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D. H. LAWRENCE AND 'MÄNNERBUND'

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ABSTRACT. The article discusses the idea of 'Männerbund', associated with German (Prussian) military life and translated roughly as 'community of men', and the way it is fictionally transposed in Lawrence's well-known short-story 'The Prussian Officer', where it becomes a strange sort of *dioscuri* brotherhood.

Germany and 'Männerbund'

D. H. Lawrence's friendship with Frieda, the daughter of Baron Friedrich von Richthofen, their later marriage and the subsequent contact with her family made possible his acquaintance with the intellectual élite of Heidelberg and Munich. We should not forget that he had good knowledge of German and he had also asked Frieda's former husband, Professor Ernest Weekley, for a lectureship in Germany.

In 1912, when Lawrence and Frieda felt closely drawn to each other, the two left London from Charing Cross station and went to Metz (in today's France), then to Germany, to visit Frieda's family. His first encounter with Germany was quite sentimental, since he considered the country 'young and adorable'. But it was a country preparing for war, which did not seem to disturb young Lawrence at that time, who believed in its future greatness and who considered that death and mechanisation were replaced in Germany with 'blood and wisdom'. But his second contact with the country was less auspicious. One day, walking along the fortifications, Lawrence was arrested on suspicion of being a British spy (for being heard speaking English!) and was released only when Frieda asked her father to intervene in favour of her lover (Moore, *Life and Works* 62). It was the only time when Lawrence met the Baron, 'the fiery little man', as David Herbert recalls, in a scene thus described by Frieda:

> They looked at each other fiercely – my father, the pure aristocrat, Lawrence, the miner's son. That night I dreamt that they had a fight, and that Lawrence defeated my father. (qtd in Moore, *Life and Works* 164)

The episode is extremely important, since this is the first time Lawrence experienced German militarism and the traces that it left were so consequential, that two of the stories included in the 1914 volume – 'The Prussian Officer'

and 'The Thorn in the Flesh' make direct reference to this. Both are placed by the author at the end of the volume and reflect the conflict arising when peasants were forced to meet the authorities of the industrial world, here represented by the military. The position that these stories are given in the volume is symptomatic for their author's intention, in a book issued on the eve of the outbreak of the First World War.

D. H Lawrence was also heavily ideologically influenced when he built up his theory of *vitalism* (as exposed later in his essay 'Reflections on the Death of a Porcupine') by the German contemporary movement in whose centre was the concept of *Volk*, a movement that tried to constitute itself as a replacement for Marxist theories about capitalist development. It attempted to reconstruct surroundings in accordance with the natural rhythm of the human being, and offer alternatives to the discord of urban life (Fjågesund 95ff).

What these youth movements preached was a direct return to the distant past, with its Germanic festivals, such as homages paid to the changing of the sun and what they planned was the setting up of colonies where the basic concept was that the Germanic man should be fused with the cosmic forces. The Lawrentian creed in the unity of the man with the cosmos obviously has its roots here, in Germany.

All these conceptions, especially those of the *Wandervogel* youth movement are not far from racist tendencies, as one of their doctrines went further on to preach the cult of the Aryan race (white-skinned, fair-haired with blue eyes)[1], the cult of the (male) body endowed with genuine beauty, which could only be the naked body. Of direct relevance to D. H. Lawrence's formative mind was the appending of Eros to the cult of the body.

A very interesting development of this idea is found in Ernest Blüher's book *Die deutsche Wandervogelbewegung als erotisches Phänomen* (Fjågesund 96), where the author states that close relationship between

[1] About the existence of an old Germanic race and a dark-eyed Mediterranean one and their direct, persistent anthropological result in the Celtic race he speaks later on in the essay *Letter from Germany*, when he writes:

> Something about the Germanic race is unalterable. White-skinned, elemental and dangerous. Our civilisation has come from the fusion of the dark eyes with the blue. The meeting and mixing and mingling of the two races has been the joy of our ages. And the Celt has been there, alien, but necessary as some chemical re-agent to the fusion. So the civilisation of Europe rose up. (Lawrence, 'Letter from Germany' 178-9).

men inevitably leads to homoerotic impulses[2], displayed not necessarily sexually, but in the form of surplus energy, a catalyst engendering creativity and conferring charismatic features to the few selected ones who act as leaders.

This conception about Eros cannot be interpreted primarily as a sexual force, it rather palliates a *Männerbund*, a community of men, enabling the emergence of a charismatic élite of men, 'the most attractive, spiritually, as well as physically', who 'would gravitate toward leadership positions' (Blüher qtd. in Fjågesund 97). In this society imagined by the *Wandervogel* there was no place for women, except as generators of offspring in the service of the élite, whose basic role was to produce works of lasting culture and social value. Lawrence recognised the danger but, nevertheless, was influenced by it, especially the longing for leadership, for strong men as expression of authority, combining strong personality with godliness, manliness and extraordinary powers of will (as we will show in the following subsection). It is the outcome of this German and the later Italian period, after the fusion of the northern and the Mediterranean masculine types, that most Lawrentian male characters are given strongly virile features in outer and inner construction.

The idea of *Männerbund* is given an interesting fictional match in 'Rupert and Gerald', a prologue to *Women in Love*, written around 1916, which Lawrence never published, and where the indeterminately homoerotic male triangle – Rupert Birkin, William Hosken and Gerald Crich – is given distinct significances in the scene on a trip in the Alps, where the lofty mountains literally transfers the relationship between the three men into the transcendental:

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[2] A very stirring presentation of military camaraderie – of which D. H. Lawrence was perfectly aware – in the *Kadettenhaus* is given by the same Blüher in the book *Die Rolle der Erotik in der männlichen Gesellschaft*, where details are given from the soldiers' diaries about the erotic relationships between the *Obertertianer* and the *Untertertianer*. One soldier writes:

> Es kam zu stürmischen Umarmungen, heißen Küssen, schließlich zum geschlechtichen Verkehr. Für uns war es alles so natürlich, keiner dachte an Pathologie oder Kriminalität; es was für uns ganz selbstverständlich. [It ended up in passionate embraces, fervent kisses and finally in sexual intercourse. It was all so natural for us, no-one thought of pathology or criminality; it was just a matter of course for us.' – my translation] (qtd. in Fjågersund 181).

We reproduce the quotation because the situation of homosexuals in Germany before, during and after the First World War is notorious and the existence of such aspects in the cadettes' training units together with German militarism, as shown before, proves highly relevant for the correct understanding of D. H. Lawrence's unique story 'The Prussian Officer'.

> The three men were very close together, and lifted into an abstract isolation, among the upper rocks of the snow. The world lay below, the whole field of human activity was sunk and subordinated, they had trespassed into the upper silence and loneliness. The three of them had reached another state of being, they were enkindled in the upper silences into a rare, unspoken intimacy that took no expression, but which was between them like a transfiguration. As if thrown into the strange fire of the attraction, up in the mountains, they knew they were known to each other. It was another world, another life, transfigured, and yet most vividly corporeal, the senses all raised till each felt his own body, and the presence of the companions, like an essential flame, they radiated to one enkindled, transcendent fire, in the upper world. (Lawrence, 'Rupert and Gerald' 560)

This is how the Lawrentian Eros unifies the three men, above the relationship with women, transposing them onto another superior level.

In *Women in Love* the relationship between Rupert and Gerald is depicted from different angles on a deliberately ambiguous plan by an author at grips with his own dual orientation. Though certain passages were left out, the novel was termed as 'sheer filth from beginning to end' by the periodical *John Bull* (Manguel and Stephenson 559). 'Love' is given special signifieds, as in the following confession between Birkin and Gerald:

> Gerald really loved Birkin, though he never quite believed in him. Birkin was too unreal; – clear, whimsical, wonderful but not practical enough. Gerald felt that his own understanding was much sounder and safer. Birkin was delightful, a wonderful spirit, but after all, not to be taken seriously, not quite to be counted as a man among men. (Lawrence, *Women in Love* 226)

As Fjågesund correctly remarks 'the novel develops the idea of *Männerbund* to its crystallised form, the *Blutbrüderschaft*'– the 'blood brotherhood' or the ritualised male comradeship – from its incipient phase of Birkin's proposal that he and Gerald should take an oath:

> 'You know how the old German knights used to swear a Blutbrüderschaft. […] We will swear to stand by each other, – be true to each other – ultimately – infallibly – given to each other, organically – without possibility of taking back.' (Lawrence, *Women in Love* 231-2)

and finding its climax in the wrestling scene where the unification becomes total, suggesting the rise of another being:

> It was as if Birkin's whole physical intelligence interpenetrated into Gerald's body, as if his fine, sublimated energy entered into the flesh of the fuller man, like some potency, casting a fine net, a prison, through the muscles into the very depths of Gerald's physical being. […] Often in the white interlaced knot of violent living being that swayed silently, there was no head to be seen, only the swift, tight limbs, the solid white backs, the

> physical junction of the two bodies clinched into oneness. (Lawrence, *Women in Love* 305)

One last word, in favour of the German motivation of this scene is Birkin's remark, when the fight is over, about Gerald's bodily beauty, which overtly suggests the Aryan blond type: 'a northern kind of beauty, like light refracted from snow – and a beautiful, plastic form.'[3] And to dismiss all trace of misunderstanding Gerald continues: '"Is this the Brüderschaft you wanted?" – "Perhaps. Do you think this pledges anything?"' (Lawrence, *Women in Love*. 305).

We included these remarks here to suggest that certain homoerotic sides of Lawrence's fiction are not only the expression of his potential ambivalent orientation (as some critics claim) but also of German extraction, which, when combined with his leadership ideas, give birth to such complex and unique creations as *The Prussian Officer*.

'Männerbund' and 'The Prussian Officer'

> *There were only two people in the world now – himself and the Captain.*
> (Lawrence, 'The Prussian Officer' 183)

As announced in the previous section, as early as the 1913, but especially later, between 1920-1925 Lawrence adapted his realistic narrating manner to suit the purposes of his visionary tales. The first ones were published in the 1914 volume – namely, 'The Prussian Officer' and 'Vin Ordinaire', republished

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[3] In the parallel story 'Rupert and Gerald', the idea is developed and Lawrence speaks about a division into classes according to the two racial types:

> They [the men] divided themselves roughly into classes: these white-skinned, keen-limbed men with eyes like blue-flashing ice and hair like crystals of winter sunshine, the northmen, inhuman as sharp-crying gulls, distinct like splinters of ice, like crystals, isolated, individual; and then the men with dark eyes that one can enter and impinge into, bathe in, as in a liquid darkness, dark-skinned, supple, night-smelling men, who are the living substance of the viscous, universal heavy darkness. (Lawrence, 'Rupert and Gerald' 574)

Obviously, Gerald belongs to the first.

