in 6 poems. Wadi Mousa is described in 4 poems by 4 poets. Irbid/Arbela is mentioned in 4 poems by 2 poets. Pella is alluded to in 3 poems by 3 poets, whereas Bseirah/Bozrah is mentioned in 4 poems by 2 poets. Bethbara/ Bethany/Al-Maghtas recurs in 2 poems by 2 poets. 2 poets allude to Jerash in 3

poems. Kerak is mentioned in 2 poems by 2 poets. Each of the rest of other places recurs in only one poem. On the whole, Table (1) shows that Jordan River, Edom, Moab, Petra, Mount Nebo, Gilead, the Dead Sea, Mount Hor, and Moab are the most alluded to in English poetry, respectively.

Table (2): Poets and Poems

Nationalities	Poets	Percentages	Poems	Percentages
English	56	47.05%	96	42.66%
American	35	29.41%	77	34.22%
Scottish	16	13.44%	28	12.44%
Irish	5	4.2%	15	6.66%
Australian	4	3.36%	6	2.66%
Welsh	2	1.68%	2	.88%
Canadian	1	.84%	1	.44%
Total	119	100%	225	100%

Table (2) shows the total number of poets and poems that allude to Jordanian placenames. 119 poets (from England, USA, Scotland, Ireland, Australia, Wales, and Canada) refer to Jordanian places in 225 poems. First, about half poets are English: 56 English poets (47.05%) mention Jordanian places in 96 poems (42.66%). This reveals that English poets are more interested in Jordanian places than other poets. American poets' allusions follow the English counterparts. 77 poems (34.22%) by 35 Americans (29.41%) refer to Jordanian places. 91 American and English poets (76.05%) allude to Jordanian places in 173 poems (76.88%). This might, in this context, indicate that American and English poets are rivals for reasons that will be discussed below. Third, 16 Scottish poets mention Jordanian places in 28 poems. 5 Irish poets, 4 Australian poets, and 2 Welsh poets mention Jordanian places in 14, 6, 2 poems, respectively. Finally, only 1 Canadian poem refers to one Jordanian place. As Table (2) shows, Australian, Welsh, and Canadian poets are the least interested in Jordanian places.

Table (3): Centurywise Chronology of Poems

No.	Century	English	American	Scottish	Irish	Australian	Welsh	Canadian	Total	Percentages
1	17th	9	0	1	0	0	0	0	10	4.44%
2	18th	12	2	4	6	0	0	0	24	10.66%
3	19th	71	58	23	9	3	2	1	167	74.22%
4	20th	4	11	0	0	1	0	0	16	7.11%
5	21st	0	6	0	0	2	0	0	8	3.55%
6	Total	96	77	28	15	6	2	1	225	100%

Table (3) presents the total number of the English poems that refer to Jordanian places according to the century in which they were published. 74.22 % of poems (167 poems) were published in the 19th century. 24 poems were published in the 18th century, 16 poems in the 20th century, 10 poems in the 17th century, and 8 poems in the 21st century. 71 English poems, 58 American poems, 23 Scottish poems, 9 Irish poems, 3 Australian poems, 2 Welsh poems, and 1 Canadian poem were published in the 19th century. The only Canadian and Welsh poems that portray Jordanian places were published in the 19th century. English poems were published in the 17th, 18th, 19th, and 20th centuries; American poems in 4 centuries: (18th, 19th, 20th, and 21st); Scottish poems in the 17th, 18th, and 19th centuries; Irish poems in the 18th and 19th centuries; Australian poems in the 19th and 21st centuries.

Table (4): Centurywise Chronology of English Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Jordan River	6	6	35	1	0	48	50%
2	Edom	3	3	25	0	0	31	32.29%
3	Moab	3	2	9	1	0	15	15.62%
4	Petra	1	0	10	0	0	11	11.45%
5	Ammon	3	1	6	0	0	10	10.41%
6	The Dead Sea	2	0	8	0	0	10	10.41%
7	Gilead	0	0	8	1	0	9	9.37%
8	Mount Nebo	2	0	6	0	0	8	8.33%
9	Mount Hor	1	0	4	0	0	5	5.20%
10	Sharah/Seir	0	0	5	0	0	5	5.20%
11	Wadi Mujib /Arnon River	1	0	2	0	0	3	3.12%
12	Umm Qais/Gadara	0	0	1	2	0	3	3.12%
13	El-Ghor	0	0	1	1	0	2	2.08%
14	Wadi/Mousa	0	0	0	1	0	1	1.07%
15	Wadi Arabah	0	0	1	0	0	1	1.04%
16	Al-Salt	0	0	0	1	0	1	1.04%
17	Jerash	0	0	1	0	0	1	1.04%
18	Tabaqat Fahl/Pella	0	0	1	0	0	1	1.04%
19	Irbid/Arbela	0	1	0	0	0	1	1.04%
20	Aqaba	0	0	1	0	0	1	1.04%
21	Rabba	1	0	0	0	0	1	1.04%
22	Hesebon	1	0	0	0	0	1	1.04%
23	'Ara'ir/Aroer	1	0	0	0	0	1	1.04%
24	Abarim	1	0	0	0	0	1	1.04%
25	Horonaim	1	0	0	0	0	1	1.04%

26	Eleale	1	0	0	0	0	1	1.04%
27	Bethbara/Bethany/Al-Maghtas	1	0	0	0	0	1	1.04%
28	Peor/Beth-peor	0	0	1	0	0	1	1.04%
29	Peraea	1	0	0	0	0	1	1.04%
30	Machaerus/Makawar	1	0	0	0	0	1	1.04%

Table (4) shows the total number of the English poems that allude to Jordanian places since the 17th century. 30 places are described in 96 poems by 56 poets published in the 17th, 18th, 19th, and 20th centuries. The Jordan River, Edom, Moab, Petra, and Ammon are frequently mentioned in English poems. 48, 31, 15, and 11 poems refer to the Jordan River, Edom, Moab, and Petra. 10 poems refer to each of Ammon and the Dead Sea. Gilead is depicted in 9 poems, Nebo in 8 poems. 5 poems to each of Sharah/Seir and Mount Hor, 3 poems refer to each of Arnon River and Gadara. 2 poems refer to El-Ghor. 1 poem refers to each of Aqaba, Wadi Arabah, Wadi Mousa, Jerash, Pella, Arbela, Al-Salt, Rabba, Aroer, Hesebon, Abarim, Eleale, Horonaim, Al-Maghtas, Machaerus, and Peor.

The 19th century poems represent the peak of Victorian involvement in Jordan. The majority of the places (18 places) are described in 19th century poems. Moreover, English references to Jordan are old since 18 places are mentioned in 17th century poems. 20th century poems refer to 7 places: Jordan River, Moab, Gilead, Umm Qais/Gadara, El-Ghor, Wadi Mousa, and Al-Salt. In this century, Gadara surpasses the Jordan River since it recurs in 2 poems. Only Ammon, Moab, Edom, the Jordan River, and Arbela are depicted in poems published in the 18th century. English poetical involvement in Jordan disappears in the 21st century. Jordan River and Moab are mentioned in poems published in the 17th, 18th, 19th, and 20th centuries.

Table (5): Centurywise Chronology of American Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Jordan River	0	1	23	6	0	30	38.96%
2	Edom	0	2	7	1	1	11	14.28%
3	Petra	0	0	9	0	2	11	14.28%
4	Moab	0	1	8	1	0	10	12.98%
5	Mount Nebo	0	0	8	1	0	9	11.68
6	Mount Hor	0	0	6	1	0	7	9.09%
7	Dead Sea	0	0	5	1	0	6	7.79%
8	Aqaba	0	0	4	0	1	5	6.49%
9	Gilead	0	0	4	0	1	5	6.49%
10	Umm Qais/Gadara	0	0	3	1	1	5	6.49%
11	Sharah/Mount Seir	0	1	3	0	0	4	5.19%

12	El-Ghor	0	0	4	0	0	4	5.19%
13	Wadi Mousa	0	0	3	0	0	3	3.89%
14	Wadi Mujib /Arnon River	0	0	3	0	0	3	3.89%
15	Jerash	0	0	2	1	0	3	3.89%
16	Irbid/Arbela	0	0	0	3	0	3	3.89%
17	Tabaqat Fahl/Pella	0	0	1	1	0	2	2.59%
18	Kerak	0	0	2	0	0	2	2.59%
19	Bseirah/Bozrah	0	0	1	0	0	1	1.29%
20	Zarqa/Jabbok River	0	0	1	0	0	1	1.29%
21	Ammon	0	1	0	0	0	1	1.29%
22	Al-Husun	0	0	0	1	0	1	1.29%
23	Al-Muwaggar	0	0	1	0	0	1	1.29%
24	Hesebon/Heshbon	0	0	1	0	0	1	1.29%
25	Ma'an	0	0	0	1	0	1	1.29%
26	Mafraq	0	0	0	1	0	1	1.29%
27	Ajloon	0	0	0	1	0	1	1.29%
28	Soof	0	0	0	1	0	1	1.29%
29	Ras el-Ain	0	0	1	0	0	1	1.29%
30	Baal-meon/Maieen	0	0	1	0	0	1	1.29%
31	Bethany/Al-Maghtas	0	0	1	0	0	1	1.29%

Table (5) shows that the Jordanian places described in American poetry according to the century in which they were published. 77 poems published in the 18th, 19th, 20th, and 21st centuries refer to 31 places. The Jordan River (38.96% of poems) dominates the American poems that refer to Jordan. Edom and Petra equally recur in 11 poems. Moab and Mount Nebo are found in 10 and 9 poems, respectively. Mount Hor and the Dead Sea recur in 7 and 6 poems, respectively. Equally Aqaba, Gadara, and Gilead are alluded to in 5 poems. 4 poems refer to each of Sharah/Mount Seir and El-Ghor. Each of Arnon River, Jerash, Irbid, and Wadi Mousa are described in 3 poems. 2 poems depict each of Kerak and Pella; 1 poem refers to each of Bseirah/ Bozrah, Zarqa/Jabbok River, Ammon, Al-Muwaggar, Al-Husun, Ma'an, Mafraq, Ajloon, Soof, Ras el-Ain, Mai'een, Heshbon, and Al-Maghtas.

The majority of places (21 places) are described in poems published in the 19th century. In the 20th century, poems refer to 15 places. Similarly, in the 18th century the first references are to 5 places (Ammon, Moab, Edom, Sharah/Seir, and the Jordan River). 21st century poems refer to 5 places (Edom, Gilead, Petra, Umm Qais/Gadara, Pella, and Aqaba). No Jordanian place is mentioned in any American poem in the 17th century.

Table (6): Centurywise Chronology of Scottish Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Jordan River	1	4	14	0	0	19	67.85%
2	Edom	0	0	7	0	0	7	25%
3	Moab	0	0	6	0	0	6	21.42%
4	Bseirah/Bozrah	0	0	3	0	0	3	10.71%
5	Mount Hor	0	0	2	0	0	2	7.14%
6	Mount Nebo	0	0	2	0	0	2	7.14%
7	Sharah/Mount Seir	0	0	2	0	0	2	7.14%
8	Dead Sea	0	0	2	0	0	2	7.14%
9	Mizar	0	1	0	0	0	1	3.57%
10	Petra	0	0	1	0	0	1	3.57%

Table (6) shows the number of places that are mentioned in Scottish poetry according to the century in which they were published. 16 Scottish poets mention 10 places in 24 poems published in the 17th, 18th, and 19th centuries. The Jordan River recurs in 19 poems. Edom and Moab are equally found in 7 and 6 poems, respectively. Bseirah/Bozrah is mentioned in 3 poems. Each of Mount Hor, Mount Nebo, Sharah/Mount Seir, and the Dead Sea recurs in 2 poems. Petra and Mizar are equally mentioned in one poem. References to Jordanian places in poems published in the 19th century surpass those published in other centuries. The 9 places, mentioned in 19th century poems, include the Jordan River, Moab, Edom, Bseirah/ Bozrah, Mount Hor, Mount Nebo, Sharah/Mount Seir, the Dead Sea, and Petra. The first reference is to Jordan River detected in a poem published in the 17th century. In the 18th century, the Jordan River and Mizar are depicted 18th century poems. No references are detected to Jordanian Places in poems published in the 20th and 21st centuries.

Table (7): Centurywise Chronology of Irish Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Jordan River	0	3	8	0	0	11	73.33%
2	Gilead	0	3	0	0	0	3	20%
3	Moab	0	0	2	0	0	2	13.33%
4	Ammon	0	1	0	0	0	1	6.66%

Table (7) shows the Jordanian places alluded to in Irish poetry according to the century in which they were published. 15 Irish poems by 5 poets refer only to the Jordan River, Gilead, Moab, and Ammon. 18th century poems refer to Ammon, Gilead, and Jordan River. 3 poems refer equally to the Jordan River and Gilead; one

poem to Ammon. 19th century poems refer to Jordan River in 7 poems and Moab 2 poems. In this context, it is obvious that 18th century poetry is more dominant that 19th century poetry in terms of the number of Jordanian places.

Table (8): Centurywise Chronology of Australian Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Mount Nebo	0	0	3	0	0	3	50%
2	Moab	0	0	3	0	0	3	50%
3	Mount Hor	0	0	2	0	0	2	33.33%
4	Petra	0	0	0	0	1	1	16.66%
5	Aqaba	0	0	0	0	1	1	16.66%
6	Gilead	0	0	1	0	0	1	16.66%
7	Dead Sea	0	0	0	1	0	1	16.666

Table (8) displays the Jordanian placenames that recur in Australian poetry according to the century in which they were published. 5 Australian poems published in the 19th, 20th, and 21st centuries mention 7 places (Mount Nebo, Moab, Mount Hor, Gilead, Petra, the Dead Sea, and Aqaba). Each of Mount Nebo and Moab recurs in 3 poems. Mount Hor is found in 2 poems; Petra, Gilead, the Dead Sea, and Aqaba are equally found in 1 poem. Moab, Mount Hor, Mount Nebo, and Gilead are found in 19th century poems; Petra and Aqaba are alluded to in 21st century poems; the Dead Sea is mentioned in a 20th century poem. Table (8) shows surprisingly lack of any reference to the Jordan River.