When the story was published Lawrence had already become acquainted with the Mediterranean type whose admirer he became and which was cherished, as being identified with the Sun-god, in the later short story *Sun*. The Italians are called 'Children of the Sun' in *Twilight in Italy* and the sturdy, manly appearance of Sicilian peasants becomes impressive for Lawrence and makes him conclude in *Sea and Sardinia*:

> One realises with horror that the race of men is almost extinct in Europe. Only Christ-like heroes and woman-worshipping Don Juans and rabid equality-mongrels. The old hardy, indomitable male is gone. His fierce singleness is quenched. The last sparks are dying out in Sardinia and Spain. (Lawrence *Sea and Sardinia* 93)

as 'The Thorn in the Flesh', where the vision centres on the tragedy of the male hero who leaves his community for an intense relationship, overtly or covertly sexual. The author insists on the intense, potential engagement bringing new life, new, but destructive. In other visionary tales Lawrence insists on the individual resurrection, as opposed to the distant, abstract form of Western culture (Hubbard Harris 8).

In the 1920s the author opposes a new male aristocracy to the female heroines, 'often the sharpest eyes and most courageous seekers in his fiction, [who] are asked repeatedly to go to sleep, submitting their wills and desires to a male leader' (Hubbard Harris 8.). We have to mention, as productions of this period of masculine vision, tales like 'The Fox', 'You Touched Me', 'The Border Line', ending with 'The Overtone' and 'St Mawr', and culminating with 'The Escaped Cock' / 'The Man Who Died'. We also include here 'The Prussian Officer', published in the 1914 edition of D. H. Lawrence's short-stories.

We share Hubbard Harris's opinion that 'it is the short stories that bear witness time and again to Lawrence's talents as a writer of fiction' (8). In fact, though *Aaron's Rod* has been regarded as a powerful leadership novel, it is 'The Captain's Doll' where we find a more balanced discussion of male power; the awareness of oneself implied in the growing masculine dominance is better rendered in 'The Overtone' and 'St. Mawr' than in *Kangaroo* and *The Plumed Serpent*.

Although 'The Prussian Officer' does not chronologically belong to this period, being included in the 1914 volume, we consider it worth mentioning, because it is a peerless construction, on a theme in which writers did not frequently engage: cruelty as form of perverted sex. As shown in the previous chapter the story is of German extraction, combined with leadership ideas. D. H. Lawrence was of the opinion that enforced herding – such as the army – produced a form of sadistic homoeroticism:

> Cruelty is the form of perverted sex. I want to dogmatize. Priests in their celibacy get their sex lustful, then perverted, then insane, hence Inquisitions – all sexual in origin. And soldiers, being herded together, men without women, never being satisfied by a woman, as a man never is from a street affair, get their surplus sex and their frustration and disaffection into the blood, and *love* cruelty. (Lawrence, in a letter sent from Gargnano to Garnett, qtd. in Moore, *Intelligent Heart* 195)

As suggested by many critics, the tale is built on the magnetism that both attracts and rejects followed by psychological regression that arouses from the encounter of two types of male heroes, forced to cohabit in an exclusively virile world. But this short-story leads to another, mythical facet of the *Männerbund* conception.

The story opens – as usual with Lawrence, who lays strong emphasis on the outer aspect of his characters – with the detailed presentation of the two protagonists. First the captain, a representative of the northern type, 'a man of about forty, grey at the temples', with 'a handsome, finely knit figure', with reddish-brown, stiff hair, with a moustache 'cut short and bristly over a full, brutal mouth', with a 'rather rugged' face, bushy eyebrows over 'blue eyes that were always flashing with cold fire'. The conclusion to this description emanating vitality and unsurpressed will-power is provided by the author: 'Perhaps the man was the more handsome for the deep lines in his face, the irritable tension of his brow, which gave him the look of a man who fights with life.' ('The Prussian Officer' [henceforth quoted as PO] 175).

The orderly's portrait, an illustration of the southern, Mediterranean type, is another exercise in portretising:

> The orderly was a youth of about twenty-two of medium height, and well built. He had strong heavy limbs, was swarthy, with a soft, black, young moustache. There was something altogether warm and young about him. He had firmly marked eyebrows over dark, expressionless eyes, that seemed never to have thought, only to have received life direct through the senses, and acted straight from instinct. (PO 175)

If we compare the two portraits we cannot avoid the feeling that the two characters are surprisingly similar, with traits as borrowed from each other – in spite of the age and type difference and the other carefully planned differentiations, which makes them all the more similar. It is obvious that the author also needed unlikeness between the two, in order to have *two* physical entities, completing each other:

	Captain	Orderly
hair	stiff, reddish-brown	
moustache	cut short, bristly	soft, black
mouth	brutal	
face	rugged, with deep lines	swarthy
cheeks	thin	
eyebrows	bushy	firmly marked
eyes	light blue eyes, flashing with cold fire	dark, expressionless
limbs		strong, heavy

The portrait chart above strikes us from the very beginning with the relative richness of relevant physical features in the case of the Captain and the relative scarcity of information in the case of the orderly; conversely, where we have direct opposition is the eyes – *light* blue vs. dark, *expressionless* – all

the other differentiations, as stated, though planned distinct, do not stand in opposition; they can be added (where they exist) to each other to form the complete portrait: *stiff, reddish brown hair, soft, black moustache, bristly and cut short, brutal mouth, swarthy, rugged face with deep lines, thin cheeks, bushy and firmly marked eyebrows, strong and heavy limbs* (the Captain was a very good rider, which also gives strength and heaviness of limbs). The portrait we made above from the combination of the two does not show any contradiction. Our point that we suggest here is to read the tale neither as the homoerotic and sadistic relationship of two males forced to live in a masculine world, far from female presences (as many Lawrence scholars recommended, since, in fact, the only female character – the orderly's sweetheart – is but hinted at), nor as bivalence of the same character, but as *two bodies functioning as duplicates of each other,* as a case of articulation, of *fusion* of the two masculine types (mentioned in the previous chapter), as *double embodiment emerging from the same matrix*: as *an adversarial re-construction of the Dioscuri*[4].

What is, in fact, the situation in *The Prussian Officer*? The two – virginal before their encounter – who do not even have a name as mere constituents of the same set, as halves of the same egg – are also fatally attracted to each other. As the story develops they have to pass through an intensely sexualised geography – loaded with masculine (the mountains, the trees, the captain's emblem) and feminine (the valley) symbolism – and through different levels of passion and perception, growing aware of each other beyond consciousness, till the final and fatal discovery of a new inner and outer world. The Lawrentian dualism works here as well, for attraction is automatically followed by rejection, once the two poles of the same magnet get too close together. Like Castor and Pollux, they cannot exist without the other half; they literally become obsessed with each other and 'the terrifying possibility of non-existence' (Hubbard Harris 96), because, according to Lawrentian theory, each human being has to attain completion by magnetically seeking unification with his other opposite. The act itself is the critical act of embrace, in joy and terror (94) seen as source of salvation, of renewal, to transform man and to rise him above the state of fallen creature.

The queer relationship in this story arises from the fact that here the two poles are two passionate men who also want to attain fullness; the final act, the

[4] The Dioscuri, Castor and Pollux, who stand for ideal brotherly love, but also as alternate apparitions fatally seeking completion in each other, were venerated as gods of light in Sparta or as protectors of navigation, their cult extending to ancient Rome. Turned

result of their Dioscuri-like attraction would be same-sex possession, unattainable because of the magnetic force of rejection interpolated between them. The fatalism of their predicament is that once they have rejected each other, they feel attracted again, due to the other prevailing magnetic force, that of attraction.

Neither of them would openly admit their reciprocal magnetism, hate grows together with awareness and passion. Each one feels the presence of the other, rather than deliberately *seeing* it:

> Gradually the officer had become aware of his servant's young, vigorous, unconscious presence about him. He could not get away from this sense of the youth's person, while he was in attendance. It was like a flame upon the older man's tense, rigid body, that had become almost invalid, fixed. There was something so free and self-contained about him and something in the young fellow's movement, that made the officer aware of him. And this irritated the Prussian. He might easily have changed his man, but he did not. He now very rarely looked direct at his orderly, but kept his face averted, as it to avoid seeing him.
>
> […] Henceforward the orderly was afraid of really meeting his master. His subconsciousness remembered those steely blue eyes and the harsh brows, and did not intend to meet them again. So he always stared past his master, and avoided looking at him. (PO 176)

Tension grows to the extreme, heading invariably to the climax of their relationship and their togetherness: the only physical contact that takes place is a strange and tragic replica of the wrestling episode in *The Rainbow*. The scene is also a representation of the Lawrentian symbolism of a creature devouring the other in order to inhale his *élan vital* or the *mana* from his victim. In other words, one pole must annihilate the other and receive the latter's life giving force:

> The spur of the officer caught in a tree-root, he went down backwards with a crash, the middle of his back thudding sickeningly against a sharp-edged tree-base, the pot flying away. And in a second the orderly, with serious, earned young face, and underlip between his teeth, had got his knee in the officer's chest and was pressing the chin backward over the further edge of the tree-stump, pressing with all his heart behind in a passion of relief, the tension of his wrists exquisite with relief. And with the base of his palms he shoved at the chin with all his might And it was pleasant, too. And it was pleasant, too, to have that chin, that hard jaw already slightly rough with beard, in his hands. He did not relax one hair's breadth, but, all the force of all his blood exulting in his thrust, he shoved back the head of the

into mythical figures, they become cosmic entities being together even after death and forming the Constellation of Gemini.

> other man, till there was s a little 'click' and a crunching sensation. Then he felt as if his head went to vapour. Heavy convulsions shook the body of the officer, frightening and horrifying the young soldier. Yet it pleased him, too, to repress them. It pleased him to keep his hands pressing back the chin, to feel the chest of the other man yielding in expiration to the weight of his strong, young knees, to feel the hard twitchings of the prostrate body jerking his own frame, which was pressed down on it. (PO. 187-8)

But the destruction of the officer – the orderly's first and intense and horrible contact with someone else – cannot bring the long-sought equilibrium, since the Dioscuri principle is still in function: neither of them can exist without the other. Therefore, the orderly will have to die, not being able to survive the excruciating mental and physical disintegration to which he is submitted after the death of his superior, having now become aware of his new condition as an independent being. What has been interpreted as a magnificent description of the orderly's delirium, in fact a storm at night functioning as an interior landscape (Finney 15), is a desperate descent to the realm of the shadows, to the world of permanent darkness chased by light into Hades' world in quest of the dead duplicate – another Pollux imploring the gods to be reunited with Castor:

> When, to his dumb wonder, he opened his eyes on the world again, he no longer tried to remember what it was. There was thick, golden light behind golden-green glitterings, and tall grey purple shafts and darkness further off surrounding him, growing deeper. *He was conscious of a sense of arrival. He was amid the reality, on the real dark bottom*. (PO 191, my italics)

He would rather face non-existence than be left incomplete. His wish will come true and in death the two will be finally brought together:

> The two bodies of the two men lay together, side by side, in the mortuary, the one white and slender, but laid rigidly at rest, the other looking as if every moment it must rouse into life again, so young and unused, from a slumber. (PO 193)

Alternatively, we are propounded a straightforward sample of Lawrentian representation of the unconsciousness, as the scene with an impressive beauty is centred around the forest of dark and cold pine trees, rising phallically in a landscape gendered masculine, a topos for the pristine unconsciousness. As Becket mentions (36-8), for Lawrence the forest represents the territory of the unknown, repeatedly lying beyond conscious margins, no less frequently associated with darkness and impenetrability.

As we have tried to demonstrate so far, we are of the opinion that Lawrence's mythopoeic vision manifests itself in this story by the re-construction of another version of the Dioscuri myth, starting from the *Männerbund* concept

and developing it to suit his dualism and blend it with leadership ideas to illustrate his vision on the male hero.

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LSP TRANSLATIONS – HOW ARE THEY DIFFERENT?

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ABSTRACT. In this study, we attempt to pinpoint the differences between LSP translation commissions and translation commissions of general language texts. In doing so, we evaluate the role of the client, the translator's approach, the concept of functional variation, as well as the affiliation of texts to internationalised or culture-bound domains.

General language texts may be most often the subject of an intercultural transfer that aims at the production of a text appropriate for given target culture conditions by means of - formal or content - adaptation. In such transfer, the commissioner may indicate a pronounced extratextual element variability, which must be considered during text production. Commissions containing LSP texts focus foremost on content transfer, requiring minimal if any formal adaptation. Except for the cultural displacement - which for many domains is irrelevant for TT production (Sager, Wilss quoted by Sarcevic 1997:66) – ST and prospective TT extratextual elements tend to have similar characteristics, e.g. the addressees are mainly specialists, the function is primarily informative, the place and time of reception are rarely determining factors for the decoding. Consequently, the transfer problems arising in LSP commissions will centre on the content encoding, i.e. on the linguistic encoding of extralinguistic domain-specific realia, rather than on a difference in extratextual factors (as is specific for GL texts).

For the translation of GL texts, a collaborative relationship with the client is of paramount importance for the development of the translation process. The transfer of GL texts from one lingua-culture into another may often involve a more pronounced degree of variability between source textual elements and target textual elements (see also the GL application). Without properly identifying the elements of variability, the translator may fail to produce a functional TT. On consideration of the client's communicative and business needs, the negotiation between the translator and the client will touch such aspects as task feasibility and textual transferability including macrotextual and microtextual transfer techniques.

GL translations have been theoretically depicted as potentially exhibiting functional variability, first and foremost (Nord:1997), but also considerable difference between other textual elements, extratextual and intratextual alike (Nord:1991). It follows that the translator must make less use of his domain-

related knowledge, or of his research and documentation competences as he must primarily employ his general linguistic, cultural and textual knowledge for the textual transfer as well as prove his organisational and communicative abilities (Greere:2003).

However, for the translation of LSP texts, cases of functional variation are exceptional (Sager, quoted by Sarcevic 1997:66), and a variation in textual elements - if it occurs - is the result of the textual affiliation to a specific domain rather than a commission determined reality. Thus, in LSP translations, the implication of the client plays a secondary role in the development of the translation process. Unless the client possesses specialised knowledge stemming from experience or training in the given domain, his involvement in the process of task fulfilment is minimal. Due to domain-related reception conventions regarding the addressees, the medium, the function, etc., the TT extratextual factors are rarely specifically determined according to the client's particular needs. For this reason, the elements of the translation brief are easily identified through ST analysis without the client's support, as extratextual elements may be determined on similarity coordinates.

Even the TT recipient's profile changes from that of the ST recipient's only in individual situations, i.e. when specialised texts must be made accessible to the layman. Otherwise, due to the specificity of LSP texts to depict domain specific content, such texts are dependent for comprehension purposes on solid domain knowledge and are usually directly addressed to domain competent addressees. It follows that the ST-TT recipient profile does not change and the TT profile is determinable without the client's assistance by comparison to the ST profile, when recipient conventionality has been elicited.

In most cases of LSP translations, the addressees in the SC and those in the TC share domain-specific knowledge and experience, regardless of their linguistic and cultural affiliation. Thus, the content is comprehensible for ST addressees and TT addressees alike, and it will rarely necessitate some type of enhancement in order to become more readily accessible to TC recipients. However, in what regards the aspects of linguistic transfer and formal feature usage, LSP texts exhibit domain-related terminological and formal conventions. Specialised recipients of LSP texts develop expectancy standards regarding the use of terminology and of formal textual characteristics such as layout, information organisation, or paragraphing. Thus, for LSP translations, the most important issues are related to the transfer of terminological units as well as the production of formally adequate (i.e. acceptable) texts.

A limited number of domains or domain-related situations will also raise cultural transfer problems. Such domains may be referred to as culture-bound, i.e. the domain-reality is culture-specific as well as generally internationalised. Examples of such domains are the law, education, etc. In these domains,

the decoding of the content will rely on general domain knowledge, i.e. internationally valid, but also on culture-specific knowledge as the domain has developed in a particular manner in each cultural environment. (For example, the legal concept of 'divorce' exists in any law governed community and it represents 'the dissolution of marriage', but in each community the legal formalities differ. Similarly, degrees and diplomas are awarded by all higher education facilities throughout the world. However, the same designation may be used for different qualifications after the satisfaction of particular requirements. For example, in Romania until the 1990s, undergraduate programmes where 5-year programmes. On the completion of such programmes, the alumni would be awarded a 'University Graduation Diploma' which is often wrongly equated to a B.Sc. or a BA. Due to the length of the study and the acquisition of highly specialised qualifications in the 4th and 5th academic years, such a degree actually covered a 'Master's Programme', as well.) For this reason, in these situations where the content is culture-bound, content elements must be made accessible to addressees from another culture by employing specific transfer methodologies.

Furthermore, it is most probable that, in these situations, a number of text-genres developed differently in the two cultures by creating distinct conventional standards of content organisation or format design. In translation, this reality will result in additional transfer problems related to conventional features. Here, model and parallel texts –attained through research- may support the translator's endeavours to develop transfer solutions by proper consideration of comparative and contrastive SC and TC domain-specific conventionality. However, it must be observed that where conventions of textual composition or textual format differ from one culture to another, the SC specificity may be preserved in such situations where TT production can be identified by the recipients as the result of a translation.

For culture-bound domains a particularly problematic situation may be identified when the TL is English. In intercultural business communication English is often used as the international language of mediation. In these cases none of the recipients are native speakers of English (e.g. Romanian and Japanese) and thus, their textual expectations are related to their native cultures rather than to English-specific textual standards. The translator may not have the competence to elicit the textual expectations of the TT recipients (possibly derived from native standards) or their textual experience (which might include knowledge of textual production specific to the British or American cultures or a-cultural international textual production in English –in the latter case English being only used as a mediation channel). For this reason, he should try and consider business and communicative

needs rather then the recipients' textual expectations derived from their experience (which he can rarely properly evaluate).

In conclusion, in LSP translations, the decision-making process must consider the following aspects: (1) what is relevant for the domain-communication content-wise, i.e. the message transmitted within the domain, (2) what is domain-specific conventional textual production and (3) how are translations received by the domain-community. The reception of the TT will be effective if the domain-specific communicative instance addresses the recipients' communicative needs and expectations (where possible). The solutions reached will have to account for content and formal needs alike. Will the recipients gain domain-specific information? Does the TT fulfil reception expectancies? If need be, which should be sacrificed in favour of the other: content transfer or formal design?

In order to properly address the issues of content communication and conventionality transfer in the production of the TT, translation solutions must result by application of domain-specific linguistic and textual knowledge – also cultural knowledge for distinctive domains- in conjunction with research for the acquisition of domain-specific linguistic and textual/cultural knowledge where such knowledge is insufficient or is lacking. The translation process, -with the stages involved, with the collaborative and textual contact necessitated-, will be designed to cater for specific transfer needs stemming from the textual affiliation to a given domain which might –in turn- present individual peculiarities.

In contrast to GL texts, the translator should never consider himself a potential recipient and adjust the text production according to his comprehension needs (by explicating domain-specific subject matter or reducing elements which he considers irrelevant or redundant). Real addressees will rarely encounter comprehension difficulties if the text abides by special-purpose text production standards. Furthermore, in the transfer of LSP texts, the translator need not always comprehend -in every detail- the domain-specific subject matter presented in the ST. In particular situations, the transfer is possible even with restricted understanding of the ST content on the part of the translator. This happens when the transposition/ word-for-word transfer methodology is acceptable, with the translator having only to elicit conventionality standards and terminological equivalences appropriate for the given context. Here, the translator merely provides the linguistic bridge for domain-competent addressees, who must be able to decode domain-specific information correctly.

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ON THE ILLOCUTIONARY POTENTIAL OF HUMOUR

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ABSTRACT. The basic argument of this paper is that, under diachronical analysis, those humorous acts preserve their illocutionary force and are likely to preserve it in the future, as well, which still have it nowadays, although the product of past ages.

If humour is liable to stir a real-world response, then it should be the bearer of some illocutionary potential. Laughter has been characterized as a *strong* type of response to a script and as a checkpoint for the illocutionary potential of utterances.

Dealing with the problem of illocution in fiction, Searle advances the extreme hypothesis that, since there is no syntactic or textual characteristic by which a text should be identified as a fictional work", "what makes it to be a fictional work is, so to say, the illocutionary position of the author towards it, which is a matter of complex illocutionary intentions, the author has while writing or conceiving that work." (Searle, 1978, pp. 18-19; 33).

To adopt this point of view would mean to dismiss the notion of style altogether. Searle argues that qualifying something as literature is the decision of the receiver, whereas fictionality pertains to authorial intention. To demonstrate this point, he states that the literary and the non-literary are a continuum, that "literature" is the name of our attitude towards a stretch of discourse and that there is no feature or set of features common to literary works that should be necessary and sufficient for these to be literary works. If his arguments were true, there would be no distinction between literature and non-literary fiction (lies, false testimonies, or… electoral programmes, for instance). The distinction lies in the fact that, with literature, the fictitious character is accepted by consensus author-reader; with other fiction the consensus is not there; at times the author can even allege the true-to-fact character of his fiction. Searle himself demonstrates the existence of *pretence* in fictional speech acts, but he is not clear enough on the receiver's attitude about it. Yet, a possible argument against Searle's theory pertains to authorial intention itself: style. Non-literary fiction can present identifiable stylistic aspects (inasmuch as idiolect is liable to generate them);

but as soon as they are consistent and become style markers, literature is likely to appear; consequently, the sufficient and necessary condition for a fictional text to be literary is a set of specific (literary) style markers, which should meet the conditions of recurrence and collocation.[1] Style markers are part of the author's "illocutionary intentions".

At this point we will not discuss in details to what extent humour is literature; humour as an artefact is a category likely to contain all literary manifestations of humour; of these, we are here interested in written, versified ones. Since, at least versification can be considered to be a style marker, humorous verse can be considered literature.[2]

Our concern here is rather the extent tot which style markers can convey illocutionary potential in humorous verse, whence a set of restrictions upon the very definition of humour could arise.