Table (9): Centurywise Chronology of Welsh Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Jordan River	0	0	2	0	0	2	100%

Table (9) shows the Jordanian placenames that recur in Welsh poetry according to the century in which they were published. Welsh poetical involvement in Jordan is poor. Only the Jordan River is found in 2 poems published in the 19th century. Isaac Williams (1802-1865) in "Matthias" and Thomas Marsden (1802-1849) in "Pilgrim's Desire" portray the Jordan River.

Table (10): Centurywise Chronology of Canadian Poems

No.	Places	17th	18th	19th	20th	21st	Total	Percentages
1	Edom	0	0	1	0	0	1	100%

Table (10) shows the Jordanian places that are alluded to in Canadian poetry according to the century of publication. Table (10) shows that Canadian poetical involvement in Jordan is the poorest. Even the Jordan River is not mentioned in Canadian poetry. Only one 19th century poet—William Wilfred Campbell (1860-

1918)—in one poem describes Edom.

Discussion

Jordanian Places

This paper provides an *Orientometric* analysis of Jordan motifs in English poetry. The results display that 43 Jordan places are depicted in 225 poems written by 119 poets. Specific placenames recur through English poetry more than others due to specific reasons. The most repeated motifs are the Jordan River, Edom, Moab, Petra, Mount Nebo, Gilead, the Dead Sea, Mount Hor, Ammon, Sharah (Mount Seir), Umm Qais (Gadara), Aqaba, Arnon River, and El-Ghor. In particular, 67 poets (56.3%) portray the Jordan River in 123 poems (54.66%). Edom is depicted in 50 poems written by 38 poets – all of whom are English, American, Scottish, and Canadian. 36 poems (by 29 poets) refer to Moab. Petra is celebrated in 26 poems written by 18 poets. Mount Nebo is depicted in 21 poems written by 13 poets (all of whom are English, American, Scottish, and Australian). Gilead is described in 18 poems written by 11 English, American, Irish, and Australian poets. The Dead Sea is portrayed in 19 poems written by 17 English, American, and Scottish poets. Mount Hor is depicted in 16 poems written by 12 English, American, Scottish, and Australian poets. Ammon is described in 12 poems written by 12 English, American, and Irish poets. Mount Seir (Sharah) is mentioned in 11 poems written by 9 English, American, and Scottish poets. Each of the other places is mentioned in less than 7 poems.

The places can be categorized into ancient Kingdoms (Edom, Moab, and Ammon), seas and rivers (the Dead Sea, the Jordan River, Wadi Mujib/Arnon River, Zarqa River/Jabbok River, and El-Ghor), mountains, hills, and valleys (Mount Nebo, Mount Hor, Wadi Mousa, Sharah, Gilead, Hesebon, Aroer, Abarim, Mizar, Eleale, and Wadi Arabah), the Decapolis (Umm Qais/Gadara, Irbid/Arbela, Jerash, and Tabaqat Fahl/Pella), and towns and cities such as Rabba, Horonaim, Petra, Aqaba, Kerak, Al-Salt, Bseirah, Al-Husun, Ras el-Ain, and Al-Muwaggar. In addition, it can be suggested that different names of the same place are used in English poetry. English poetry alludes consistently to specific names by using only one name for each place. Those places are the Jordan River, Edom, Moab, Mount Nebo, Mount Hor, Ammon, Aqaba, El-Ghor, Kerak, Mizar, Wadi Arabah, Al-Muwaggar, Al-Husun, and Al-Salt. More than one name of some places are alluded to in English poetry. Examples include but not limited to “Vale of Mousa” in Sylvester Breakmore Beckett’s (1812-1882) “The Dungeon,” *Gebel* Mousa in Henry Day’s (1818-1897) *Sinai: A Poem*, and Wady Mousa in John Greenleaf

Whittier's (1807-1892) "The Rock in El-Ghor, and *Djebal Shera* along with Mount of Seir in John Osmond Dakeyne's "The Sword, or the Fate of Edom."

At this point, it is useful to try to infer some motives for allusions to those places and identify their types. The Jordan River, the Dead Sea, Mount Nebo, Mount Hor, Wadi Mujib/Arnon River, Zarqa River/Jabbok River, and Gadara (Umm Qais) — those are some of the places that are portrayed Biblically. For instance, the majority of the poems that portray the Jordan River are imbued with a Christian flavor as explained above. Some poems identify the Jordan River with the baptism of Christ by John the Baptist. It is there that Jesus Christ is called the Lamb of God. It is also not surprising that the Dead Sea and Petra are depicted Biblically. This is apparent in using other names of the Dead Sea and Petra – some of which if not all are Semitic or Greek. The Dead Sea is *Bahr Lut* and the Sea of the Dead in Clinton Scollard's (1860-1932) "Songs of a Syrian Lover (XLI)" and "The Christmas Pilgrimage." It is mentioned as "Asphaltic Lake" in Charles Hoyle's (1773-1848) "Moses Viewing the Promised Land," the Dead and Sleeping Sea in John Greenleaf Whittier's "The Crucifixion," "Lake of Bitterness' in Henry Van Dyke's (1852-1933) "The Pathway of Rivers," and "the Lake of Salt" in Henry Day's *Titus at Jerusalem* and *Sinai: a Poem*, William Blake's *Jerusalem: the Emancipation of the Giant Albion* "Chapter 4," and Reginald Heber's "Palestine." Al-Motana is another name used in Henry Day's (1818-1897) *Sinai: a Poem* and Reginald Heber's (1783-1826) "Palestine." With respect to Petra, poets allude *inter alia* to Petra, Seir, Selah, and Jocktheel—the last of which is still unknown in Jordan. Of the most interesting is John Osmond Dakeyne's "The Sword, or the Fate of Edom" which refers to Petra, Selah, Seir, and Jocktheel.

Allusions to specific names instead of others might offer insights into some Biblical intentions. To use Said's terms, these myriad poems that describe Jordan Biblically might indicate that Jordan becomes "a place of pilgrimage" (168). For instance, Jabbok River (instead of the Arabic name, Zarqa River) is used in Clinton Scollard's (1860-1932) "In Gilead." Similarly, Bozrah is used instead of Bseirah in James Hogg's (1770-1835) "Vision of Bozrah," "A Hebrew Melody," and "The Judgment of Idumea," and Herman Melville's (1819-1891) "By the Marge." By the same token, Wadi Mujib is not alluded to in English poetry. It is replaced by a Biblical name, Arnon River, as in Abraham Cowley's (1618-1667) *Davideis: A Sacred Poem*, William Blake's (1757-1827) *Milton Book the First*, Thomas Holley Chivers' (1809-1858) "On the Death of Adaline," Henry Day's (1818-1897) "Titus at Jerusalem," and Herman Melville's (1819-1891) "By the Marge." The dominance of Biblical allusions to Jordanian places partly supports Said's thesis which runs as

"By and large until the mid-eighteenth century Orientalists were Biblical scholars, students of the Semitic languages, Islamic specialists" (51).

Although there are allusions only to Greek names of the four cities of the Decapolis, those allusions are Biblical. For example, Arbela (in lieu of Irbid) recurs in Nicholas Rowe's (1674-1718) "A Poem on the Late Glorious Successes." With respect to Tabaqat Fahl, there are allusions only to the ancient name, Pella, in Henry Hart Milman's (1791-1868) *The Fall of Jerusalem*, Francis Bret Harte's (1836-1902) "The Courtier and Prince: A Fable," and Jeffrey Delotto's "The Ruins of Pella." Similarly, Gadara instead of Umm Qais is depicted in Byron's (1788-1824) "Manfred," Walter de la Mare's (1873-1956) "A Modern Gadara," Henry Wadsworth Longfellow's (1807-1882) "The Demoniac of Gadara," Ralph I. Tilley's "A Man from Gadara," Clinton Scollard's (1860-1932) "Songs of a Syrian Lover: In the Glade of Gadara," and John Oxenham's (1852-1942) "Gadara, A. D. 31." Further, Jerash/Jarash (Geraza/Gerasa—but not Garshu) recur in Nicholas Michell's (1807-1880) "Geraza," and in Clinton Scollard's (1860-1932) "Songs of a Syrian Lover (XV)" and "In Gilead." What is important is to add that those allusions to those cities place more emphasis on their historical import.

In addition to the Biblical representations of some places, it can be suggested that poets describe places for their touristic values and for their historical import as well. Petra, for instance, is the most celebrated city. It is first described in Cowley's *Davideis* (1637). This means that it was known to the West before John Burckhardt wrote about it in 1822. Along with the Biblical portrayals of Petra as mentioned above, this city is depicted romantically. It is described as "Seir's red rose" in William Alexander's "The Waters of Babylon," as "Dome of Edom" in Kevin McFadden's "Mode, Edom," and as "Yellow Petra" in Randolph Stowe's "Ruins of the City of Hay." Other places such as Kerak, Al-Muwaggar, Wadi Arabah, Al-Husun, and Aqaba inspire poets (from different English speaking countries) who have passed by them.

Nationalities of the Poets

The results on the whole show that poets (from England, USA, Scotland, Ireland, Australia, Wales, and Canada) allude frequently to Jordan. 225 poems written by 119 poets allude to 43 Jordanian places. In particular, 56 English poets depict 30 Jordanian places in 96 poems. 35 American poets allude to 31 Jordanian places in 77 poems. 16 Scottish poets refer to 10 places in 28 poems; 5 Irish poets portray 4 Jordanian places in 15 poems. 4 Australian poets depict 7 places in 6 poems; 2 Welsh poets in 2 poems refer only to Jordan River; the only one Canadian poet

describes Edom.

The nationalities of the poets offer deep insights into Orientalism in general and Western involvement in Jordan. Put simply, the poems reveal the extent to which the West is involved in Jordan on many levels. Those countries, poetically interested in Jordan, can be categorized into three groups: (A) the United Kingdom, (B) the USA, and (C) the Commonwealths. Group (A) includes poets from England, Scotland, Ireland, and Wales; it shows that British poetical involvement in Jordan is high. 79 British poets wrote 141 poems that describe 31 Jordanian places. Isaac Watts, John Milton, William Blake, Lord Byron, Shelley, Alfred Lord Tennyson, David Gray, George Blair, George Gilfillan, James George Small, James Hogg, James Montgomery, John Anderson, Ralph Erskine, Robert Pollock, Thomas Campbell, Thomas Kibble Hervey, Thomas Smibert, William Drummond, Alessie Bond (Faussett), Charles Dent Bell, George Croly, Thomas Moore, and Thomas Parnell – those are some major British poets fascinated with Jordan. Those results indicate that the British poets are more interested in Jordan than the American, Australian, and Canadian poets. This can be attributed to the impact of the British Empire. English poets in particular are more interested in Jordan than the Scottish, Irish, and Welsh poets. This can be due to the English policy used to pay more attention to the Middle East, especially Jordan.

Group (B) indicates that American Orientalism in the context of references to Jordan is medium. 29.41% of poets (35) are Americans who wrote 34.22% of poems (77). Some American poets are Robert Frost, John Greenleaf Whittier, Edgar Allan Poe, Bayard Taylor, Clinton Scollard, Timothy Dwight, William Alexander Stephens, Sylvester Breakmore Beckett, and Henry Van Dyke. In addition, it is important to add that 31 places are described in American poetry in comparison with 30 places in English poetry. In this context, it is of great significance to emphasize that poetically Anglo-American rivalry (so to speak) is self-evident – a rivalry that seems to be an echo of a political one.

Group (C) includes poets from Australia and Canada. Only 4 poets wrote 6 poems that describe only 7 places. The poets are George Gordon McCrae, Les (Leslie Allan) Murray, Randolph Stowe, and William Wilfred Campbell. This type of poetical involvement in Jordanian places can be described as the lowest. One might say that this weak involvement in Jordan on a poetical place is a direct effect of politics. In other words, those countries were immersed in their own defense for their independence from the Great Britain. Due to this reason, it is noted that Jordanian places are not found in any poem from New Zealand one whit.

Literary Eras

Regardless of the countries the poets belong to, they represent different eras and literary movements. The results moreover display that poetical involvement in Jordan dates back to the 17th century. Abraham Cowley's *Davideis* (Books III and IV) (1637), George Sandys' "A Paraphrase upon the Divine Poems" (1648), Thomas Ken's "The Temptation of Christ" (1665), John Milton's *Paradise Lost* (Books I, III, X) (1658) and *Paradise Regained* (Books I, II, IV) (1671), John Newton's "Before Elisha's Gate," Joseph Beaumont's "Baptism of Christ," and John Norris' "Edom, Who Cometh from" (1687)—these are the first English poems that depict Ammon, Moab, Edom, Mount Hor, Mount Nebo, the Jordan River, Arnon River, the Dead Sea, and Petra. Only one Scottish poet, William Drummond, in "An Hymn of True Happiness" (1630), depicts the Jordan River in the 17th century. Both the seven English poets and the Scottish poet are representatives of the Renaissance and English Puritanism. This early poetical awareness of Jordan might be the result of Puritanism that dominated the late 17th century. This is why those poems are imbued with a Christian flavor obvious in the Biblical allusions to Jesus Christ crossing the Jordan River that permeate those poems. Another important issue to emphasize in this context is the allusion to Petra in Cowley's *Davideis* (1637)—an allusion that debunks the common belief that John Burckhardt is the first European traveler who introduced Petra to the West after the publication of *Travels in Syria and the Holy Land* in 1822. No one can deny that Burckhardt's portrayal of Petra has its touch on English poetry. In this sense, Al-Garrallah (2010: 198) explains in detail how John Greenleaf Whittier admires "the discovery of Petra" in Burckhardt's travels in the Middle East.