The basic assumption of such a discussion would be that the illocutionary force of humorous acts lies in their capacity of eliciting laughter as a response. Two points could be made in this respect:

a). that mechanisms of humour are basically the same in any text, and

b). that a prospective opening should be grounded on such mechanisms that have preserved their illocutionary force till to-date.

In the following we shall try to insist on the second.

A perspective on illocutionary force in diachrony is likely to be, to a great extent, conjectural. Any statistically based method of investigation is out of the question, both at the synchronic and at the diachronical level. The reason for this rejection is, first, the empirical character of any statistics; moreover, in a non-English speaking country, the only group submittable to investigation is one of philological scholars or students. These are doubly biased by their non-native way of feeling the English language, and by their scholarly background. Diachronically, on the other hand, a statistics upon a corpus of critical opinions on certain texts is not only at times impossible (because of the scarcity of such texts), but also irrelevant (since the impressive amount of texts dealing with Chaucer's or Shakespeare's humour, for instance, comes from epochs posterior to them; therefore, the opinions postulated by post-Chaucerian and post-Shakespearian criticism are conjectural, at least in what concerns the illocutionary value of their humour).

With Romanian literature, it is hard to say at which epoch of its development written humorous literature appeared; if the application of

[1] For a discussion on style markers see Enkvist, 1965.

[2] Adrian Marino argues that the foundation of the idea of literature is "the existence, quality and level of its cultural grounding" (Marino, 1987, p.466).

statistical methods could be less empirical, because of the presence of native non-scholarly speakers, the problem would be that of diagnostical texts. If the first piece of writing in Romanian dates back to 1521, the first attempt at versifying in Romanian happened in 1643 (the opening of Varlaam's *Cazania, Stihuri la stema domniei Moldovei*), and the first Romanian non-popular poet, Dosoftei, wrote thirty years later; it is clear that no comparative study could cover, even conjecturally, the synchronic slice of the 16th century, in the two literatures, not to mention Chaucer's time, regarding humorous verse. Another difficulty lies in the fact that popular verse started being written down in Romanian literature much later than in English and when it did so, the focus was on non-humorous species.

Conjectural hypotheses should take into account the fact that English poetry comes from a tradition in which alliteration and wordplay held a basic part; Romanian verse developed from a predominantly rhythmical tradition, going back not as much to Latin poetry, than to a necessity to be used a song text (popular, then liturgical – perhaps it is not accidental that the first piece of consistent authorial verse in Romanian literature is a "Psalter unto verse forged"). The mnemonic value of rhythm is not to be neglected in English literature either (quite a lot has been written on the role of the caesura in Old English poetry); yet, what is important for our purpose here is the fact that wordplay existed in English literature (as kenning) long before it appeared in Romanian. Even if in English literature wordplay had initially a "serious" character and a metaphoric value, it may ensue that:

a. humorous wordplay could, perhaps, appear more easily in English literature;
b. wordplay had, for a long time, a non-humorous character as well (even in Shakespeare's age, perhaps under the influence of ancient rhetorics resuscitated in the Middle Ages and the Renaissance); it results that in an analysis of the Shakespearian text, for example, a contemporary critic could hardly tell which instances of wordplay were humorous and which were only plainly rhetorical;
c. perhaps the previous observation could account for the typically English distinction between wit/humour; wit is a category both pre-existent to and surviving after the mannerism of English metaphysical poets, which echoed European mannerism. On the other hand, Restoration comedy is a development specific to English literature which brings together and meanwhile delineates the two categories.

Outside the history of literature, mainstream history and the history of mentalities could offer data regarding the liability of certain texts to have been perceived as humorous in their epoch. Still, although these may be

conditional to the humorous act, they cannot be causally connected to it. Our intention is to demonstrate that the illocutionary potential of some humorous acts is preserved in time. The two conditions for this would be:

a. non-occasionality, and
b. intelligibility.

Thematically, intelligibility is a matter of non-occasionality. Still, the notion should be discussed linguistically, as well.

With humour, the problem of intelligibility implies qualifying an incongruity as humorous and processing it through the decoding mechanism specific to humour. The element that triggers off this process is the shift to the non-bona-fide mode of communication. *Intelligibility would then amount, in the case of humour, to the receiver's perceiving the author's illocutionary intention materialised in a breech in congruity signalling non-bona-fide communication of the humorous type*.

A punning passage of Pandarus' speech to Troilus (*Troilus and Criseyde*, Book IV, 148):

> I seye that if the opinioun of thee
> Be sooth, for that he sit, than seye I this,
> And thus necessitee in either is.
> For in him nede of sitting is, y-wis,
> And in thee need of sooth; and thus forsothe,
> Ther moot necessitee ben in yow bothe,

might fail to trigger off a reaction in the contemporary non-scholarly reader, although he might perceive the existence of the pun; yet, the meanings of soot/forsothe/mot sitten (=truth/ (iron.) no doubt/might sit) might be obscure to him.

On the other hand, a passage like:

> Sin I fro Love escaped am so fat,
> I never thenk to ben in his prison lene;
> Sin I am free, I counte hem not a bene.
> (*Merciless Beaute: A Triple Roundel)*,

could, perhaps, more easily be understood, because it is both closer to Modern English and sounds surprisingly fresh to the contemporary reader. It may be suspected that this happens because of verse 1 in the quotation: indeed, all possible "complaints" for the loss of a love have been listed in world poetry since Chaucer, except getting fat.

On the other hand, some Chaucerian passages may be perceived as humorous, although they were not intended as such. One of Chaucer's serious ballads, *Womanly Noblesse*, may strike a contemporary reader by at least odd word choices, if not humorous incongruities, in:

All my lyf withouten displesaunce,
You for to serve with all my *besinesse*,
And have me somewhat in your souvenance
My woful herte suffreth great duresse;

Or:

Considring eek how *I hange in balaunce*
In your service; swich, lo! Is my chaunce /…/

Perhaps this could be explained by the subsequent evolution of the word *business*, which underwent a specialisation of meaning Chaucer cannot be called to account for; the outlandish resonance of "I hange in balaunce/In your service", on the other hand, may result from the preferential use of *hang* and *balance* in the proper sense nowadays, while Chaucer used them figuratively.

The motif of the poet's complaint to his empty purse may have been a literary cliché (it can be related to Villon, as well) and is not felt as such nowadays; although it has been variously exploited in world literature (see, for instance, Eminescu's *Cugetarile sarmanului Dionis*): "Beth hevy ageyn or elles mot I dye!"

The obsoleteness of the Chaucerian text is in itself a fair warning to the contemporary reader that an amount of construing should be involved in its understanding, closer to our times, too.

Certainly, Shakespeare did not intend his audience to laugh when, in a moment of utter dramatic poise, Hamlet's meeting with his father's ghost, the unhappy prince says:

If thou art *privy* to thy country's fate,
Which happily foreknowing may avoid,
O, speak;

Shakespeare was obviously unaware that the noun *privy* would undergo a specialization of meaning in American English and used the word with its adjectival value (privy to=in the secret of – COD, p.882).

The Shakespearian text abounds in euphuistic passages that a contemporary reader might fail to perceive as humorous; yet, not only Shakespeare's audience, but also one in Congreve's time might have enjoyed them. For instance:

Hamlet: My excellent good friends! How dost thou Guildenstern? Ah, Rosencrantz! Good friends, how do ye both?
Rosencrantz: As the indifferent children of the earth.
Guildenstern: Happy in that we are not over happy;
On Fortune's cap we are not the very button.
Hamlet: Nor the soles of her shoe?

Rosencrantz: Neither, my lord.
Hamlet: Then you live above her waist, or in the middle of her favours?
Guildenstern: Faith, her privates we.
Hamlet: In the secret parts of Fortune? O! Most true; she is a strumpet!
(*Hamlet*, I, scene II, 232-244).

The COD lists the meaning of *privates* as pluralia tantum only as meaning 10 of the word; possibly this meaning might elude the contemporary reader; but most likely it does so because the incongruity in the text is overexplained by the previous passage. Our sense of humour includes a component of abruptness; the more unexpected the incongruity is, the greater its effect; it may be that in Shakespeare's time humour could also be conceived of as a matter of gradual construction. Such a hypothesis could be sustained by arguments in the history of literature. Euphuism was not only the dawn of mannerism in English literature, but also marked one major root of Restoration comedy, on the one hand, and the ulterior split between wit and humour, on the other hand, which might not have been there, yet, in Shakespeare's time. The fact is, nevertheless, that nobody can tell, not even backing his statement with conjecture, whether this passage was perceived as humorous or not in Shakespeare's time.

When in 1533 Thomas Wilson stated, in his *Arte of Rhetoric*, that puns are one of the effects of *amplification*, he implicitly included all effects of the accumulative or the symmetrical type into the list of mechanisms of humour. Certainly not all of them induce laughter nowadays; it is problematic whether they did so in Shakespeare's time, although punning was a more widespread phenomenon than nowadays ("the large amount of time which is given to word games is not merely a learned habit or a stage-trick, but a way of dealing with a real social issue")[3]. Some examples:

Pyramus: Now die, die, die, die, die!

This is a figure called in rhetorics *epizeuxis*[4] . Had it been pronounced by Richard the IIIrd and not by Quince-Pyramus, it would have stirred no laughter at all, in the contemporary reader. What we might laugh at is the immediately following *asteismus* (a pun based o homonymy):

Demetrius: No die, but an ace for him, for he is but one.

A figure similar to asteismus, but based on polysemy, is *polyptoton:*

Anne: Thou bloodless remnant of that royal blood!

[3] M.C. Bradbrook, *The growth and Structure of Ellizabethan Comedy,* Penguin, London, 1963, p.62.
[4] Brian Vickers, *Shakespeare's Use of Rhetoric*, in *Shakespeare Studies,* Oxford, OUP, s.a.

(*Richard* III, I, 2)

which, if pursued over several lines, becomes *antanaclasis*:

O, cursed be the hand that made those holes,
Cursed the heart that had the heart to do it,
Cursed the blood that let blood run from hence!
(*idem*)

These may be classified as non-humorous rhetorical devices; yet, in:

Whereat with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast",

both a contemporary and a 16th century reader automatically shifts to non bona fide communication, not because the lines are pronounced by Quince-Pyramus (*A Midsummernight's Dream, V, 1*), nor because antanclasis combines with paronomasia (roughly defining what we nowadays call humorous pun), but because of the use of *bloody* with its pejorative adjectival value, which seems to have existed in Shakespeare's time already.

Not all polysemies are identical nowadays; an instance of *syllepsis* (polysemy without repetition; in modern times ambiguity would give rise to different interpretations; when Richard III promises Clarence "Your imprisonment shall not be long;/ I will deliver or else lie for you", the 16th century receiver reacts according to Shakespeare's illocutionary intention, actualising the two meanings of *lie* as 1. go to prison and 2. tell a lie. The contemporary reader does not perceive the ambiguity: if perchance he does so, he will immediately dismiss the second (indecent) meaning of *to lie for somebody* as inappropriate in the context.

An effect of accumulation, *quantitative hendiadys* could also be said to function as a mechanism of humour nowadays: "in his rages and his furies and his wraths and his cholers and moods and his displeasures and his indignations", says Fluellen in *Henry V,* act IV, 7.

Let us note, before we return to the purpose of this demonstration, that "classical" rhetorical devices do not cover the entire area of:

a. wordplay
b. mechanisms of humour.

A breech in cohesion, for instance, cannot be accounted for by classical rhetorical devices, because their principle is isolating to some extent tropes and figures from the context. An example that cannot be accounted for by classical rhetoric:

Lear: What dost thou profess? What wouldst thou with us?

Kent: I profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse with him that is wise and says little; to fear judgement; to fight when I cannot choose; *and to eat no fish.*

(*King Lear*, I, IV).

Such sources of humour as graphetic ones, on the one hand, and shifts in register, dialect, idiolect, functional style (as, for instance, Fluellen's dialect as a source of humour), on the other hand, are not accounted for by rhetoric either (rhetoric is, by definition, oral and stylistically homogeneous, in its classical meaning).

The conclusions of this demonstration would be the following:

1. The author's illocutionary intentions are not always diagnostical of the manner I which the text will be qualified (as literary/non-literary, etc.), construed, or reacted to;
2. There is no way in which the evolution of a text could be part of the authorial intention (materialized in its illocutionary potential), since effectiveness evolves and is socially and historically determined;
3. Therefore, the receiver(s) cannot be ignored (at least in the case of humour, our object of analysis).

The statements above also function synchronically.

If the survival of a text in time cannot be attributed to authorial intention, it cannot be exclusively a matter of receiver(s) either, but rather depends on the interplay between authorial intention and receiver's expectation, whose sign is the expected reaction of laughter. This could be qualified as successfulness of the speech act.

Coming back to humour, we could then state that *those humorous acts which are successful (have preserved their illocutionary potential) in our epoch, although the product of past ages, are likely to preserve their successfulness in the future, as well.*

This does not exclude new developments in the field of humorous acts; these will appear as new combinations of the same basic mechanisms of humour existing in the past.

The axiomatic condition for this prediction to stand is that no radical change should take place in the structures of human thought (and/or their output, language).

An immediate consequence of the demonstration above is that *humorous acts should be restricted down to such instances of wordplay that are perceived as humorous nowadays, regardless of their age*.

If the chronology of humorous acts is irrelevant, in this light, to our study, another factor is fundamental: the dependence of linguistic mechanisms of humour on linguistic type. This is another constraint on the definition of humour.

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NEOCLASSICISM AND ORIENTALISM. THE CASE OF DR. SAMUEL JOHNSON

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ABSTRACT. This paper analyzes the only significant fictional text produced by dr. Samuel Johnson, the very honourable figure of eighteenth-century British literary, so honourable that everybody pays him some lip service but few continue to actually read him. This essay is a re-reading of Johnson's Oriental tale about Rasselas, the prince of Abissinia as an encounter of Neo-classicism and Orientalism.

Johnson's only extended prose fiction is *Rasselas*, published in 1759, apparently to defray the costs of his mother's funeral. It tells the story of Rasselas, a Prince of Abissinia, who leaves the Happy Valley of his birth with his mentor, Imlac, his sister, Nekayah, and her servant, Pekuah. In the episodic plot, the four travel through Egypt looking for the happiest mode of life. Obviously, they never find it.

The proper term for *Rasselas*' genre is sometimes disputed: it's probably most often called an Oriental tale, but some prefer to see it as a satire. In any case, critics avoid calling it a novel. In our opinion, in *Rasselas*, the Oriental tale, dr. Samuel Johnson "plunders" the discourse of Neo-classicism (as a set of patterns and attitudes) and Orientalism (as an idealizing option) in order to produce a utopian vision. The text of *Rasselas* is the product of deft utopian literary engineering.

A key component of Utopia is hope. Or the story of Rasselas is addressed to those "who listen with credulity to the whispers of fancy, and persue with eagerness of phantoms of hope, who expect that age will perform the promises of youth; and that the deficiencies of the present day will be supplied by the morrow, attend to the history of Rasselas, prince of Abissinia" (1).

Not primarily a writer of fiction, Johnson seems to write with his other hand but this does not mean that his oriental tale cannot arouse interest as a discursive phenomenon.

In her very competent analysis of utopian imagination and eighteenth-century fiction, Christina Reese points to the contradictory/multiple characteristics of Johnson's … "mixture." According to Reese, Orientalism is

a comparison (245). This comparison is meant to reinforce ideologized power relationships. The utopian tale drives towards activism, because it implies the hope for a better world, whereas the oriental tale drives towards passivity because, in the Johnsonian understanding, it is a hyperpositive valorization of an idealized spiritual geography whose superiority cannot be changed or challenged. On the other hand, the very impulses that produce utopian constructs ensure that these constructs are unstable and unachievable. In this sense, the utopian drive undermines itself. We must also add that *Rasselas* is an eighteenth-century literary product and the idea of education is, therefore, extremely important. Dr. Samuel Johnson teaches his readers while following the teaching his characters get. The idea is that human nature is always the same. The author gets out of his utopian dream in order to appreciate the reality of his fictional world and in order to reach the conclusion… according to which nothing is concluded. So, actually, what does Johnson do? "… While occasionally streaking his narrative with individual colours, he restores utopian fiction to the grandeur of generality where it began" (Reese, 265).

Dr. Samuel Johnson valorizes all the ramifications of the utopian problem in an original way. The mild and balanced neo-classic tone eases the understanding of the politics and policies of eighteenth-century utopia. "Politically, he is very conscious of the central utopian problem – how to translate planning into action: 'the inseparable imperfection annexed to all human governments, consisted, he said, in not being able to create a sufficient fund of virtue and principle to carry the laws into due and effectual execution. Wisdom might plan but virtue alone could execute. And where could sufficient virtue be found? From Plato's Guardian onwards, utopian philosophers had tried to find a guaranteed answer to this sharply pertinent question. However, Johnson's 'inseparable imperfection' preempts them all" (Reese, 243). Also dr. Samuel Johnson does not forget the aim of any authentic literary work: the exploration of the self. Christina Reese puts this idea in terms of studying human nature. "Writing close to the middle of this century, Johnson analyses the essence of everything that is most alluring and most unreliable in the utopian ideal: yet he does not patronise the human need for that ideal. He brings his own massive sanity and style to the subject, seeing in it a locus for his favourite study, human nature" (Reese, 265).

Unlike this moral and ideological reading of *Rasselas*, we shall read dr. Samuel Johnson's tale as a combination of two discourses: the Oriental and the Neo-classic discourse. Both of these discourses project a subjective perspective on a reality distant in time or space, the distant Other of the East. *Rasselas* is the happy encounter of Neoclassicism, a doctrine characterized by an idealized and utopian projection upon the Roman-Greek antiquity

which valorizes balance, and Orientalism, a discourse of power of an equally idealized and highly subjectivized reality.

What does Johnson "plunder" from the two discursive orders? Balance, the pleasure of conversation, the urbane behavioural model from Neoclassicism. Two sets of Orientalized realities (Abissinia and Egypt) from the Oriental discourse.

Abissinia has always held a special place in the English imagination. Should it be because it is a marginal but privileged place of Christianity? Let us not forget that the British Isles are also a marginal place of Christianity considering them from the birthplace of this religion. Abissinia is also the supposed place where Moses tabernacle was hidden after the destruction of the Second Temple. An interesting example of Abissinia's literary career in English literature is offered by Samuel Taylor Coleridge. Abissinia was the location of the Palace of Beauty in the Romantic poet's vision of *Kubla Khan.*

"The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice !
A damsel with a dulcimer
In a vision once I saw:
It was an Abissinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome ! those caves of ice!
And all who heard should see them there,
And all should cry, Beware ! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise".

Johnson's Abissinia has little of the sensual, almost hypnotic qualities from the Romantic discourse, it is rather a place of intellectual pleasures, of introspection and meditation, a paradise of discursive pleasures.

The second geographical location of Johnson's utopia is Egypt, the place of an impressive and even less understood civilization in Johnson's time (we are before Champollion's deciphering the first hieroglyphs). Egyptian culture precedes, by many centuries, the European civilization. Egypt is mysterious and impressive, overwhelming. Egypt is a text that has to be read in Johnson's time, and the English moralist's characters try to read Egypt, according to their moral drives.

The result of the Johnsonian literary enterprise is a utopian discourse/ vision with some original peculiarities. Firstly, the Johnsonian utopia starts unlike other utopias from an idealization towards a pretended reality, it goes from The Happy Valley towards the supposed reality of Egypt. Secondly, the usual utopian tale urges activism, the transformation of reality with a view to reach the ideal. Or Johnson's finale is, at least, indeterminate, from the point of view of its message[1], and closed, from the narrative point of view.

What did the characters desire after the enlightening experience of their journey? Pekuah desired the monastery, the princess desired education, and the prince desired a little kingdom to rule, probably as an enlightened monarch. Reiterating the experience of a Mary Astell, Pekuah finds out that happiness is in learning: "she desired first to learn all the sciences, and then proposed to found a college of learned women, in which she would preside, that, by conversing with the old, and education the young, she might divide her time between the acquisition and communication of wisdom, and raise up for the next age models of prudence, and patterns of piety" (166). The prince should be given a little kingdom to practise leadership and "Imlac and the astronomer were contented to be driven along the stream of life, without directing their course to any particular port" (168).

Of these three choices we would give some special attention to Pekuah's. "One such choice, the monastic life, fascinates the eighteenth century Protestant public almost as much as the harem fantasy. In the chapter entitled 'The happiness of solitude. The hermit's history', the idea of retreat from the world has already been under scrutinised under different conditions" (Reese, 258). Or the monastery and the harem are both restrictive, hierarchical and one-gender-only spaces, and their inhabitants are companions, not wives to a master beyond ordinary reach. This comparison does not mean to be blasphemous or disrespectful for the Christian religion. But the temporality and the materiality of the master of

the harem does not prevent certain similarities to come out. On the other hand, as already proven in the writing of Mary Astell, one can construct a strong connection between the desire for education and the desire for spirituality. The monastery is the best place to suit them both. The Johnsonian text shows that women's interest in education and improving their spiritual nature were already well known and accepted, at least, for an elite if not for a larger number of women.

But Johnson's neo-classic temper, balanced, mild, exquisite in the discretion of its drives, does not allow the characters from *Rasselas* to be too enthusiastic about their dreams coming true.

"Of these wishes that they had obtained they well knew that none could be obtained. They deliberated a while that was to be done and resolved, when the inundation should cease to return to Abissinia" (Johnson, 168). Hope is submerged by skepticism and mild irony. This is the mood that accompanies the reader from his/her very entrance into fiction and we cannot reiterate, often enough, Johnson's beginning of the tale with its performative implications and its temperate tone. "Ye who listen with credulity the whispers of fancy, and persue with eagerness the phantoms of hope who respect that age will perform the promises of youth and that the deficiencies of the present day will be supplied by the morrow, attend to the history of Rasselas, prince of Abissinia" (1).