The number of published poems in the 18th century increases. 24 poems were written in the 18th century: 12 English poems, 6 Irish poems, 4 Scottish poems, and 2 American poems. The poems portray the Jordan River, Ammon, Moab, Edom, Mount Seir (Sharah), Gilead, Arbela (Irbid), Mizar. Like the poems published in the 17th century, 18th century poems allude Biblically to those Jordanian places. English and Scottish poets were more interested in the Jordan River. David Mallock's "Capture of the Ark," Ralph Erskine's *Gospel Sonnets*, Thomas Campbell's "The Pleasures of Hope," and "When Jordan Hushed His Waters Still" depict the Jordan River and Mizar. Such an interest in the Jordan River along with other Jordanian places is a result of the evangelical revival. Apart from English and Scottish allusions to Jordan, one might realize that the 18th century is the beginning of Irish and American poets' poetical involvement in Jordan. Joseph Lennon (2004), in *Irish*

Orientalism: A Literary and Intellectual History, examines Irish portrayals of the Orient, mainly Asia and West Asia. What Lennon misses in fact is Irish Biblical depictions of Jordanian places such as the Jordan River, Gilead, and Ammon by Thomas Parnell's (Irish: 1679-1718). "The Gift of Poetry," "Habakkuk," "Deborah," "Moses," "Solomon," and "David," Thomas Parnell's 6 poems, reveal that he finds Biblical kinships with Jordan. Similarly, it can be emphasized that American poetical preoccupation with Jordan is an example of American Orientalism which started in the 18th century debunking Said (1978: 295), who argues that American "interest in the Middle East was remarkable [...] [d]uring and after the Second World War." For instance, John Trumbull's "The Prophecy of Balaam" (1772) and Timothy Dwight's *The Conquest of Canaan: A Poem, in Eleven Books* (1774) Biblically depict the Jordan River, Edom, Moab, Ammon, and Mount Seir (Sharah).

The majority of the poems that allude to Jordan were published between 1800 and 1900. This result supports Said who argues: "By the middle of the nineteenth century Orientalism was a vast a treasure-house of learning as one could imagine" (51). An era is divided into early 19th century and late 19th century. 167 poems were written in the 19th century: 34 English poets wrote 71, 20 American poets wrote 58 American, 12 Scottish poets wrote 23 poems, 4 Irish poets wrote 9 poems, one Australian poet wrote 3 poems, 2 Welsh poets wrote 2 poems, and 1 Canadian poet wrote one poem. Lord Byron, William Blake, Percy Bysshe Shelley, Edgar Allan Poe, and Thomas Moore—those are some of the Romantic poets fascinated with Jordan. Alfred Lord Tennyson and John William Burgon are Victorian poets interested in Jordan. The American poems portray 21 places, the English poems 18 places, the Scottish poems 9 places, the Australian poems 4 places, the Irish poems 2 places, the Welsh poems 1 place, and the Canadian poem 1 place. This dramatic increase in the number of poems and places can be attributed to some factors. Romantic poets were interested in Jordan for it is part of the exotic Orient. Jordan is a textual escape for those Romantic poets. Alluding to places such as Mount Nebo and the Jordan River is a panacea for them. When it comes to late 19th century, it is obvious that poets were driven by imperial impetus. Jordan is part of the Orient targeted by imperial powers. It is furthermore interesting to argue that 19th century poets were interested in Jordan for Biblical reasons as explained above. The only Welsh and Canadian poems were written in the 19th century. This large number of 19th century poems that portray Jordanian places is in line with Edward Said's *Orientalism* (3). In this context, Said argues that "Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making

statements about it, authorizing views of it, describing it, by teaching it, settling, ruling over it" (3).

Only American and English poets describe Jordan in the 20th century. The number of poems decreases in sharp contrast to 19th century poems. Only 11 American and 4 English poems describe Jordanian places, such as Moab, Edom, Mount Hor, the Jordan River, Pella, the Dead Sea, Ma'an, Mafraq, Ajloon, Soof, Al-Husun, Gilead, Gebel Mousa, El-Ghor, Gadara (Umm Qais), and Al-Salt. For instance, Edward John Thompson (English: 1886-1946), a Second World War poet, is the last English poet who describes Jordanian places such as Al-Salt in "The Walker in the Lilies" and "Epilogue." As an American poet, Jeffrey Delotto, in "The Ruins of Pella" and "Al-Husn, in Jordan Northern Jordan," portray two cities in northern Jordan. Similarly, Robert Frost, in "The Mountain," alludes to Mount Hor. Moreover, it is obvious that English twentieth-century involvement in Jordan has weakened. In terms of the number of poems, it is obvious that American poetical interest in Jordan surpasses that of the English. This shift can be understood in the way that the English were no longer interested in Jordan. In other words, the British Empire started to decline after the First World War; whereas the USA started to be an Imperial power especially after the Second World War (Said 295). In this sense, Said says: "From the beginning of the nineteenth century until the end of World War II France [...] Britain dominated the Orient and Orientalism; since World War II America has dominated the Orient" (4).

Twenty-first century American and Australian poets are poetically involved in Jordan. There are only 6 American and 2 Australian poems that describe. Edom, Gilead, Petra, El-Ghor, Aqaba, and Gadara (Umm Qais) are depicted in the following American poems: Gary Fincke's "The Balm of Gilead," Grace Schulman's "Balm in Gilead," Kevin McFadden's "Mode, Edom," Michael Hearst's "A Poem for Petra," Ralph I. Tilley's "A Man from Gadara," and Stanley Moss's "Facing the Red Sea." Two Australian poems (Les Murray's "Rodd Island Wedding" and Randolph Stowe's "Ruins of the City of Hay") describe both Petra and Aqaba. This indicates that the poets have visited Jordan as tourists.

Conclusion

By way of concluding, this paper suggests that Orientalism can be studied from a Bibliometric perspective – a perspective that can support or debunk Said's *Orientalism*. In so doing, this study suggests that a new field in Oriental studies, which could be coined as *Orientometrics*, surfaces. This study defines this concept as the textual references to the Orient in Western writings. Such a field helps identify

whether references to the Orient are influenced by nationality, historical contexts, and religio-political motives, among other factors. This paper, in so doing, shows that Jordan figures prominently in English poetry due to its Oriental import, strategic location, and historical and religious significance. Poets (from England, United States, Canada, Australia, Scotland, Ireland, and Wales) are interested in Jordanian places. Interestingly, this study to a great extent supports Said's *Orientalism* in three ways. First, most allusions in the majority of the English poems are Biblical as manifested mainly in the selection of Biblical placenames. English poetry is laden with Biblical allusions to Jordan. This relationship between the Orientalists and the Bible is repeatedly emphasized by Said (1978: 4, 18, 51, 76-7, 136, 168). The Jordan River is one of the most celebrated motifs in English poetry due to religious motives. Second, the majority of the poems were written in the nineteenth century, especially by British poets due to the expansion of the British Empire mainly in the Middle East. In the 18th century, English, Irish, Scottish, and American poets were poetically immersed in Jordanian places. English poetical involvement in Jordan is the oldest. Save in the 21st century, English poets described Jordanian places in four centuries. American and Australian poetical preoccupations with Jordan are the most recent. 6 American poems and 2 Australian poems were published in the 21st century. Third, in the twentieth century, allusions to Jordan in American poetry surpass those in English poetry due to the rise of the USA as an Imperial power that dominates the World, especially the Orient. Furthermore, this study might find a relationship between poetry and politics. Tracing the historical contexts in which those poems were written and identifying the nationalities of the poets might predict the Imperial intentions of the Great Kingdom and the USA. In other words, poetry helps predict the imperial motives of the Great Britain and the USA as represented by the majority of the poets who allude to Jordanian places. What is more important is, thus building, a motif-index of Oriental places (in general) and of Jordan (in particular) in English literature.

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Epiphanous Moment in a Sein-Zum-Tode Trajectory in Matt Haig's *The Midnight Library*

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Abstract Matt Haig in *The Midnight Library* depicts Nora's dissatisfaction with her life choices. And this crisis in Nora's life was so devastating that she wants to commit suicide. This sense of malaise experienced by the majority of human beings due to the sense of disorientation attracts the attention of the audience. Suspended between life and death, Nora found her way to a library where she found different versions of her life as if she was living vicariously. She could read about her different roles in life as if she was living in a parallel world and she saw her life with so many different choices. After all, she found all those choices did not bestow her the contentment she was pursuing, instead, her lost contentment was retrieved. This epiphanic event reminds her she can be happy with her choices in life and it acts as a tromp l'oeil for Nora to distract her attention from the slough of meaninglessness and hopelessness. This paper highlights that the sense of finitude in life can make it more meaningful and Nora's Being toward death gives her a phoenix-like rebirth to affirmatively embrace her destiny as it is.

Keywords Epiphany; Malaise; Sein-Zum-Tode; Rebirth; Amor fati

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Introduction

As an English Journalist and author, Matt Haig in *The Midnight Library* dealt with philosophical concerns in a fantastic manner. He is dexterous in both fiction writing and non-fiction writing. The major concern of this article, is his novel, *The Midnight Library*, which is a sequel to a memoir entitled *Reasons to Stay Alive*. In most of his works, he is obsessed with human depression, loss of hope, and suicidal feelings, as all these arise from his personal experience.

He believes that though he felt suicidal, and found depression as the most real thing in life, he finally succeeds in finding the silver lining in the dark clouds of his life. The recommended panacea in Matt Haig's works is reading about others' sufferings and seeing how they managed to survive from the depth of decrepitude. This emphasis on others' suffering and their manner of coping with it, will remind humans that suffering is part of life and is inalienable. Then with this in mind, humans will appreciate their lives rather than condemn them for their suffering. This is reminiscent of Friedrich Nietzsche's philosophy which believes that life must be embraced with all its depression and happiness.

In this regard, he scrutinized that grappling with the issue of fate, by underscoring human free will would not guarantee a human sense of emancipation in life. In his *Ecce Homo* Nietzsche highlights that "my formula for greatness in a human being is *Amor fati*: that one wants nothing to be different, not forward, not backward, not in all eternity…" (18). As for Nietzsche, clever, free and powerful human beings must embrace their fate with all its limitations and it is only in this way that the best choices can be made. It is interesting to note that for Nietzsche, fate must be loved by all its ups and downs; then he has an allegiance to suffering as he believes his success is indebted to his sufferings in life. Moreover, Nietzsche substantiates that higher acquiesce to suffering determines human sublime ranks in life; "the order of rank is almost determined by just how deeply people can suffer, the trembling certainty that saturates and colors him entirely, a certainty that his sufferings have given him a greater knowledge than the cleverest and wisest can have" (*Ecce Homo,* 321).

As it is clear, Nietzsche believes that as human beings we must not make a fuss about the sufferings that we are incurred by, instead we must accept our life

as it is and must not ruminate about what-ifs in our lives. As in the climactic point of the novel, we can see, the protagonist, Nora Seed, was entangled in the depth of darkness and her suicidal thoughts led to a path that shows her different versions of her life and it seems she found her lost object. She was then at peace with herself, she found that necessarily making different choices in life will not bring happiness to human life. Life is full of conundrums and we as human beings must learn to be happy with our choices. This obsession with making choices in life is reminiscent of Robert Frost's poem *The Road Not Taken*. In that poem, in the end, we could not find the poet's contentment because of being happy with his choice. Because in most cases, humans are thinking about the things they have not experienced, and this obsession with 'what-ifs' is deadly for humans and will culminate in their depression.

Moreover, depression happens when humans cannot trace any meaning in their lives, Haig's obsession with the meaning of life is concretely manifest in his work, *The Humans,* in which he talks about his puzzlement about the meaning of life and being human:

> To act like a human, I would after all need to understand them, so I asked her the biggest question I could think of. 'What do you think the meaning of life is, then? Did you discover it?' 'Ha! The meaning of life. The meaning of life. There is none. People search for external values and meaning in a world that not only can't provide it but is also indifferent to their quest. That's not Schopenhauer. That's more Kierkegaard via Camus. (43)

Here, by referring to Camus and his insistence upon the world's indifference to human life, Haig underscores the aggravation of meaninglessness in human life. But Haig's line of thought is not Camusian, as he tries to trace the place of love in the human world, with recourse to a quote from Carl Sagan, he justifies his stance; "for small creatures such as we the vastness is bearable only through love" (qtd. in *The Humans* 108).

What is worth mentioning about Matt Haig's view is that he depicts his world by referring to the imperfections of human beings and their habitat, the planet Earth, which at the first glance seems like dystopia for those who come from another planet. As an example in *The Humans*, Professor Andrew Martin who came to earth for a mission wants to perform his errand and return home to his so-called Utopian planet. But after passing some time with the humans, he found something mysterious exists between human beings on earth; the presence of family, their

ties, and love become fascinating and aspiring for him. He could see the trace of incandescent light amid the darkness, and that was the beauty of the human world for the professor. He no longer accuses humans of being imperfect and living in an imperfect world, on the contrary, he found hope and perfection in the sea of hopelessness and imperfection. This is known as amor fati or love of fate which is Nietzsche's solution for appreciating life despite all its disappreciation and resentment.

Approach and Methodology

In an epiphanous turn, Nora Seed embraced her life instead of embracing her death. Epiphany is a valuable moment of realization in human life and if it happens to a human, it will save a life from boredom and malaise. In J.A. Cuddon's *A Dictionary of Literary Terms and Literary Theory,* he asserts that epiphany is "a sudden spiritual manifestation" (298). Humans with recourse to epiphany can bury their hatchets about life and living and can affirmatively say yes to life in the Nietzschean manner. Friedrich Nietzsche's concept of 'amor fati' or 'love of fate' is first introduced at the beginning of *The Gay Science* book IV "*Sanctus Januarius*" or "*Hymn of Victory*," characterizing a reiterate affirmation of the Nietzschean way of living by saying yes to life.

According to Nietzsche, humans must live their lives wholeheartedly and must embrace their fate by inculcating the belief that if their lives go through a repetitive cycle, they will not find the least fault with it. His well-known concept of eternal recurrence is one of the most predominant manifestations of the *amor fati* concept. Veritably, in his *Gay Science*, he brilliantly sketches a harsh picture of eternal recurrence of life to highlight that humans must live a life worth infinite recurrence and reiteration:

> What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: 'This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence—even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!' (341)

Strikingly, craving for different narratives for life is a quixotic desire for human beings. And this escape from the dominant narrative of life is a quest for human beings just proves that how everyone's life narrative must be lived recurrently. And everyone has a story of one's own and if they crave different living, they will fall prey to misliving. Indeed, "doing one thing differently is often the same as doing everything differently. Actions can't be reversed within a life time, however much we try […]" (*Midnight* 43).

However, craving for a repetitious life is only possible when humans can adore their lives; otherwise, their lives will be tantamount to catastrophe. If we reach the point that our extravagant desire for the better version of fate disappears, then there is *ne plus ultra* for us as human beings. Meanwhile, extrapolating Nietzsche's inquiry to his obsession with naturalistic metaphysics, by considering the human life-affirming quest for meaning-making through the simultaneous incorporation of human free will and fate will shed light on human infirmity against the undeniable power of fate. While denouncing nihilistic philosophy, he moves toward enlivening and vivifying elements of life. In this regard, Nietzsche constantly reminds humans "to keep in mind that this was the perspective of a nihilistic philosophy that inscribed the negation of life on its shield" (*Anti-Christ* 49).

Categorically, Nietzsche asserts that pity is the concrete manifestation of negation in life; i.e., as human beings, we must not pity our being and existence, as pity is quite appropriate for the dead rather than the living. In his *Anti-Christ,* he sheds more light on this point that: "pity negates life, it makes life worthy of negation, —pity is the practice of nihilism. Once more: this depressive and contagious instinct runs counter to the instincts that preserve and enhance the value of life: by multiplying misery just as much as by conserving everything miserable, […]—pity wins people over to nothingness!" (49)

In this study, the positive connotation of nothingness matters; life even as the representative of nothing must be embraced quite affirmatively. Human beings must be courageous enough for this endeavor and they have to defeat their ontological, epistemological, and eschatological insecurities. Any insecurity may lead to human hatred and disgust of the whole world as if there is no beauty to be investigated. For Nietzsche, any affliction is grace in disguise, and for him, this mindset gives the only solution to human beings for coping with the sufferings in life. The aim of unraveling the mysteries of human life will just demystify the human situation on earth. For example, Nora, the protagonist of *The Midnight Library* is grappling with a life conundrum, at first she feels defeated against fate by negating her life, but epiphanically she wins against life malaise and ennui by saying yes to her version of

the life.

Authentically, Nietzsche believes in the positive affirmation of life, requiring positive forgetfulness which provides an opportunity for the triumph of rebirth and the discovery of identity. He asserts that "only through forgetfulness could human beings ever entertain the illusion that they possess the truth" (*Birth* 143). Strikingly, the inherent potentiality of rewriting in forgetting shows that nothing happens till today; then metaphorically, life can be like a text which can be rewritten every day and in this sense, our world must be remarkably *scriptable* in Barth's terminology; there is always an open play of possibilities.

In Haig's *The Midnight Library*, the library shows the other scriptable facets of Nora's life and it reminds her of the fact that she has written her life and must appreciate it the way it is written. Therefore, Haig's work seems to be the paradigm of Barthes' *jouissance*. In other words, the library's forking paths permit Nora to write her days anew and it provides an opportunity for her to escape from their daily boredom. Extrapolating from Nietzsche's concept of *amor fati* and the eternal return of the same, this study will underscore that everyone's life must be embraced as it is. Fantasizing about the forking paths of life is a mirage that will also deflate your present moments.

If human beings neither have fear of life determinism nor have any hope for a better future, they will become the incarnation of their fate and they will stop awaiting a world beyond, and instead, their real moments in their given lives will be more gratified. Nietzsche's philosophy unlike that of Schopenhauer does not believe in the loathsome and fearsome nature of fate, instead, it will emphasize the glorification of life as it is. Human beings can embrace their fate in the Nietzschean way only if they become able to free themselves of excessive desires. Otherwise, their fear of the portentous nature of fate metamorphoses their human life into animal life and they will easily yield to death and suicide. For having an authentic life, in Heidegger's philosophy, human beings must know that death is part of their lives, and death will come to humans because human's Being is designated in a way that it moves toward death and they must not go hastily toward death. And Paul Edwards, as one of the most famous Hideggerian, mentions "Heidegger, repeatedly remarks that all human beings are dying all the time" (177), by which he means interior death, and this recurrent interior death can revitalize human beings and their lives.

Nora Seed Seeks Élan Vital

Nora felt inadequate in every aspect of her life and she wants to commit suicide, but

"even death was something Nora couldn't do properly, it seemed. It was a familiar feeling. This feeling of being incomplete in just about every sense. An unfinished jigsaw of a human. Incomplete living and incomplete dying" (*Midnight* 40). Matt Haig was not a nihilist, instead, he seeks to show that malaise and suffering in human life must be taken for granted and the mere presence of the platitudinous life must not doom human life to annihilation. Humans may die of boredom recurrently, but it does not mean that they must accept death as the end of their lives. Like Heidegger, Haig also believes that humans can be revitalized after harsh repercussions in their lives. Kevin Aho in an analysis of Heidegger's concept of death has written that:

> In *Being and Time*, Martin Heidegger introduces a unique interpretation of death as a kind of world-collapse or breakdown of meaning that strips away our ability to understand and make sense of who we are. This is an 'ontological death' in the sense that we cannot be anything because the intelligible world that we draw on to fashion our identities and sustain our sense of self has lost all significance. (55)

Matt Haig also beautifully depicts Nora's collapsed world, but he wanted to show some way out of collapse to Nora for emphasizing upon life significance despite all problems. He found that the acceptance of boredom as a presupposed presence in life will strengthen the human sense of "élan vital," Henry Bergson's term for the vital force or impulse of life, and it is responsible for human evolution. In his *Creative Evolution,* Bergson highlights that "the mystics and the romanticists applauded and hugged to their hearts the passionate hugging of life which he counseled as the way of reality" (17). Throughout this novel, it is clear that Nora is stuck in the dark side of life, but in an evolutionary move, she finds her path to the incandescent status of the light. In Nora's retrogressive rumination, it is important to analyze her obsession with some haunted regrets in her mind which indicates that her becoming is far from ideal; therefore, she wants to deprive herself of the continuation of life.

> Nora was only able to think of herself in terms of the things she wasn't. The things she hadn't been able to become. And there were quite a lot of things she hadn't become. The regrets which were on permanent repeat in her mind. I haven't become an Olympic swimmer. I haven't become a glaciologist. I haven't become Dan's wife. I haven't become a mother. I haven't become the

> lead singer of the Labyrinths. I haven't managed to become a truly good or truly happy person. I haven't managed to look after Voltaire. And now, last, of all, she hadn't even managed to become dead. (*Midnight* 40-41)

Therefore, Haig is not deceiving himself with a chimeral ideal of a utopian world in which he supposed there has to be no trace of suffering; such an ideal will just darken the reality of everyday life and will let suicidal thoughts haunt the human mind. Because if human beings covet an ideal world without any suffering, then will fall prey to an extreme desire for knowing the root of human suffering.

And this overthinking will only give way to human higher suffering. What stopped Nora from committing suicide, at last, was her acceptance of her life with all her choices, she found that she is responsible for all her choices but neither she must be praised nor condemned for her choices. She no longer wants to escape fate, she found that she has to close her eyes to other choices in life when she sees the other versions of her life in a parallel world; "the most intriguing variant of the other-dimension topos is the parallel- or alternate-world story based on historical speculation, the 'what-if' premise" (McHale 61). After exposing to the parallel worlds, she decides to close her eyes to what-if premise, she stops brawling with fate for terminating her suffering; in the end, her life becomes the representative of *amor fati*, Nietzsche's solution for the unbearability of suffering in life.

> Medication for Pessimists
> You whine that nothing pleases you?
> Still pouting, friend, and must you mutter?
> I hear you curse, and shout and sputter -
> it breaks my heart and patience too!
> Come with me, friend! A nice fat toad,
> If swallowed voluntarily
> with eyes closed and summarily -
> might lessen your dyspeptic load. (Nietzsche, *Gay Science* 45)

Any discomfort in digesting the amount of pain and suffering in the world will make life devoid of meaning. For decreasing the dyspeptic load of suffering, everyone in life is supposed to find meaning. Haig's work is under an errand to which he is very committed and that is how to find a meaningful way of living.

Like all philosophers of all ages, Haig's major concern was to deal with human essence, and like Heidegger and Nietzsche he seeks to cope with the naked truth of

human nature. As with Nietzsche, embracing fate with all determinism was the first step in the quest. However, her protagonist's craving (Nora in *the Midnight Library*) for knowing was for everything and more rather than nothing and less. She invites death to her life by scrutinizing her being and becoming, and her life becomes the manifestation of '*sein-zum-tode'* or 'being toward death' in the Heideggerian sense (*SZ*).

If human beings remember death as the finitude to the infinite jeu of life, Heideggerian authentic life would be guaranteed. But what is at stake in *the Midnight Library* is the commandment of living every moment of life without yielding to life's vicissitudes. Strikingly, Nora's quest becomes tragicomic of her ambivalent affirmation of life with maneuvering on the absence of meaning in life which causes her to lose contact with the '*zeitgeber*' or time-giver temporarily and she welcomes *Thanatos* to her life. After which she enters into a phantasmagoric library where she says is somewhere between life and death, "for want of a better word, it is in-between. It is not life. It is not death. It is not the real world in a conventional sense. But nor is it a dream. It isn't one thing or another. It is in short, *the Midnight Library"* (43).

In the postmodern era, humans are more than ever in need of the opalescent and incandescent status of truth due to the zeitgeist, as Brian McHale asserts in his *Postmodern Fiction* (1991). Humans are expected to come and go between truth's absence and its epiphanic presence, and this happens for Nora quite epiphanically. Indeed, no absolute meaning, no absolute right or wrong can be ascertained to living because there are different paths in everyone's life, and based upon different factors humans can have the best choice. Humans must be intelligent enough to accept that there is not one absolute best decision for them, but sometimes obsession occurs for humans because of the disturbance in existential intelligence which is hypersensitivity to human life and death when a person cannot doubt the meaningfulness of life, and life will be in jeopardy because of excessive thought about death. According to Gardner,

> A central or nuclear capacity for a possible existential intelligence: the capacity to situate oneself about the most extreme facets of the cosmos, the infinite and the infinitesimal—and the related capacity to situate oneself about certain existential features of the human condition, such as the meaning of life and death, the meaning of life and death, the final destiny of the physical and psychological world, and certain experiences such as feeling deep love or being absorbed by a work of art. Note that I do not mention at all the need to attain a

> final truth, in the same way, that one who possesses musical intelligence must not produce or produce a final truth. Musical intelligence does not have to produce or prefer a certain kind of music. (*Intelligence Reframed* 67)

Nora suffers from a disorder in digesting the infinite and infinitesimal events of the world, her incapacity in tackling the vital questions about ontological, epistemological, and eschatological concerns, propels her deadly living toward a real desire for death. She could not find any vitality in her living; therefore, she seeks to put an end to her life to seek her fortune in the world of the dead. Nevertheless, she requires rebirth and a new identity, and forgetting her regrets can abet her as *Nietzsche (1999)* asserted,—only through forgetfulness could human beings ever entertain the illusion that they possess the truth . . .(143). Nietzsche believes in positive forgetfulness which provides an opportunity for the triumph of rebirth and the discovery of identity. The potentiality of rewriting in forgetting shows that nothing happens until today and humans can feel that they have a new opportunity for living. Metaphorically, life can be like a text which can be rewritten every day and in this sense, everyday life must be '*scriptable*': there has to be an open play of possibilities in every day human world to survive them of deadly living.

Occurrence of the Epiphany in a Sein-Zum-Tode Trajectory

All in all, *"Sein-Zum-Tode"* is a way of "Being toward death" which can also be indicative of death's presence in human life. This mood is exacerbated when humans are in a rush for living at any cost, Nora was in a rush for the end of her life. It bears a correspondence with us as postmodern humans who are in a rush without paying any attention to anything else. It seems she suddenly felt nothing, or a pre-tornadic tranquil silence of zero sensation as if she reaches the end. Nora's convulsion was due to her sudden confrontation with nothingness rather than institutionalizing nothingness as the initiating constituent of her quest. Once there was a belief that truth must have been mythologized; "making mythology" (Tharpe 116) about human access to truth could be salvaging; while Perhaps truth is nothing and nothing is truth. Juxtaposition and overlap of Truth and Untruth make us susceptible to un/making mythology of Truth, as the world and everything surrounding it is 'pharmakon-like' (*Dissemination*).

Derrida's view of pharmakon reminds humans how pharmakon can have the oxymoronic function of both poison and remedy. Moreover, the mythology of Truth is nothing absolute; it can lead us to an under-erasure world. Trace and

sedimentation of Pharmakon-like features are disseminated to the very reason of the world and human *raison d'etre.* In Opposition to life *raison d'etre*, Nora wanted to put an end to her malaise and suffering; she temporarily forgot that life is pharmakon-like and the world must be embraced affirmatively with both happiness and suffering as parts of human living.