The author embarks, firstly, upon describing the main characters life in a utopian realm. This is the Happy Valley where "they had all within their reach that art or nature could bestow and pitied those whom fate had excluded from this seat of tranquility as the sport of chance and the slaves of misery" (5). The Happy Valley is located in Abissinia, a reality sketchily described as one of the earliest Christian countries, but also a margin beyond the "civilized" Europe. Johnson warns against utopian visions of perfect equality and serenity. "I have already enjoyed too much; give me something to desire" (9) says Rasselas in a chapter significantly entitled "The Wants of Him That Wants Nothing". Are there any political implications in the description of this realm to envy and long for? Not primarily. As Christina Reese says: "Even if the existence of the Happy Valley is the result of the constitutional arrangement, what makes it utopian is the quality of life available to its inhabitants" (247).

But in spite of the tranquility and the charm of life in the Happy Life, the three main characters are not satisfied. The only solution they find is to escape from the Valley of Happiness and to see the pretended reality

[1] The conclusion in which nothing is concluded.

within fiction. From the point of view of our analysis, this is another Oriental(ized) reality with a higher degree of credibility.

Therefore, the three leave. Hierarchies are, however, observed and the main reason of this departure comes from the prince. They leave because the prince is bored. He suffers from the spleen of sated fullness. "I have already enjoyed too much; give me something to desire" (9), he says. The guide on this journey is Imlac, a philosopher and astronomer, "born in the kingdom of Goiana, at no great distance from fountain of the Nile" (25). Imlac' s original location is a mythic space, for the eighteenth-century mind. It is a space that becomes one with the source of knowledge and majesty. "I was born in the kingdom of Goiama, at no great distance from the fountain of the Nile" (25). He was born in a rich family, but his father was only interested in material things. Imlac's journey into life confirms his origin. He travels to Agra, in India, and then to Persia: "a nation eminently social, and their assemblies afforded me daily opportunities of remarking characters and manners, and of tracing human nature through all its variations "(31). The Persians had passed from "ancient magnificence" (31) to "many new accommodations of life" (31). Imlac already gets accustomed here with the pains of social and cultural change and movement. Then he travels to Arabia "where I saw a nation at once pastoral and warlike; who live without any settled habitation; whose only wealth is their flocks and herds; and who have yet carried on through all ages an hereditary war with all mankind, though they neither covet nor envy their possessions" (31). The moral superiority of the vagrant nation over the settled ones already give the reader the disquieting feeling that his/her long settled convictions will be put to a test by this apparently comfortable narration. Imlac's further destinations are Syria and Palestine where he has converted with great numbers of scholars and ordinary people. The result of Imlac's wide experiences is a sense of cultural relativism. Christina Reese comments upon this. "All judgement is comparative is one of Imlac' s aphorisms" (Reese, 241). But the most efficient and impressive judgement does not come from logical comparison. It comes from poetry. According to Imlac, poetry was "the highest learning, and regarded with a veneration somewhat approaching to that which man would pay to the Angelick Nature" (32).

We must already notice that the peoples and countries of Eastern Europe are already in a cone of shadow and ignorance. The construct of Europe as a reduction to its Western and Northern component is already on its way with dr. Samuel Johnson. While travelling to the Middle Eastern countries, Imlac also offers his own perspective on the West. The Orientalized, the sage, the admirer of poetry "as the highest learning" (37), offers his own admiring, but also perceptive glance at Europe. Europe (which is understood

in its Western and Northern component) is made up of the countries "whose armies are irresistible and whose fleets command the remotest parts of the globe. … In these countries it is difficult to wish for anything that may not be obtained; a thousand of arts, of which we never heard, are continually laboring for their convenience and pleasure; and whatever their own climate has deemed them is supplied by their commerce" (37). Rasselas, Imlac's friend and student, takes after his mentor. The immediate contact with reality induces him to deeper considerations about human nature and the relativity of spiritual geography. Rasselas has the intellectual and the moral qualities that turn him into a perfect companion for Imlac, not only into his disciple: "… for Rasselas has something of the Baconian utopian in him, as well as the moral philosopher… (Reese, 249).

Dr. Samuel Johnson does not rely on the pleasure of the discovery in this Oriental tale, but on the more certain pleasure of getting one's conclusions reinforced. The conclusion of Rasselas' journey is already found by Imlac. "Human life is everywhere a state in which much is to be endured, and little to be enjoyed" (Johnson, 40). From this point onwards, the story is only the confirmation and the re-inforcement of the already stated conclusion. It is the escape from the state of "tasteless tranquility" (49).

The contact with Cairo, a special city where "it is possible to obtain at the same time the gratifications of society, and the secrecy of solitude" (42) is a significant re-birth on this exterior and interior journey. The protagonists manage, with difficulty, to be delivered from their space of happy and lenient idleness into the world, an Orientalized world. "They clambered through the cavity and began to go down on the other side" (53). With dr. Samuel Johnson's *The History of Rasselas, Prince of Abissinia*, the encounter between the Neo-classic discourse and the Oriental discourse makes significant use of maternal entrances – narrow cavities which the characters must go through in order to be born again.

On the other hand, Johnson's Orientalism sets a glorifying mirror. Once out of the Happy Valley, the travellers' first meal, very frugal (milk and fruits), seems to them to have "higher flavour than the products of the valley". A world is there for them to see and discover. Educated as free agents, endowed with the privilege of choice, Johnson's heroes look for happiness in an Oriental(ized) world, prone to facilitate happiness according to the eighteenth-century optimistic reveries: "surely happiness is somewhere to be found" (59).

A very important moment on this journey towards self-discovery and revelation is the meeting with the hermit. It takes place in another feminine space: "a cavern in the side of a mountain, overshadowed with palm trees"

(69). It is another form of re-birth that re-inforces Imlac's already found conclusion, the paradoxically simple solution: "every form of life is good; nor can I give any other form of rule for choice, than to remove from all apparent evil" (Johnson, 70).

The prince's next intellectual experience is with an assembly of learned men "somewhat coarse" (74) and who "often continued till neither contravertist remembered upon what question they began" (75). But this time the prince gives a response in accordance with the Neo-classic exigencies of moderation and authentic nature. "To live according to nature, is to act always with due regard to the fitness arising from the relations and qualities of causes and effects; to concur with the great and unchangeable scheme of universal felicity; to co-operate with the general disposition and tendency of the present system of things" (76).

The inspection of the lower as well as of the higher classes also confirms this already found conclusion: "All that virtue can afford is quietness of conscience and a steady prospect of a happier state; this may enble us to endure calamity with patience; but remember that patience must suppose pain" (88). In gentle Neoclassic key, Johnson advocates moderation and temperance in a discourse deftly adorned with delicate and rich Oriental tropes. "No man can taste the fruits of autumn while he is delighting his scent with the flowers of the spring: no man can, at the same time, fill his cup from the source and from the mouth of the Nile" (97). The same symmetrical rhetorical ornaments are used in order to give true judgement its temporal coordinates. "To judge rightly of the present, we must oppose it to the past; for all judgement is comparative, and of the future nothing can be known" (99). Not even the Sultan is exempted from this judgement. Even he is subject to the upside down of history through the whimsical revolts of his janissaries.

Once in the core of the Egyptian Orientalized reality, Johnson's protagonists are symmetrically thrown by their own will and curiosity, this time, into another maternal space. Through "dark labyrinths and costly rooms" (107) they get into the entrails of the pyramids – places of secret knowledge incorporated into the concrete geometry of architecture. As accurate judgement needs a term of comparison, the heroes are, again, symmetrically expelled after their adventure into the pyramids, into the utmost open. The next episode takes place in the wide open. Pekuak is kidnapped and taken far into the desert. She must be saved. Wonderful, ethic and epistemic pretext to deliver the heroine at the extremity of Egypt among the vagrant after the contact with one of the stablest symbols – the

pyramids! Pekuah's captivity story widens the Oriental perspective with a derogatory Eurocentric judgement on the vagrants' ability to catch the definite, stable aspects of reality. "They had no ideas but the few things that were within their view, and had hardly names for anything but their clothes and their food" (130).

Therefore, after several explorations, often represented by Johnson as liminal, maternal, obstetrical passages into other geographical and epistemic spaces, the conclusion comes easily to Rasselas. "Variety is so necessary to context" (175). That is why the Happy Valley needs Egypt. "Then they all descended and roved with wonder through the labyrinth of subterraneous passages, where the bodies were laid in rows on either side" (160). The corporal tension in this close and origin-al space sharply contrasts with the calmness of the Neoclassic. On the other hand, the Neo-Classic desire of harmony and balance saves Johnson's Orientalism from racial excesses and maintains it into a state of graceful vignette.

Not a writer of fiction, primarily, Johnson seems to write with his other hand but this does not mean that his Oriental tale cannot arouse interest as a discursive phenomenon. As Christina Reese, the author of an interesting analysis of eighteenth-century utopia, says: 'And while occasionally streaking his narrative with individual colours, he restores utopian fiction to the grandeur of generality where it began" (265). And we would add that Johnson's utopian engineering of Oriental and Orientalized realities discreetly sets a glorifying mirror of the intrepid West while also offering counsel for a balanced and harmonious perspective on life. Johnson's Orientalism has a moral corollary that is more topical than ever in our hectic world. The pleasure of this harangue is the pleasure to stay and stare at the eternal change of the world. "Such… is the state of life, that none are happy but by the anticipation of change: the change itself is nothing; when we have made it, the next wish is to change again. The world is not yet exhausted; let me see something tomorrow which I never saw before" (157).

Johnson's Oriental tale is on a dangerous and enticing brink. On the one hand, it shows the "Enlightenment's eventual rearticulation from within the exclusive and racial logic of an imperial Eurocentrism" (Hawes, 114). On the other hand, because this tale comes from a genuine admiration of the Oriental(ized) realities, it offers interesting questions that undermine the prejudice of the discourse it apparently serves. "Thus, Johnson's anti-colonial writings, precisely because they remain stubbornly in and of the Enlightenment, provide almost uniquely supple and forceful examples of critical resistance to the hijacking of reason for purposes of domination" (Hawes, 124).

Johnson's tale ends with a hope that the reader of all times is only too eager to find: "happiness is somewhere to be found" (59). Johnson's preference for maternal closed spaces gives us a hint that happiness is not to be found far away, but in our immediate proximity. The Neo-classic and the Oriental tropes wrap this fundamental conclusion in an agreeable eighteenth-century garment. But the conclusion is of all times.

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IN THE NAME OF THE AUTHOR: THE ACT OF WRITING OR 'REAL COMPARED TO WHAT'?

SANDA BERCE

ABSTRACT. The paper aims at studying the importance of re-visitations of the past with such literary forms as *pastiche* and *parody*. It is also an analysis of the *literature of imitation* and of authorial strategies leading to subverting of canonic genres such as biography and (auto)biography, in the British contemporary literature. References are being made to Ian McEwan's novel *Atonement* and they are aimed to discuss at large the changes that occurred in the position of the author in fiction-making with the latest trends in writing.