However luckily, in an epiphanous turn, she found that there is no way for obviating suffering except by embracing it. Therefore, Haig implicitly underscored Heideggerian concern for authentic living which is an appreciation of life minutia. He concluded that both self-reflection about one's suffering and regrets about life choices are destructive of life and living. In fleshing these claims out, what makes humans more appreciative of life is 'being toward death', because the idea of finitude will help humans to go beyond the routines of everyday life; therefore, they can find something precious in the platitudinous everydayness.

Paul Edwards believes that "Heidegger and his disciples constantly confuse death with our thoughts and emotions about death. My thoughts and emotions about death are indeed 'mine,' but it is difficult to see why they should be regarded as 'more mine' than for example my desire to love and be loved or my desire to enjoy life" (169). It is exactly how Nora feels about death, more than anything else in her life, she feels to be in the lap of death and was blind to all life enjoyments, and her desire for life incidence was terminated. And according to the inference of Edwards from Heidegger's point, it was not the ordinary sense of the word death, instead, it is the consciousness of death that haunts Nora's mind. Dreyfus and Wrathall, other Heideggerian experts verified that it is the interior experience of death:

> Edwards's interpretation of Heidegger's concept of death as total annihilation, the utter absence of experiences, is difficult to defend. Edwards can think of nothing else that Heidegger could consistently mean by "the impossibility of any existence at all. Yet Heidegger insists, and Edwards recognizes that he insists, that one not read "death" as referring to an event that takes place at the end of one's life. (Dreyfus and Wrathall 69)

By considering death as an inseparable part of life, humans will watch their lives under more scrutiny. Therefore, after watching all her life in that fantastic library, Nora regained some reasons for life continuation. She found that perhaps her life is also worth watching, every chapter of her life which corresponds to her age was recorded and that is why she found that she could have different choices, but her life is also representative of one of her choices that are worth living. Either of those

choices would make a different person of hers. She found that her identity is made up of her decisions at the moment, and with a different decision, she would have entered another life.

Nora Seed, like her namesake Nora in Ibsen's *A Doll's House*, is also in search of her lost identity. But the big difference is here that Nora Seed feels disorientated existentially in human society while Ibsen's Nora was lost as a woman in a patriarchal society. Every Human on earth can empathize with Nora Seed because all human society can empathize with her regrets and what-if. But the only thing that triggers us not to be immersed in Nora's persona is that we can manage to live more eagerly by not repeating past regrets. And we must not cogitate over past regrets excessively. Gardner's Existential intelligence can help us to broach essential questions about existence but at the same time, this intelligence will help us not to be finicky for the answers, because this intelligence will warn us of the outcome of overthinking existential questions. Because the aim of these questions is not to embrace truth, but rather this intelligence will help us be more cognizant of human beings.

Nora's cognizance is indebted to that fantastic library and the extra-terrestrial librarian, Mrs. Elm. She transformed a lot and she found she can live her life with all the decisions made, even if they are not the best decisions made; they're her idiosyncratic decisions for her life. In the final run, Nora is no longer pro-death, she becomes anti-death and embraced her life. Perhaps at the end of this journey, we see Nora comes to an anagnorisis that she must close her eyes to other versions of her life, and instead, she must learn to embrace her own life will its ennui and boredom. The easiest way for humans is to wait for a survivor; while they're supposed to be their survivor which is equal to David Foster Wallace's theoretical view of a true hero. In his unfinished novel, *A Pale King (2011),* Wallace addressed that "Gentlemen, here is a truth: Enduring tedium over real time in a confined space is what real courage is... True heroism is minutes, hours, weeks, year upon year of the quiet, precise, judicious exercise of probity and care—with no one there to see or cheer."

However, Nora as a postmodern human must learn how to become a hero. Stereotypically speaking, in the past people loved to be seen and cheered, but here we need an anti-heroic turn for heroism: As Nora escapes being seen, there are shreds of evidence when she confessed that she hates to be seen, "as soon as I started winning swimming races, I became seen and I didn't want to be seen" (*Midnight* 89).

Those thirsty for being a hero are very much ostentatious and pretentious;

they always want to be seen and cheered. This potential fear of not being seen will penetrate all their individuation and make them all like masked faces thirsty for being seen. And in this way, many forlorn humans of this lost generation like Nora (at the beginning of her quest) are digging their graves while still living and they don't let their being move toward death as they draw death to the midst of their being. When Nora was depressed, she wanted her being to be devoured by time; the bulimic nature of time is called for by Nora which is very reminiscent of the desire shared among Beckettian characters:

> Farewell to farewell. Then in that perfect dark foreknell darling sound pip for end begun. First last moment. Grant only enough remain to devour all. Moment by glutton moment. Sky earth the whole kit and caboodle. Not another crumb of carrion left. Lick chops and basta. No. One moment more. One last. Grace to breathe that void. Know happiness (86).

Aspiring to reach a void, an empty space for breathing, it seems being among the community is stifling for Nora. Therefore, Nora quit swimming for evasion from being seen, and instead took refuge in the library, "as a teenager I'd have happily been invisible. People called me 'the Fish.' They didn't mean it as a compliment. I was shy. It was one of the reasons why I preferred the library to the playing field. It seems a small thing, but it helped, having that space" (*Midnight* 89). What is the hint of a space? Nora and her fanatic status gave way to a new aspect of her personality; after that bizarre experience, she was at peace with herself. Nora's experience is not explicable by rationality, it seems something happens to her, and very miraculously her life changes. Moreover, as there is a correspondence between Nora and Beckettian characters' desires for a void; it can be said that "Beckett's texts reveal the Jungian dilemma of modern man in search of soul. And the Beckettian search is mythic, through and through. Quests to and from, characters who are archetypes not stereotypes, variations upon sames: all imply an insistence like that of myth to return to the ground of being" (Doll 109). Throughout the novel, Nora was in a quest to recover from soul depletion, depleted soul cannot bear boredom and more than ever needs vital moments. At the end, Nora's exhausted and depleted soul was revived and she chose life continuation rather than its annihilation.

Conclusion

To sum it up, *The Midnight Library* manifests some parallel worlds to the real world of Nora Seed. Before encountering the Library, it was stifling for Nora to

live a life with what-if premises, but after that encounter, she found that what she has experienced throughout her lived life is just one among many worlds that she could have lived. She prefers to return to her everyday life and forgets about committing suicide. The thought of death just empowers her and infuses her with new blood, it seems she found her lost vitality. All these happened miraculously and epiphanically, without any recourse to rationality. What is worth mentioning is that death as the supposed finitude of life turns out to be an inseparable part of life, and humans can step out of life ennui and malaise and can make their lives more meaningful with the thought of death. Because they must prove to themselves that they are courageous enough to live life, in facing adversity they must not succumb to death, they can keep a stiff upper lip. As Nora realized in the end, that committing suicide means embracing frailty, instead she decides to continue playing her role as Nora Seed in her lifetime. And she comes to this understanding after experiencing too much darkness and boredom; in the trajectory of being toward death she was reborn and her being was enamored with light.

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Post-Nuclear Explosion Crisis and Survival in *Do Androids Dream of Electric Sheep?*

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Abstract The article deals with the novel *Do Androids Dream of Electric Sheep?* and aims to show that although the colonisation program to the Mars or other colony planets saves the humans from extinction after World War Terminus (WWT), the remaining human population on earth suffers from alienation and class conflict in the aftermath of the nuclear fallout. On the one hand, the colonisation program classifies the humans clinging on to earth to be biologically acceptable and a threat to the race, and on the other hand, the earth's populace who were physiologically and psychologically affected by the dust are rejected from the normal society. The article also shows that in order to cope with the loneliness and silence, humans resort to technological aids and entertainment devices which ultimately make them even more isolated from each other and tend to infuse them with certain egocentric ideologies. The article further shows that in order to survive and reclaim their shattered identities, humans pick up and try to mend the fragments of ideas and objects which they consider to be indispensable to their existences. Additionally, they tend to transmit their memories, ideas and experiences to the next generation to ensure that the things they believe in and fight for would survive even after their physical demise.

Keywords colonisation; isolation; trauma; silence; memories

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Introduction

Regardless of whether crisis originates from a natural or man-made cause, it always has one dominant effect on human lives—the normalcy of everyday living is disrupted. In times of a crisis, people are thrown off-guard from their comfort zones into unknown and often fearsome horizons and are forced to struggle through the novel situations to keep on living. During the struggle, however, they lose the sense of being in the time they are living in, because, "a sense of time can only exist where there is submission to reality" (Kermode 57). Literature has portrayed, speculated and analysed this struggle of humankind and other organic or constructed beings through its various forms, genres and narrative perspectives with one common goal: to make sense of the sufferings. I will interpret the narrative depiction of crisis and survival in Philip K. Dick's *Do Androids Dream of Electric Sheep?* which portrays the characters' struggle against a nuclear fallout. Based on the theoretical frameworks of apocalyptic fiction by Frank Kermode and state control by Louis Althusser, I will also argue that after the initial apocalyptic scenario, consecutive crises in the narrative occur because of the binary conflict or contrasting ideas among individuals or groups due to a false sense of supremacy among the intelligent entities—the synthetic androids and the organic humans—a conflict within which technology acts as a catalyst. By utilizing the theoretical lenses of Solastalgia, Salvage and Postmemory constructed by Glenn Albrecht, Evan Calder Williams and Marianne Hirsch respectively, I will argue that the characters in the novel resort to the fragments of ideas and objects which they consider as indispensable to their existences. Additionally, they tend to transmit their memories, ideas and experiences to the next generation(s) to ensure that the things they believe in and fight for would survive even after their physical demise. The individual and collective struggles after the catastrophes lead some of the characters, if not all, to redefine their identities and reshape their lives and sow the seeds of a secure and prosperous future in their mindsets.

Post-Nuclear Explosion Alienation and Resorting to Technological Devices

The narrative of *Do Androids Dream of Electric Sheep?* projects a post-nuclear earth where most of the animals become extinct and most of the surviving humans migrate to Mars after a global military conflict called World War Terminus (WWT). The nature of crisis caused by the extinction of living animals is foreshadowed

in the novel by a real 1966 news clipping from Reuters which states that a turtle which is nearly 200 years old and symbolically respected by the people of Tonga as 'chief' had recently passed away. In the dystopian world of Dick's novel, a wave of destruction and decay after the nuclear fallout, referred to as the "dust," sweeps away the majority of animals from earth and leaves the surviving humans in a traumatised state (Dick 12). To deal with the trauma, humans start keeping the surviving animals as highly treasured pets while making near-perfect synthetic copies of the extinct and near extinct ones. This practice, in turn, creates a binary distinction between the humans and the animals, since humans value animals for their "ability to register human existence" but treats them as "objectified commodities" because of the nonconvergent nature between human-animal interactions (Vinci 100). In the first chapter of *Do Androids Dream?*[1], Rick Deckard, the protagonist of the narrative, tells his wife, Iran, of his desire to buy a real sheep to replace the "fake electric one" which they bought after their previous sheep died (Dick 2). Rick longs for another real animal because 'owning' an electric animal does not carry the same social status or mental satisfaction as owning a real one, as he expresses to his neighbour who owns a real horse, "'It's a premium job. And I've put as much time and attention into caring for it as I did when it was real. But—' He shrugged. / 'It's not the same,' Barbour finished" (9).

As the narrative progresses, the human endeavour to 'care' for animals proves to be futile because unlike electric animals, organic animals must die of old age, disease, or accident. In contrast, the innate anthropocentrism prevents humans from being compassionate towards electric animals which, unlike humans, are not living 'beings'. This creates complexities in the human psyche which is further intensified by the arrival of the androids. Although the colonisation program to Mars or other colony planets saves the humans from extinction after WWT, the remaining human population on earth suffers from alienation and class conflict in the aftermath of the nuclear fallout. On the one hand, the colonisation program classifies the humans clinging on to earth to be "biologically unacceptable, a menace to the pristine heredity of the race," and on the other hand, the earth's populace who are physiologically and psychologically affected by the "dust" are termed as "special[s]," rejected from the "regular" society, and effectively denied to be a "part of mankind" (Dick 13). As a result, the ideologically divided humans scattered all over the scorched earth are haunted by silence and antiquated objects- "pudding-like kipple piled to the ceiling of each apartment" (17). The traumatising effect of silence and

1 From this point onward, I will use the shortened form, *Do Androids Dream?*, to refer to the novel *Do Androids Dream of Electric Sheep?*.

kipple in the human psyche is reflected in the narrative through the experience of Isidore, a 'special' who lives alone in a suburban residential building:

> Silence. It flashed from the woodwork and the walls; it smote him with an awful, total power, as if generated by a vast mill. [...] It unleashed itself from the broken and semi broken appliances in the kitchen, the dead machines which hadn't worked in all the time Isidore had lived here. [...] It managed in fact to emerge from every object within his range of vision, as if it-the silence-meant to supplant all things tangible. (Dick 20)

In the dystopian world of *Do Androids Dream?*, both silence and piles of objects act as catalysts to increase human suffering. The silence is amplified because it "acts to undo human achievements" (Sims 77), and there is nowhere on earth the surviving humankind can go to escape it; the 'kipple' is a constant reminder for them of all that has been lost. To cope with the loneliness and silence, humans resort to technological aids and entertainment devices such as the television, mood organ and empathy box. However, technology addiction and media manipulation ultimately make them even more isolated from each other and tend to infuse them with certain egocentric ideologies which increase their sufferings. Galvan explains the media manipulation in *Do Androids Dream?* with Jean Baudrillard's media theory which states that mainstream media transmission is "unilateral" and lacks "reciprocacy," hence the receiver cannot communicate a message to the sender and is hegemonised by the "totalitarian" entity holding power (qtd. in Galvan 421-423). When Isidore turns on the television in the second chapter of the novel, he is 'greeted' with an advertisement by the government's Mars Colonisation Program.

> The TV set shouted, "duplicates the halcyon days of the pre-Civil War Southern states! Either as body servants or tireless field hands, the custom-tailored humanoid robot—designed specifically for YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE—given to you on your arrival absolutely free, equipped fully, as specified by you before your departure from Earth; this loyal, trouble-free companion in the greatest, boldest adventure contrived by man in modern history will provide—" It continued on and on. (Dick 14)

Although the advertisement states that the program will provide androids—human like companions—free of cost to those who willfully migrate to Mars, it hides the hidden agenda of depopulating earth of the remaining humans and

strengthening the colonised planets while at the same time falsely marketing their merchandise, the androids, which are proven to be neither "loyal [to humans]" nor "trouble free" throughout the narrative (Dick 14). Likewise, both the mood organ and the empathy box, two innovative devices in Dick's fictional world, fail to do what they are designed for: to reduce human loneliness in the collapsed earth by positively altering one's mood and by nurturing compassion for all sentient beings respectively. The negative impact of the mood organ is evident in Rick and Iran's conversation in the first chapter. While Rick prefers to set his organ to an uplifting setting, soon he and Iran gets into an argument about Rick's profession as a bounty hunter, and Iran threatens him that if he sets the organ to a "thalamic stimulant" to help him win the argument, she will also do the same but in maximum setting (Dick 2). To resolve the argument, Rick proposes that they dial the same schedule for the day, to which Iran replies, "My schedule for today lists a six-hour self accusatory depression" (2). This shows that the characters in the novel often abuse the mood organ, a technological aid, to cause further complexities in their mental wellbeing and interpersonal relationships than they are already in.

Similarly, the empathy box, a virtual reality environment revolving around the messiah-like figure, Wilbur Mercer, who goes through an endless cycle of stoical suffering to preach empathy to all living beings essentially detaches the narrative's characters from reality and isolates them from their physical surroundings. Galvan notices how Iran's overdependence on the empathy box essentially diverts her from a healthy relationship with Rick (416). After Rick buys a real goat and shows Iran, she instantly wishes to 'share' the joy with everyone inside the empathy box instead of cherishing it with Rick, "Going over to the empathy box, she quickly seated herself and once more gripped the twin handles. [...] Rick stood holding the phone receiver, conscious of her mental departure. Conscious of his own aloneness" (Dick 153). Iran's indifference to Rick, in turn, causes him to lose his attraction towards her, as he laments, "No support, he informed himself. Most androids I've known have more vitality and desire to live than my wife. She has nothing to give me" (82). These references from the novel about human interaction with technology show that, although technology itself is a neutral medium, it can negatively impact the quality of living for the humans through excessive use or abuse by its users as well as selfish motifs of the designers. The lives of the humans on earth in *Do Androids Dream?*, already battered by the adversities caused by nuclear fallout, animal extinction and overdependence on technology, come under an even direr threat when android escapees from the Mars Colonisation Program successfully land on earth and blend in with the human community, ultimately threatening the

very notion of human identity. Originally designed to be a "Synthetic Freedom Fighter" for the WWT, the androids are later repurposed to serve as "mobile donkey engine[s]" to the humans willingly migrating to Mars and be treated as their mere "possession[s]" (Dick 13). However, unlike the animal 'possessions' which cannot react to anthropocentrism, the androids are infused with artificial intelligence which evolves with every new version, surpassing human intelligence itself with the invention of the Nexus-6 brain unit, as Rick reflects,

> The Nexus-6 android types, [...] surpassed several classes of human specials in terms of intelligence. In other words, androids equipped with the new Nexus-6 brain unit had from a sort of rough, pragmatic, no-nonsense standpoint evolved beyond a major—but inferior—segment of mankind. (Dick 25-26)

This excerpt describes how the androids equipped with Nexus-6 brain units infiltrate the human ranks of anthropocentrism and hierarchy. The humans begin to feel threatened because the Nexus-6 androids challenge their binary construction by surpassing the intellectual capabilities of a specific category of humans called 'specials' who supposedly have lesser intelligence than an 'ordinary' human person. Furthermore, the "Voigt-Kampff Empathy Test" invented by the humans to re-establish their apparent authority over the androids by detecting the presence of 'empathy' in the subject also proves to be problematic because it falsely detects "schizophrenic human patients" as androids (Dick 32). Along with this loophole in the Voigt-Kampff test, the bounty hunters' license to 'kill' the androids also questions the notion of empathy and Mercer's teaching in the empathy box. To justify the killing of the androids, Mercer, the preacher of compassion, tells Rick that he (Rick) is "required to do wrong," breaking his [Mercer's] own ethical conduct (155). Therefore, the presence of synthetic intelligence in the novel sets long-nurtured human prejudices into uncertainty, forcing humans to re-evaluate their identity and the implication of 'empathy'.

The manifold crisis in *Do Androids Dream?*'s post-nuclear earth, henceforth, is primarily caused by a false sense of supremacy among the two intelligent entities—the synthetic androids and the organic humans—a conflict within which technology acts as a catalyst by complicating the adversities. Sims argues that the reason behind this conflict is not the "dehumanization of technology" but the humans' profound submersion into their own selves which blinds them from recognizing other entities as equal (71). In contrast, the desperation of the androids, especially of the comic TV personality Buster Friendly, to prove the human notion of empathy as a baseless

abstraction provokes them to torture an organic spider and kill an organic goat (Dick 198), ironically confirming the lack of compassion that they are accused with. According to Vinci, androids nurture such behavior because they are "not allowed to be traumatised, and this prohibition is itself traumatic to the android[s]" (97). In turn, both the humans and the androids use animals as a scapegoat to "quarantine trauma" and continue the vicious cycles of conflict: on the one hand, between the organic and the synthetic, and on the other hand, between the powerful and the powerless (99). The ultimate conflict in the narrative occurs when the ideological values which the humans conform to turn into repression in their treatment of the androids. In turn, the androids mimic the same form of repression to defy human supremacy and brutalise organic animals.

Surviving and Reclaiming Shattered Identities through Memories, Ideas and Experiences

After an event of great distress, the survivors suffer from loss of mental tranquility, fueled by unending grievances for their loved ones and their desecrated homes. In order to survive and reclaim their shattered identities, they pick up and try to mend the fragments of ideas and objects which they consider as indispensable to their existences. Additionally, they tend to transmit their memories, ideas and experiences to the next generation to ensure that the things they believe in and fight for would survive even after their physical demise. The novel of Dick portrays the characters' struggles to be free from their shackles through the "fictive powers" (Kermode 64) of imagination, because "[...] imagination is a function of man's inescapable freedom" (135). I will utilize the theoretical lenses of Solastalgia, Salvage and Postmemory constructed by Glenn Albrecht, Evan Calder Williams and Marianne Hirsch respectively to argue that the characters in *Do Androids Dream?* resort to the aforementioned survival techniques to deal with their individual and collective existential crises which, in turn, reshape and redefine their identities and livelihoods. The individual and collective struggles after the catastrophes lead some of the characters, if not all, to redefine their identities and reshape their lives and sow the seeds of a secure and prosperous future in their mindsets.

In the first half of the article, I examined how the nuclear fallout disrupts the everyday living of the characters in the novel by bringing drastic changes to their surrounding environments and how they long to return to their lost homes and loved ones during the initial aftermath of the crises. The popular term to explain the longing for one's home is 'nostalgia' which originated from the Greek words 'nostos' (returning home) and 'algos' (suffering). Therefore, nostalgia means the suffering

that one goes through when one is away from one's home. However, in the novel, the characters are not always displaced from their homes. Rather, the calamities and violence infiltrate their domestic lives within their own habitats for the most part. Realizing the limitation of nostalgia to describe such a condition, Albrecht coined the term 'solastalgia' to explain "the pain or sickness caused by the loss or lack of solace and the sense of isolation connected to the present state of one's home and territory" (45). He also states that solastalgia shares a "ghost reference or structural similarity with nostalgia, [therefore] a place reference is imbedded [between them]" (45). Furthermore, he adds that solastalgia refers neither to "looking back to some golden past" nor "seeking another place as 'home'," rather it deals with the "'lived experience' of the loss of the present" which results in the feeling of displacement while "one is still at 'home'" (45). In *Do Androids Dream?*, the characters' struggles to survive portray characteristics of both nostalgia and solastalgia which leads them to either more despair and desolation or willingness to overcome the dire conditions based on their distinctive narrative contexts.

Solastalgia, in *Do Androids Dream?*, can be observed from the perspectives of the two intelligent species of the story: the organic humans and the synthetic Nexus-6 type androids. Although the humans in the narrative are biologically 'born' and live a 'full life' while the androids are manufactured in factories, the root cause of their solastalgia is the same: the destruction during World War Terminus and the Mars Colonisation Program that follows. In "'Solastalgia' A New Concept in Health and Identity," Albrecht describes how the people of Hunter Valley region in Australia suffer from distress caused by "a wave of aggressive colonization by large scale, extractive and power-generating industries owned by State, national and multinational corporations" (54). A similar manner of large-scale colonial aggression is observed in the post-nuclear landscape of *Do Androids Dream?* where multiplanetary corporations such as the Rosen Association and Sidney's Animals And Fowl dictate how the humans should seek comfort in their post-war distress through the android and animal 'subjects' and how the intelligent androids should be 'repurposed' after the war to serve an anthropocentric agenda. This authoritarian tendency of the conglomerates, in turn, fabricates existential dilemmas within the psyche of both the humans and the androids while altering their desires of overcoming individual solastalgia into interspecies conflicts. In their drive to find solace in the entropy of Dick's dystopian landscape, the humans long to be united, while the androids struggle to be identified as individuals instead of manufactured commodities (Vinci 98).

As the novel's human protagonist, Rick Deckard, sets himself on a mission to

identify Nexus-6 androids with the Voigt-Kampff empathy test and "retire" them in exchange of "bounty" money from the San Francisco Police Department, the irony of his situation and the existential turmoil of all the other humans become apparent (Dick 11). The only thing that Rick wishes to do with his earnings is to buy a highly expensive organic animal and share the joy with the human community through the "empathy box" (27). Ironically, he overlooks the fact that, through his former act, he is conveying absolute apathy to the synthetic yet sentient androids who are similarly treated as mere "servant[s]" by Mars emigrants (Sims 73). In addition, the futility of the empathy box as a medium to provide solace in human distress becomes more obvious when Isidore, despite owning an empathy box, exclaims to himself,

> It's someone else in this building, he thought wildly, unable to believe it. Not my TV; that's off, and I can feel the floor resonance. It's below, on another level entirely! / I'm not alone here anymore, he realized. Another resident has moved in, taken one of the abandoned apartments, and close enough for me to hear him. (Dick 21)

Isidore's reaction here proves that the technological aids such as- TV, mood organ or empathy box are not adequate enough to soothe human solastalgia in the post-nuclear world. As a result, Isidore is unwilling to give away Pris and her associates to the bounty hunter Rick later in the narrative despite knowing that they are androids, because by then he treats them not as mere machines but downtrodden individuals just like him (Dick 191-192). On the contrary, in their desperation for recognition as individuals in the anthropocentric social structure, the androids show clear signs of compassion among themselves but ironically oppose the very idea of 'empathy' itself, hence conforming to the hegemonic role enforced upon them by their human 'makers' in the Rosen Association. In chapter 9, the android Luba Luft seeks the help of an android masquerading as a human police officer to detain Rick in a fake police department (96), while the androids Pris, Roy and Irmgard work together and 'vote' for their plan of action before they are cornered by Rick in the novel's climax (143). Yet, when Pris sees the spider which Isidore discovers, she 'curiously' cuts off its legs to see if it needs all eight legs (179-180). In a similar manner, Rachel takes revenge on Rick by throwing his newly bought goat off of the roof (198). These self-contradictory actions by both the humans and the androids in specific scenarios prove that the distress that they face in their present condition is reinforced when they conform to their expected social roles and reduced only when they are able to think and act out of the 'box'.

Another survival technique which dominates the transition phase between the initial catastrophe and utopian imagination of the survivors in the narratives is the repurpose and reuse of ideas and objects from their pre-crisis lives. Evan Calder Williams defines this practice, salvage, as "[...] the discovery of hidden value or use in what appears beyond repair or sale—or, at the least, a wager that the already ruined might still have some element worth saving, provided one knows where and how to look" (845). Salvage is a crucial theme in understanding the transformation of the characters' lives in the novels from the initial meaninglessness to finding new meaning because it allows them to pick up fragments from their pre-nuclear lives respectively in forms of words and ideas they can reutilize or objects and places they can repurpose. In doing so, they empower themselves to face their existential challenges, like Salman Rushdie states while talking about his childhood home Bombay, "[a] broken glass is not merely a mirror of nostalgia. It is also [...] a useful tool with which to work in the present" (429).

In *Do Androids Dream?*, salvage in the post-fallout earth is heavily influenced by human exceptionalism, with anthropocentric views dictating which objects and ideas to uphold and which to reject. Williams shows how the "wreckers-salvagers," a fictional group in Peter Weir's *The Cars That Ate Paris*, intentionally destroy and salvage objects because they "appeared to delight in the ruin" (848). A similar tendency is found within both the androids and humans in Dick's novel. In chapter 7, Isidore mistakes a real cat for an electric one because the latest models of electric animals are built with "disease circuits" which make them appear as lifelike as possible (Dick 67). Despite this stunning resemblance which is often extremely difficult to differentiate, humans keep prioritising organic animals over synthetic ones and use electric animals only as a proxy to fill up the void of not owning a real animal. Similarly, humans build androids to be as human-like as possible yet treat them as mere disposable and/or salvageable utilities to suit their imminent needs of a fighter, a companion or a domestic help while refusing to accept them as equals. Sims finds this anthropocentric treatment of androids ironic, stating, "If they are manufactured to be servants, what is the need to invest resources into the refinement of their brains so that they convincingly perform 'human-ness'?" (73). The treatment of androids, despite their simulacral resemblance with organic human beings, as salvageable 'commodities' instead of living, feeling individuals becomes more evident when Rachel contemplates the four years lifespan of all androids (Dick 170-171). Because of the androids' short lifespan, their physical "brain units" can be salvaged from their torso and infused with "false memories" of the humans' desire (51), a fate that the humans would not consider for themselves. Similarly, the theology called "Mercerism"

which is salvaged and repurposed from old world religions to preach empathy for all living beings terms androids as "killers" with "no regard for animals, which possessed no ability to feel empathic joy for another life form's success or grief at its defeat" (27). This anthropocentric loathing towards synthetic intelligence is self-contradictory and ironical, as androids are the most technologically advanced synthetic intelligence and Mercerism itself is dependent on the technological advancement of virtual reality, the "empathy box" (27), to collaborate with its followers. In retaliation to all the mistreatment and marginalisation, the rebel androids from the Mars Colonisation Program infiltrate the human-made hierarchy in their attempt to survive and make the bildungsroman protagonist of *Do Androids Dream?*, Rick Deckard, realise the flaws in the system, enabling the imagination of an earth where both the androids and humans can live in harmony.