"I know there's always a certain kind or reader who will be compelled to ask. But what *really* happened?"
Ian McEwan, *Atonement*

"Real compared to what?"
Brian McHale, *Postmodernist Fiction*

Talking about the fictional works, in general, relates to the individuals' need of making sense of their own world and the fictional world, both of which are human constructs. The simple explanation is that the human mind cannot find rest until it gives a frame to everything. The scholarly interpretation (Iser) is that in literature (i.e.fiction) the literary discourse constructs the reality it purports to represent. It is the 'image world' that the author constructs for the reader to understand, it is a fictional world paralelled by a referential reality, and it is *how* the author understands reality. Postmodern fiction seems to be interested in modes of historical representations (historiographic metafiction and parody, irony and pastiche) and forges a distinct concept in art and theory. The "presence of the past" (1) is a synonym concept to that of postmodernism. In a world of simulacra, reality has changed its value: mass media has neutralized reality for us, first reflecting, then making reality, then producing 'absence of reality', and finally bearing no relation to reality at all. According to Hutcheon this would be an extreme interpretation of the issue of reference while considering that only now the issue of reference became problematic. At this point one can see that the *pastiche*, the re-writing of old literary genres, and the *historiographic metafiction* share not only the interest in the past issues but they are in themselves modes of representations of this past, re-visitations of the

past. Both intermingle in the text, fiction and non-fiction, thus challenging the border between the historically verifiable *facts* and the *fictive*. This is how a novel-biography can be written by adding up fictive and non-fictive elements in an 'image world' (2) that the reader accepts at the beginning as fictional, but slowly realizes the interplay and finds himself/herself confused. There are frequent re-visitations of the past in the British contemporary novel and the present research aims at studying and, if possible, defining the complexity of the phenomenon. The title of the paper is inspired by the British film "In the name of the Father" (director: Jim Sheridan, 1993) and our intention is to discuss at large the changes that occur in the position of the author under the present day trends in fiction-making and how Ian McEwan and his ideas on 'author' have brought their contribution. At its origin the word "author" is closely connected to that of *authority* in a way that it involves a *position of power*. Alain Brunn (3) is commenting on this connection and brings in Furetiere who gives the definition of the author in his *Dictionnaire universel*: "Qui a cree ou produit quelque chose. On did par excellence de la premiere cause qui est Dieu…".

In the context of re-visitation, as stressed by Linda Hutcheon as being "a critical reworking and never a nostalgic return" (4), Ian McEwan's novel *Atonement* (2001) stands apart as a site where borders between genres, modes of writing, discourses become harder and harder to discern. Moreover, the effect of the novel depends on the reader's capacity to distinguish between 'real' and 'imaginary' events created as inquiries into authorship-writership problem and as intertextual exchange with an 18th century novel, written by Jane Austen, *Northanger Abbey*. Genres that could not work together are now connected: fictional biography written/told by the author-character and, in the same time, character-narrator, a novel pastiche re-writing *Northanger Abbey* from the fragment chosen by McEwan to be the epigraph of his novel. If our "comprehension of the world is constructed within discourse and we are *formed* and driven by a need of telling stories", as Widdowson put it , then our "system of knowing, meaning and making sense are all textualized narratives (5), framing the "narrative identity" (6) of each person. It is, then, possible that Ian McEwan, with intention or not, textualized not only the world of fact and fiction from the novel-source(*Northanger Abbey*) but also his own "narrative identity" of the novel-target (*Atonement*). Then, McEwan's attempt in creating a constructed, textualized world in which fact and fiction intermingle does not seem impossible. Its relationship with the referential world, outside the world of the novel, is determined by the reader's ability to accept the facts (fictionalized or not) as corresponding to the best knowledge of the narrator-character. At first, its consequence is a confused reader, then a reader aware of the implications of traditional history writing. In his

novel, McEwan poses and questions one of the problems of the contemporary world which is "how to know"(encompassing "who speaks?" and "to whom?"), and closely related to this is the question "how texts construct" and "how histories get written". Ian McEwan may have opted for using a large variety of postmodern writing from its reflexive character to its de-familiarizing effect and its irony, in order to be able to offer the reader with a broader perspective than the traditional biography allows. The reader accepts this world of facts and fiction because of the author's ability in making us feel the 'authenticity' of the narration, because it can be interpreted as one more perspective on the same issue, another voice from the multitude of voices. The main important change which occurs in this novel as compared to his previous novels and which highly concurs to the 'authenticity' of the narration is McEwan's gesture of great virtuosity by *employing the voice of a woman* - Briony Tallis, a well known British writer. And, yet, he successfully avoided the debate upon 'ecriture feminine' and he proved to be a keen psychologist and at the same time a highly imaginative writer as he manages to disguise himself in a female narrative voice. Since one of the major features of the novel is the author's concern with the making of fiction, we assume that the use of the *female narrator* and the *conventions of female writing* (announcing the pastiche of Jane Austen's novel) gives Ian McEwan the liberty to explore the making of fiction *outside* the constraints of canonical writing: the novel is set in a *female tradition* with the epigraph which may offer a 'key of reading' the novel: Miss Catherine Moreland, Jane Austen's character is presented to be the victim of her own readings, of the novels she has read. In a similar way, Briony's *sense of the real is contaminated with fiction*, with the play she is the author/writer of and she ends up by failing to make a clear-cut distinction between the two; the frequent use of *prolepsis* instead of anticipation in *Part One* which, in Gerard Genette's view, the western narrative tradition seldom uses; the selective analysis of the 'artificiality' of fiction by way of the brilliant re-reading of the realist text as point-of-view ideology and so on. On the whole, questioning the boundaries between the 'real' and the 'fictive' and the extent to which the human beings are entangled in stories, in *Atonement*, narrative becomes a *mode of consciousness*, a means for constructing and reconstructing one's identity expressed by the modulation of prose styles meant to alert the readers about the status of this text as literary artefact:

> "I like to think that it isn't weakness or evasion", says Briony, "but a final act of kindness, a stand against oblivion and despair, to let my lovers live and to unite them at the end. I gave them happiness, but I was not so self-serving as to that than forgive me"(McEwan.2001: 372)

And for the above mentioned reasons and for many others, this novel is a *pastiche of an (auto)biography* and this is what the present paper tries to demonstrate in what follows.

It is the fragmented biography of Cecilia and Robbie constructed around and in the (auto)biography of Briony Tallis, a fictional character, a replica of Jane Austen's own character Catherine Moreland and (perhaps?) of Jane Austen herself. Neither it is an ordinary one in the traditional sense of the terminology. They are pastiches of these literary genres. In general and with simplifications, the pastiche is an imitative text, a new genre that incorporates actual reference to an old text, an old genre and, as such it becomes another fictional way to deal with the past. The author of the pastiche substitutes himself or herself to the author of the primary text creating a dialogue between past and present. As a literary genre it is specifically postmodern and expresses the concern for the past.

In her book *L'Ecriture Imitative. Pastiche.Parodie.Collage*(1996), Annick Bouillaguet explains how this literary genre works within specific texts and it is a survey of the major streams in giving a poetic approach of the subject. She is primarily focusing on Gerard Genette, but she is also taking into account the English stream. Genette unified these terms under the concept of hypertextuality and was mainly concerned about their relationship with the original text. For Genette there are two possible textual relationships: one of transformation, *parody* or/and *travesty* and the other is of imitation. In the first case the hypotext (source text) suffers a minimal transformation, in the second case the transformation is at its maximum, as in the case of the *pastiche*, the *caricatures* and *forgeries*. The pastiche with Genette is an imitation with the conservation of the style, while the parody means transformation of a text. The English approach differs in that it differentiates between a general and a specific level in parody. The specific level of parody means parodic citation with a *comic* value. The general level is the level of meta-fiction and it is seen as a self reflexive discourse that analyzes its nature both from the point of view of the reception and of the production. This ability of the secondary, *imitative text to question the literary text is a trait of modernity*. Where Genette sees a relationship of transformation between the secondary, imitative text and the original, the English current sees a simple relationship of imitation that *reunites the parody and the pastiche*. The English theorists insist upon the *repetitive force* of the parody, its *comic* characteristic and its *transforming* of a specific text. In a general definition the pastiche would be the transformation of an original work, or of a genre with exaggerations; the original is parodied and/or ironized in order to criticize or autocriticize (7). Autocriticism refers to the reception of a new text. At the extent to which a secondary text (*Atonement*)

involves a comical re-visitation of the primary text (*Northanger Abbey*), the parody requires a similar operation from the reader. *This is the reflexive value of the imitative text*. *Atonement* is a pastiche. "Within the half hour Briony would commit her crime", "bringing the fogs of imagination" (McEwan, 2001: 156) is the key to the understanding of how McEwan intends to use imitation in the novel. In choosing to imitate Austen and thus telling a story at two levels he uses both *pastiche in style* and the *pastiche of genre*. Style rises from subject matter and McEwan lays bare his intention of using the form of the pastiche from the beginning through his narrator-character who is constructed as a pastiche of Catherine Morland/Jane Austin. Thus the (auto)biography of Briony Tallis is written in the style that Jane Austen would have written it. When using the pastiche of style, McEwan has to impose it on the 'genres' used by Jane Austen (and for some other critics by Virginia Wolf and D.H.Lawrence) because a necessary condition of the pastiche is the conformity to a model only to gradually move away from it. At the level of the novel this is reflected by the careful interplay between fiction and self-disclosure of fiction which is particularly revealed in *Part Tree* and *London 1999*, functioning like *Epilogue*: the novel displays in a mise-en-abyme construction how the 'real' is more and more difficult to be mastered as the world itself turns out to be mastered by the workings of the mind. The'real' is no longer at hand in *Atonement* for the reason that the novel itself is the product of a fictional character impersonating the Writer. And in *London 1999*, the image of the Author producing the text at the writing desk- Briony, the Writer, finishing her last draft- disrupts the fictional world and opens a space in which fictional and real elements overlap. In the respective scene, the *pastiche of the biography* is the most obvious one. It is, again, important to remember that the pastiche has to fit itself and to correspond to the form of the primary text to be imitated and that this submission and reiteration of the same forms gives the text its authenticity. Conformity is the first condition of the pastiche as it ensures recognition. But it can also subvert the model, creating a tension between the two poles: recognition and destruction of a canonic genre. The *authority* of the original is seen as a restraint that can be removed and to which different other purposes can be added, for example, *ludic* or *argumentative* purposes. Indeed, by posing the image of Briony- the Authoress who has spent her lifetime working at the novel- the reader is urged to understand his/her position as a counterpart of the fictional Author, and, as the novel becomes the product of Briony's imagination, the world of the text-including Briony herself, gains 'reality' only in the reader's mind through the act of reading. From the view point of literary criticism it is exactly this relationship of interdependence between Author-Text-Reader that is subjected to change. To be more precise it is a change in

degrees: to what degree is the name inseparable from the text that it is attached to? The only function of the name of the Author can be seen in its being a unifying factor in a very diverse field. It can unify homogenous fields, historically speaking, it can play with and unify different genres, it can subvert the authority of canonic genres and so on. In another order of ideas, the concept of author contains in itself a reference to authority. Paul Franssen and Ton Hoenselaars's book *The Author as Character: Representing Historical Writers in Western Literature* (1999) gives a solidly argued guidance in the understanding of this literary phenomenon. They interpret the presence of the Author as Character in contemporary literature as a literary genre. But their reference is only about impersonation of 'real' authors, cited in histories of literature. These genres are easily documented and defined as fictional biography, Kunstlerroman etc. They do not question and do not mention anything about the pastiche of (auto)biographies. But still, the recognition that