Finally, after the initial phase of survival following the nuclear fallout in the narrative, the survivors get more accustomed to their new ways of living while still trying to make sense of their present and/or former sufferings. In "The Generation of Postmemory," Marianne Hirsch, the coiner of the term 'postmemory', states, Postmemory describes the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they "remember" only by means of the stories, images, and behaviors among which they grew up (106). A close analysis of *Do Androids Dream?* reveals the transmission of experiences of trauma, or a life before the traumatic event(s), from the witnessing generation to the next one. In the novel, old-world ethics and religious values are transmitted through the teachings of Mercerism, while false memories are imprinted into androids' brain units to emulate a sensation of having a past without actually experiencing it.

Although there is no direct example of intergenerational transmission of experience or trauma in *Do Androids Dream?*, the absence of postmemory itself may explain some of the loopholes in the story which turn the androids and humans against each other. For example, Mercerism is widely regarded as a theology which preaches compassion to living beings, yet there is no trace of where it originated from. Sims notices that words like "God" or "Jesus" are simply used as manners of expression by the characters in the novel, lacking any "spiritual significance" (78). However, similar to the egocentric biases and ambiguities of conventional religions, Mercerism, on the one hand, preaches empathy and on the other hand, Wilbur Mercer justifies Rick's killing of the androids by saying that he [Rick] is "required to do wrong" (Dick 155). Therefore, the notion of empathy that Mercerism preaches resonates anthropogenic values and does not take synthetic intelligence into

consideration, perhaps because such intelligence had no place in the scriptures that the theology possibly originates from. The absence of postmemorial transmission and its consequence is further noticed in the notion of false memory in the androids when Rick tests Rachel Rosen and Phil Resch with the Voigt-Kampff Empathy Test in two points of the narrative respectively. In Chapter 5, after being tricked into believing that Rachel Rosen is not an android, Rick finally notices how Rachel addresses an owl as "it" instead of "her," and asks one more question from the Voigt-Kampff Test to confirm that she indeed is an android (50). Afterwards, he asks Eldon Rosen, the owner of Rosen Corporation, if she [Rachel] knows that she's an android, to which he answers, "Sometimes they didn't; false memories had been tried various times, generally in the mistaken idea that through them, reactions to testing would be altered" (51). In contrast, when Phil Resch, another bounty hunter like Rick, suspects himself as an android, he expresses his despair to Rick, "I own an animal; not a false one but the real thing. A squirrel. I love the squirrel, Deckard; every goddamn morning I feed it and change its papers—you know, clean up its cage—and then in the evening when I get off work I let it loose in my apt and it runs all over the place" (111). The examples above make it evident that false memory cannot be a substitute either for the real experiences of an individual or experiences that are transmitted from one generation to another because it lacks the emotional depth associated with those experiences. For this reason, Rachel is tested as an android despite being unaware of her identity, while Phil Resch's test comes negative because his emotional reactions are indeed based on real experiences.

Conclusion

My analysis—under the theoretical lenses of Kermode, Althusser and others—reveals that the narrative depicts the way binary opposition is intentionally generated by specific individuals or groups to oppress others and achieve selfish agendas, which, in turn, causes the collapse of their respective systems and creates turmoil. The androids and the humans in *Do Androids Dream?* could have shown more sympathetic and understanding towards each other and utilised technological advancements to rebuild the war-ravaged world and make room for both organic and synthetic life to grow instead of fighting for a feigned notion of supremacy. It also shows the loneliness and overdependence on technology which in turn makes humans more alienated. Through my research, I have also attempted to discover that during the survival phase, the characters' mental and physical wellbeing as individuals and as collective communities depend on their existential choices, even if the choices are limited by dire conditions. Additionally, the theoretical lenses that

I used—solastalgia, salvage and postmemory—make the polarities and impacts of these choices intelligible. For example, the consumerist, entropic world of *Do Androids Dream?* makes solastalgia backfire and sets the humans and androids into an endless loop of egocentrism and intolerance and android's fake memories caused by an absence of adequate postmemorial transmission makes them apathetic and hostile to organic entities. Again, the individual and collective struggles of some characters help them remodel their lives, heralding the advent of a new world. Although the diversity and extent of the characters' survival experiences in the novel, therefore, proves that there is no single utopian 'magic solution' to all their problems, it is the very same diversity which indicates some of the common causes of their sufferings, e.g., intolerance, egocentrism, inflexibility and so on.

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“Hermeneutical Acrobatics”: A Critique of Shelina Janmohamed’s *Love in a Headscarf*

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Abstract In her memoir, *Love in a Headscarf,* Shelina Janmohamed embarks on a project of presenting a feminist view of Islam. She draws on her experience to claim that Islamic foundational principles essentially empower women but have been misappropriated so much so that they appear to be misogynistic. She borrows from various canonical Islamic sources to present what she believes to be true Islam, which is pro-women and far from being patriarchal This article aims to provide a dissenting view to Janmohamed’s argument. It seeks to prove that the evidence the author provides to support this argument is far from being solid. Her text shows a clear misunderstanding of canonical Islamic sources in addition to unfamiliarity with other important sources Additionally, she exhibits a clear confusion between Islamic and pre-Islamic history. In the same vein, the author supports her claim by misquoting some Islamic sources. By explaining these shortcomings in the author’s argument, the article aims at showing that Janmohamed fails to achieve her goal in this project.

Keywords Islamic feminism; Islamic patriarchy; progressive Muslim authors; Western Islam; Interpretive strategies

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Introduction: Janmohamed’s Project

Love in a Headscarf by the award-winning Muslim Asian-British author, Shelina

Janmohamed, is a memoir of her life. In the book, the author narrates her journey towards finding prince-charming and includes an illuminating perspective on Muslim women in the West. In the process of her spouse hunt, she sheds light on the challenges faced by contemporary Muslim women in Europe. Named as one of the UK's hundred most influential Muslim women, Janmohamed, in narrating her quest for her dream prince-charming, is keen on presenting a vivid picture of Islam, especially in relation to women.

The memoir clearly shows that Janmohamed goes beyond the mere presentation of a memoire of her journey towards finding the one. She explains that her experience through marriage enabled her to locate a conflict between "what people say is Islam and what Islam actually is" (273). Janmohamed claims that she has found out that certain social rules, especially those related to women, do not necessarily subscribe to the "fundamentals" of Islam, and that is why she intends to contribute towards "extricating the faith of Islam from the cultures that had taken root in its practice" (250). For Janmohamed, certain areas in Islam, basically those related to gender norms, "had become fuzzy with culture, power, and misinterpretation," and so, her work comes to "provoke the Muslim community to look into itself and wonder why these lazy stereotypes exist" (156).

To this end, Janmohamed sets out to study some Islamic cultural norms against Islamic fundamental principles arguing that the supposedly Muslim patriarchal agenda is not rooted in the fundamentals of Islam, but was appropriated by culture. So, she aims at achieving "a new gender reconstruction going back to the very roots of Islam" (452). Put simply, throughout her work, Janmohamed borrows from Islamic foundational sources (The Quran and Mohammad Tradition) to substantiate her claim that foundational Islam is far from the patriarchal claims attributed to it, and is actually supportive of women's equality and agency.

The majority of scholarship made on Janmohamed's work testifies to the author's success in her mission. For example, Mahmudul Hasan (2016) argues that Janmohamed manages to "locate differences between Muslim cultural practices and pristine Islamic teachings … (and) … accentuate (Islam's) potential to become a focal point of feminist resistance and to form the basis of Muslim women's identity" (97). For Hasan, the text does "eliminate gender discriminatory cultural notions from the teachings of Islam" and projects Islam as "an empowering force in women's life and belongingness" (99-101). In the same vein, Adrian Banting (2017) contends that Janmohamed's text calls on Muslim women in Muslim minority countries to change "what counts as religious practice from the inside particularly when it comes to gender norms and codes" (123). Lucinda Newns

(2018) also commends Janmohamed's employment of Islamic sources arguing that "for Janmohamed … the Qur'an and the life of the Prophet prove a much more convincing "feminist" text than the gender regimes championed by contemporary media culture" (295), and that is why, for Newns, Janmohamed's work presents an alternative "to the perceived binary between Islam and the liberal values that have come to be associated with "the West", especially when it comes to women's agency" (296).

This article sets out to argue against the above-mentioned claims. The article contends that Janmohamed fails to achieve her mission due to shortcomings in her methodology. On the one hand, a deep insight into the foundational Islamic sources she uses to support her claims deconstructs her argument. On the other hand, Janmohamed frequently exhibits a deep misunderstanding of the material she uses as well as a lack of knowledge in other seminal Islamic sources significant to achieve complete understanding. Similarly, she clearly confuses Islamic history with pre-Islamic one. Most importantly, the author frequently misquotes certain excepts and foregoes certain Islamic accounts that contradict her argument. The article will dwell on showing this failure in three areas of the author's thesis; namely, women in Islamic marriage, gender equality in Islam and women empowerment in Islam

Women in Islamic Marriage

A great bulk of Janmohamed's argument is dedicated to examining the status of women within Islamic marriage. In this respect, Janmohamed bases her understanding of Islamic marriage on the verse (30:21): "And of His signs is that He created for you from yourselves mates that you may find tranquillity in them; and He placed between you affection and mercy. Indeed, in that are signs for a people who give thought." The author employs this verse to argue that Islamic marriage is based on love and mercy. Although this is a valid verse to rely on in discussing Islamic marriage, Islamic marriage law is based on other more relevant verses that pinpoint the rights and duties of husbands and wives as discussed below. Janmohamed's selectivity is paramount here. Kecia Ali critiques this tendency describing it as "fundamentally dishonest":

> Progressive approaches to the Qur'anic text cannot be limited to selective presentation of egalitarian verses in isolation from their broader scriptural context. Such an approach is both fundamentally dishonest and ultimately futile; arguments about male/female equality built on the systematic avoidance of inconvenient verses will flounder at the first confrontation with something

> that endorses the hierarchical and gender-differentiated regulations for males and females that so many reformers would like to wish away. (Ali 153-154)

Another misunderstanding on the part of Janmohamed is represented in her false conception of the Islamic dower (*mahr*). The author claims that the *mahr* is intended to be "a gift to the bride … a token of the groom's affection" (124). However, a critical look at the foundational Islamic sources reveals that *mahr* is far from being a gift, but rather a return for the sexual pleasure the wife provides to the husband. In instructing husbands to pay the financial obligations due to wives, the Quran puts it clearly: "If you wish to enjoy them, then give them their dowry—a legal obligation" (4: 24). Accordingly, Muslim classical jurists have based their definition of Islamic marriage on the above verse in addition to other similar verses and authentic Mohammad tradition. They defined marriage as a contract that has been put by the Islamic authorities so that the husband may "make use of the wife's vagina as well as the rest of her body for the pleasure of sex" (Al Jaziri, 2003). In return for this "use," the husband should provide his wife with *mahr*, maintenance and shelter. Put in more particular terms, in classical Islamic law, *mahr* is in return for the woman's surrendering her sexual self to the man at the start of the marriage, while the support functions as a return for her continuous sexual availability within marriage.

In light of this, all jurists agree that the gift is essentially separate from the *mahr*; otherwise it might be considered as part of the dower only if agreed upon beforehand. For example, the 14th century renowned Hanbali Muslim scholar, Ibn Taymiyyah, famously known as Shaykh al-Islam, establishes that if the gift is presented before the contract is signed with their (woman's family) promise of marriage … he (the groom) can get it back. On the other hand, the cash provided to the woman is part of the dower (n.d, p. 472). In the same vein, the *Hanafi* jurists distinguish between what the husband gives to his wife or her *wali* (guardian) as a dower or part of the dower on the one hand and what he gives as a gift on the other. For them, the dower and its parts are reclaimable if they have not been consumed, otherwise, the husband is entitled to reclaim their value. On the other hand, although the gift is similarly reclaimable if not consumed, its value is not reclaimable otherwise (Al Omrani, p. 307).

Janmohamed goes on to argue that Islamic marriage has privileged women in that it does not enforce housework duties and financial maintenance on them. Although this is true for most Islamic schools of law, the rationale for this rule is far from being a privileging of women. Based on the above-mentioned traditional Islamic conception of marriage, the wife's primary task is represented in providing

sexual pleasure in return for *mahr*, maintenance and shelter. The Islamic marriage contract does not include service as a duty on the woman, and that is simply why she is not obliged to do the housekeeping. Al Shirazi, the major jurist of Al Shafi'i school of law, enunciated this rule as he stated that doing the housework is not a must for the woman because the marriage contract entails providing sexual pleasure on her side, not service to the husband (482).

It is for the same reason that women do not have to provide for the family. Based on the fact that Mohammad did not support Aisha until after he consummated their marriage, Muslim jurists stipulated that financial support and shelter are only provided if the woman provides continuous sexual availability. That is why, in traditional Islamic law, it is the duty of the husband to provide maintenance and shelter for the wife in return for this availability. So, simply, the wife does not have to provide what she is originally entitled to by virtue of the contract. As Quraishi (2013) contends, the fact that, in traditional Islamic jurisprudence, Muslim women are not required to do the housework substantiates the maintenance—for sex equation. This is because the wife's maintenance is not essentially presented as a return for her housework, but for the sexual access she provides to the husband.

Gender Equality

Janmohamed confidently draws on foundational Islamic sources to argue that gender equality is indeed rooted in foundational Islam. For her, "Islam talks about equal value and worth for both genders, both equal as creations" (320). However, it is so clear that her understanding of these sources is rather simplistic. For example, she refers to the Qur'anic verse, "created you from a single soul" (321) as an indication of gender equality. For Janmohamed, this verse substantiates the facts that there are "No left ribs, no second status. Men and women were from a single soul, equal in creation and worth" (ibid). She is so moved by the verse that she argues that "Our understanding as Muslims had to be in the spirit of "created from a single soul" (ibid).

However, a thorough look at the verse yields an opposite understanding to the one claimed by the author. The full verse reads: "He created you from one soul. Then He made from it its mate" (39:6). As the majority of the Quran commentators provided, the "single soul" indicated in the verse is actually Adam. In turn, the "mate" is Eve, who was created after Adam, basically from his rib. (Al-Tabari, 2001). So, in opposition to Janmohamed's claim, Adam and Eve were not created together, but rather Adam was the origin of creation, and Eve came out of him. Thus, no argument for equality as creation can be deduced from this verse.

Furthermore, the author relies on the verse, "men and women were created

in pairs" (410) to authenticate her claim of Islamic gender equality. However, as illustrated above, in classical Islamic texts, Adam and Eve were not created as pairs together, but rather Eve was created from Adam, who is the origin. In addition, according to the majority of Muslim commentators, the verse mentioned is not put in the context of highlighting gender equality, but rather as a celebration of God's power of creation: "Did We not make the earth a cradle? And the mountains pegs? And created you in pairs? And made your sleep for rest?" (78:6-9). Contrary to Janmohamed's argument, notable commentators illustrate that God mentioned this to show his blessing of creating males and females so that they get married and breed in order for the human race to survive (Ibn Katheer, 2000). In a nutshell, no implication of gender equality is indicated here either.

Indeed, Janmohamed's excessive reliance on such verses that may suggest gender equality undermines her argument. In the language of Ebrahim Moosa (2003), what Janmohamed is doing nothing but "hermeneutics of wishful thinking":

> Modern Muslim interpreters, especially Muslim feminists, make too much of a few verses of the Qur'an that suggest reciprocal rights and duties between unequal spouses and then hasten to suggest that the Qur'an advocates egalitarianism as norm. In order to accept this one must pretend to be blind to the welter of evidence that suggests an outright patriarchy as the "textual" norm. Generations of Muslim scholars have correctly stated that the Qur'an advocates patriarchal norms, since that was the historical condition in which the Qur'an was revealed. By privileging a few verses and then suggesting that these isolated and singular verses should control the meaning and interpretation of numerous other verses, using the adage that "part of the Qur'an explains other parts" (al-qur'an yufassiru ba'duhu ba'dan) is nothing short of hermeneutical acrobatics or a hermeneutics of wishful thinking. (125)

Similarly, the author's commendation of the Islamic rule that prohibits women from marrying a non-Muslim man fails to acknowledge the gender-discriminatory rationale behind it. She says: "This was crucial to me. I couldn't imagine marrying someone who wasn't a Muslim. I felt that this way I would be able to share my values and goals with my life partner … Being a Muslim confirmed that scope and allowed this wish of mine to come true" (ref). The mentioned Islamic stipulation is rooted in Quranic discourse: "And give not (your daughters) in marriage to idolaters till they believe in Allah Alone and verily, a believing slave is better than a free idolater, even though he pleases you. Those idolaters invite to the Fire" (2:221). A

critical look at classical Islamic sources shows that the rule perpetuates the Islamic belief in the superiority of husbands over wives dictated by the Quran: "Men are in charge of women by right of what Allah has given one over the other and what they spend for maintenance from their wealth" (4:34). In light of this verse, the famous classical jurist, Ibn Qudama, author of one of the standard classical Islamic law sources, *Al Mughni*, said that the reason behind the mentioned rule is that no non-Muslim man shall be superior to a Muslim woman whatsoever (1997). Al Qardawi, one of the most important contemporary Islamic theologians, and leader of the International Union of Muslim Scholars, put it more clearly as he contended that the rationale behind this rule is that "because the man is the lord at home, and in charge of the woman, and his position is superior to her… (so) it is impossible for the woman to maintain her freedom of faith and follow her creed while the man who is in charge of her denies it" (177-178).

The fact that Janmohamed blindly accepts this gender-biased Islamic rule contradicts her own call for questioning Islamic history. In fact, Janmohamed clearly expresses her admiration of established gender construction informed by Islam as she declares:

> In the gender blueprint that Islam offered, there was one thing I loved above all else—and that was the value that it placed on *"womanly" things*. I felt that these needed more status and more recognition: being a wife, being a mum, being a carer, a nurturer. Even though feminism had gone a long way to rebalancing gender equality, it seemed that in many cases it was by opening doors for women to do traditionally masculine things. It needed now to put back value into the *inherently feminine things*. (352-353, italics mine)

Janmohamed's yearning for "inherently feminine things" is essentially the antithesis of mainstream feminist argument that seeks to obliterate the supposedly inherent, otherwise cultural, gender differences. The famous Islamic theologian and Quran exegete, Amina Wadud. criticizes such acceptance of gender rules among Quran interpreters stressing that it facilitates the oppression imposed on women. in her, *Qur'an and Woman. Rereading the Sacred Text from a Woman's Perspective*, she proclaims:

> I hope to demonstrate the negative effects of interpretations which place an inherent distinction between males and females and then give values to those distinctions … Such interpretations encourage the stereotypes about women

> and men which severely hamper the potential of each. In addition, these interpretations justify the restrictions placed on the woman's right to pursue personal happiness within the context of Islam. (35)

In her *Inside the Gender Jihad* (2006), Wadud goes on to lambast such a tendency of interpretative strategy altogether as insufficient by itself to create the desired change. She argues that "the idea of alternative interpretation of the Qur'an from a female-inclusive perspective is by itself insufficient to bring about all gender reform necessary for the multiple dimensions of Muslim men and women's lives" (188). Janmohamed's argument does encourage such a stereotype so much so that Chambers et al. (2018) argues that the memoir is "hardly a feminist text" and goes on to assert that it "often reinforce(s) traditional gender binaries … (and) … may also be responsible for feeding patriarchal discourses" (81).

Women Empowerment

Janmohamed moves on to borrow from Islamic classical sources and history to argue that Islam endows women with power and agency. In this regard, a frequently cited story in Janmohamed's text is that of Khadija, Mohammad's first wife. The author mentions the fact that it was Khadija who had the initiative to propose to Mohammad, who delightedly accepted the proposal. For Janmohamed, Khadijah's proposal and marriage to Mohammad is a prime example of "the rights of women in Islam" (271) and "is hailed as very liberated and empowered by many Muslim men and women" (272). However, this story cannot stand as a case for women's empowerment in Islam, simply because the mentioned proposal and marriage took place almost fifteen years before the Muhammadiyah mission (Ibn Hisham, 2004). In other words, Khadija's empowering behaviour cannot be taken as proof of Islam's empowerment of women because she was not a Muslim then, nor had Mohammad been named a prophet of Islam.

Janmohamed's misunderstanding of the details of Khadija's story drives her to the false conclusion that Muslim women are given complete freedom in choosing their husbands. She asserts that in Islam, "the choice is yours. No one can force you to marry anyone, and if there is no valid reason to refuse, then no one can veto it either" (130). However, investigating the foundational sources of this claim yields a totally opposing truth. Theoretically, it is true that the Muslim woman may not be forced to marry a man she does not desire, however, by virtue of the role of the male guardian (*wali*), she is not totally free to choose the one she desires. In traditional Islamic law, the virgin woman may not get married without the approval

of her male guardian (a father, a brother, an uncle …etc). This has been stipulated by Mohammad's teaching: "Whichever woman married without the permission of her *Wali*, her marriage is invalid" (Al-Tirmidhi, n.d, no. 14). In this context, Islamic jurisprudence puts no restrictions on the guardian's decision, hence, contrary to Janmohamed's claim, the guardian may simply "veto" the marriage without having to explain the reason. So, the question here is not whether the woman may be forced to marry or not, but whether the woman is fully free to choose the husband regardless of the consent of others.

Along these lines, the story the author mentions of her mother's marriage further validates the inaccuracy of her claim of woman's agency in marriage. The fact that her mother was married off at the age of fifteen is not merely societal norm that is irrelevant to Islamic teachings as the author seems to claim. It is widely known for the vast majority of Muslims that Mohmmad married Aisha, his second wife, when she was at the age of six, and consummated when she was nine (Al-Bukhari, n.d. no. 44). That is why traditional Islamic jurisprudence allows, under some restrictions, marrying girls underage. Marrying off a girl of that age surely subverts the agency claim, as the girl is not of an age to give consent in the first place.

In the same vein, the recommendation given to Janmohamed by her grandmother in relation to the treatment of the husbands also undermines any instance of female empowerment. "Being the embodiment of Islam", the grandmother teaches Janmohamed:

> You must look after your husband. I know people have different ideas today, but if you look after him, then he will look after you, remember that, even when it feels hard, even when you don't get what you want. Once you get married, then comes the difficult part. Remember to say sorry, even if it is not your fault. Men are different from women. When we are upset we hold it inside, men get it out of their system and then forget. In fifty years' time, who will remember if it was your mistake or his? You're on the same side, so does it matter if you apologize and he made the mistake? What he will remember is that he had a wife who loved him, and who he still cares about after so many years. (276-277)

Janmohamed claims that this was an old-fashioned patriarchal view that is not representative of Islam. However, it turns out that this very idea is seminal to Mohammad's teaching. It is reported that he once mentioned the characteristics of a

good wife, among which is that she is "so friendly that if she gets upset or annoyed, or if her husband gets upset, she says to him: here is my hand (I am all yours), I would never sleep until you are fine" (Al-Mundhiri, 2016, no.3017). Whether the author is unfamiliar with such stories or simply ignores them is indicative of the shortcoming of her argument. As Chambers et al. (2018) observes, this "neglect of stories that do not tessellate with her approach suggests that there are limitations to Janmohamed's purview" (79).

On the other hand, within the frame of her false understanding of Islam's empowerment of women, the author mentions that in Islam "Women were not items of property that belonged to men" (274). Although foundational Islamic sources do not stipulate that women are the property of men, a deep investigation of certain authentic sayings by Mohammad proves that Janmohamed's claim is rather inaccurate. It is reported that Mohammad said: "I order you to treat women well, for they are but like captives with you, you have no sovereignty beyond this over them, unless they manifest lewdness" (Al-Tirmidhi, n.d, n.p). As the renowned Muslim scholar, Al Ghazzali, said, God made the man possess the woman, so he should be followed by the woman, not a follower of her (56). It should be noted, however, that classical Islamic jurisprudence differentiates between possessing a female slave and possessing a wife. Possessing a female slave entails possessing all her "benefits," including sexual pleasure, and the right to sell and present her to others. On the other hand, possessing a wife entails only the possession of one of her benefits, which is sexual pleasure.

In addition to this foregoing of seminal Islamic teachings that contradicts her claims, Janmohamed frequently misquotes parts of Islamic history and law. For example, some of the sayings she attributes to Mohammad are totally inauthentic. For example, in her claim of Islam's privileging of women, she mentions the saying attributed to Mohammad "Paradise lies beneath the feet of the mother" (353). Similarly, the author substantiates her claim of Islam's call for the education of women by referring to a falsely attributed saying by Mohammad: "Educate yourself, even if you have to travel to China" (84). According to scholars of Mohammad's tradition, these two hadiths are totally unauthentic (Al-Albani 2010, no. 906). On the other hand, the author often misquotes certain sayings by Mohammad. For example, she quotes Mohammad saying: "Do not look for wealth or beauty as these will last only a short time, and then you will be left with nothing. Look for piety and faith and you will get everything, including beauty and wealth with it" (111-112). However, the exact wording of the hadith is "A woman is married for four things, i.e., her wealth, her family status, her beauty and her religion. So you should marry the

religious woman (otherwise) you will be a losers" (Al-Bukhari, n.d. no. 15).

Conclusion

As established earlier, Janmohamed clearly fails to achieve the message that she sets for her work. The lack of knowledge she exhibits in Islamic discourse shows that her memoire might well appeal to non-Muslims as well as Muslims who are not well-familiar with the details of Islamic law and history; however, for those well-informed in Islamic Sharia, Janmohamed's account is far from convincing. As Sara F. notes in her review of Janmohamed's work, "the book had tangents into discussions about Islam and womanhood that seemed a bit elementary and intended for non-Muslim audiences who are not familiar with Islam" (n.p). On the other hand, the author's excessive sentimentality toward Islam has compromised the objective presentation of her argument. Janmohamed fails to exhibit a solid and objective position, whereby she could have addressed more problematic areas regarding women in Islam. Rather than drawing on conventional, inauthentic and misquoted accounts of Islamic history and law, Janmohamed could have destabilized some evidently patriarchal roots in Islam. As Kecia Ali (2006) argues: "we must neither romanticize the tradition as it stands nor be blindly optimistic about prospects for transformation within it. Most importantly, as we expose reductive and misogynist understandings of the Qur'an and hadith, refusing to see medieval interpretations as coextensive with revelation, must not arrogate to our own readings the same absolutist conviction we criticize in others. We must accept responsibility for making particular choices—and must acknowledge that they *are* interpretive choices, not merely straightforward reiterations of 'what Islam says'" (153).

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