> "Part of the interest in the genre of the author-as-character lies precisely in this tension between the autobiographical impulse and the recognition of the other as other" (8)

meets the appreciation on the changes that the concept of author underwent in postmodernism, namely that "it is not the abolishment of the author but a relocation and a reconsideration of its function"(9) which matters these days. Reading *Atonement* it becomes obvious that McEwan, like Julian Barnes in *Flaubert's Parrot*, raises the common issues of the time: the past, the relative value of knowledge in trying to make sense of a world that relies entirely on textualized information and that narratives are not meant to make order in the chaos of the human world of existence but they satisfy the human need for coherence in the process of constructing its own identity. Thus the human Subject is saved by the very act of narrating and the active narrative can be considered one of the most important categories or systems by which man is able to understand and to give form to his or her own 'reality', involving man into certain ontological choices and, implicitly, the importance of re-visitations of old genres by pastiche and/or parody so well reflected in the British contemporary novel, has increased in recent years.

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PROPAGANDA LANGUAGE AND ADVERTISING SLOGANS

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ABSTRACT. Propaganda language can be placed with justification in the area of confuse communication, next to manifestations of mass-media, advertising, marketing, etc. This area deserves a more profound investigation in order to understand how propaganda language (as a subsystem of natural language) functions and what its structure is. The communicative situation implies the existence of a multitude of factors that participate actively in its realization. Communication must be analyzed as a complex process open to some alternative philosophical interpretations.

1.0. Considering the manipulating discourse as textual, in that the linguistic and communicative features reach the necessary degree of specificity to differentiate the propaganda text from other types of texts, we can consider these as signs, and like any other sign, it can be analyzed within the system of signs. Assuming the text as the basic unit for analyzing the systems of language offers the text a theoretical component (which has the communicative process as the starting point and a description from a semantic, syntactic and pragmatic point of view in accordance with the grammar of natural language.

Like any other modality of signification and implicitly of communication resulting from an effort of abstractization similar to the process of building symbolic, aesthetic, or logical languages, propaganda language shows all the features of a system of signs and that makes it possible to approach it semiotically. If we agree that our access to the world and the process of understanding it are mediated by a network of cultural systems and discourses whose signification is socially put together, we can infer that a semiotic approach to the social interaction manifested through language can serve as a productive method to tackle the propaganda language.

1.1. Within and through propaganda language, the social and cultural dimension tends to manifest and define itself only through its interconnection with the political dimension. The unilateral character of the presupposed relations offered the propaganda language the possibility to transcend its

own semantic universe, taking different forms from persuasion to violence (censorship, cancellation of events, prohibition of words or combinations of words, etc.) in domains outside its favorite domain of manifestation, i.e. the domain of power. Communication through this type of language represents a process of persuasion and it represents the adequate area for understanding the mechanisms and the operational levels at which it operates. These operational levels are responsible for the discriminatory selection of contexts. Its goal is to induce the idea of something completely natural instead of something that exists as a cultural product through definition.

The communication sciences have identified two alternative models which Carey (1975:1-22) defines from the point of view of the channel through which information is transmitted, i.e. from the situational perspective of its organization. Communication is associated with terms like participation, association, common belief, etc. This conception does not aim at transmitting the messages within space but preserving the social *status quo* in time. We are not interested here in presenting a complete inventory of approaches as they appear in the sciences of communication, but we want to underline the aspects that can bring into stronger relief the working mechanism of the propaganda language. We will analyze the communicative process, including the mass-media communication, from the two approaches named by Fiske (1982) the "process" approach and the semiotic approach.

1.2. Although it is not one of the favorite subjects for analysis, propaganda language can be placed with justification in the area of confuse communication, next to manifestations of mass-media, advertising, marketing, etc. This area deserves a more profound investigation in order to understand how propaganda language (as a subsystem of natural language) functions and what its structure is. The communicative situation implies the existence of a multitude of factors that participate actively in its realization. Communication must be analyzed as a complex process open to some alternative philosophical interpretations. We can choose between the transmission and the reception of a message. From here, we can put into discussion the intentionality of communication. On the other hand, communication can be approached in terms of **cause** and **effect** of a relation, or as a **source of unity** and **cohesion**, but also as a **source of transformation**. Each of these approaches generates a specific type of communication, identified by its final goal. In other words, the information transmitted will determine a reaction, action, an attitude or an answer motivated by the nature and circumstances of that information.

The rulers of the totalitarian states have as aim not only to make the individuals accept their own ideology, but, through a very careful balance between reward and punishment (McQuail, 1999:166) (the carrot and the stick approach) they try to annihilate the others through changes in attitudes, beliefs, values, and actions (Bettinghaus, 1968:13). What is expected within the totalitarian states is an ideological mutation with a view to changing people into the "new citizens". Language goes into a process of dissolution both as a means of communication and as internal structuring (phonetic, morphological, syntactic, textual), which is described by Orwell (1992) in the following terms: "Obviously, people who will be able to use such sentences will no longer remember that words have meanings".

1.3. Slama-Cazacu (2000:38) says that "Manipulation through communication, as a psychological process in the mechanisms of generating it, and further on in the reactions that it can produce in the manipulated individual, can be explained in different ways. They range from the psycho-analytical ways of influencing the subconscious to some educational ways of introducing in the mind of the individual unconsciously some ideas and convictions." The main goal of propaganda language is to conceive communication in terms that imply the transformation of the individual and groups of individuals into a manageable mass, quite often against their convictions and aspirations. The means used are always the same, with minor modifications, function of the historical moment and the concrete event.[1] The propaganda language, as it was embodied in the two ideological extremes, fascism and communism, can be defined as "the most efficient means of a dictatorship to influence the spirit. It represented the death of the spirit through the use of obligatory formulas, inflation of words, and a misrepresentation of ideas" (Teodorescu, 1997: 80).[2]

[1] A first attempt to manipulate through language and in language, attempt with devastating effects at the level of communication and argumentation was made during the French Revolution. According to a well-established scenario, the operation of institualization took place in two stages: the first stage of physical terror and the second stage representing the terror over the spirit.

[2] Two centuries after the French Revolution, the propaganda chiefs of the fascist and communist regimes define the concept from within the system. Thus Goebbels, who was named the Minister of Popular Information and Propaganda in 1933, formulates explicitly the famous thesis of communication whose sole aim is to get the expected effect, saying that: "good propaganda is propaganda that leads to success; it doesn't have to be mild, correct, careful or honorable […] because the only thing that matters to it is to have effect"

The first step in imposing the propaganda language is a shift of the accent from the dialogue to a unidirectional communication, in other words the instauration of the "cult of personality", which will become a constant of this type of communication. Propaganda language imposes within communication the phatic function as a factor that regulates denotation, a filter that suppresses information. Phatic as an index of the way the channel of communication functions leads to successful communication, or in the case of propaganda language usurps all the other functions "becoming the marker of improper communication, which cannot reach the informational level with the politician" (Bougnoux, 2000: 29). Stereotype, tautology, cliché, a null informational content are defining markers of this kind of language.[3]

1.4. There can be established two formal criteria that help describe the propaganda language: *the frequency of some syntactic structures* and *the rigidity of these structures*.[4] An ideological discourse cannot be approached without mentioning the preference for nominal constructions[5] realized through a great variety of means of lexical, morphologic and syntactic nature because "the great majority of verbs express real things, whereas the nouns represent the heaven of false syntactic constructions. (Valery, 1973: 455) As a vehicle of the totalitarian ideology, propaganda language manifests a marked interest not so much for the noun but for the opportunities to incorporate in this class non-specific manifestations of adjectival, pronominal or verbal nature. This means that we can discuss about the assimilation in this class of objects of elements that express qualities, circumstances, actions, etc.

As a means of enriching the vocabulary, conversion functions in two main directions. The first marks the switch from verb to noun and the second the switch from adjective to noun. In propaganda language the inflation of these procedures make the discourse more obscure and it becomes a

[3] George Orwell may be considered a theoretician of this new language, especially in his literary work (*1984, Animal Farm*) where he brings to light the mechanism of propaganda language. Orwell imposes the term 'newspeak' and even in the linguistic domain, theoreticians make use of the Orwellian terminology when they analyze linguistic facts from an area under ideological influence.

[4] We have to underline that in representing the ideological levels Van Dijk (1980: 17) suggested a symbiosis at the discourse level between the morphological classes and the syntactic structures, bringing them together under a common denominator.

[5] Nominalization implies both morphological and syntactic processes. In the generative grammar, nominalization indicates the transformation of a sentence into a nominal group whereas in the lexicalist theories is brought into equation the set of morphological rules (affixation, conversion, derivation, etc.) which help achieve nominalization. Nominalization makes the actors and agentivity disappear and tends to present processes as facts (Thomson, 1987: 20).

defining feature of this kind of language. Another aspect is the presence of the multiple subjects which leads within communication to a fragmentation of the assignment of responsibility, which makes the identification of the proper agent impossible. Propaganda language extends this procedure enough to make the agent(s) lose their individuality completely. The terms of the nominal or verbal determination are subject to the same syntactic process of multiplication which, this time, brings about the relativization of that modification.

Propaganda language makes use of an eternal present which makes the limits of the process be extremely favorable to manipulation. Through definition, the present in the main clauses expresses only absolute values, and in subordinate clauses it is in a direct relation with the tense of its main clause. Of all the values of the present tense (instantaneous present, present which expresses simultaneity with the moment of speech, generic present, iterative present), the **all time** present is most frequently used in propaganda language. The compression of all grammatical tenses can be explained by the requirement that all performed or virtual acts be a support of the narrative in propaganda language.

1.5. Propaganda language, as we have presented it so far, makes use of a series of morphological and syntactical structures capable to offer it certain independence at the textual and discursive levels. The most striking modification is the quasi-total cancellation of the second persons singular and plural. The discourse of this type does not presuppose the existence of an interlocutor. Although it is didacticist in nature, the discourse in the propaganda language excludes the addressee. It is a way of taking complete control of reality in absolute forms. It is natural that in these circumstances the speaker should take hold of the entire textual and discursive space. In the totalitarian discourse, the first person singular is a privileged form, being in a way the absolute sum of the plural. This form belongs exclusively to the Leader.

The repetition of words or combinations of words in the intra-textual area and their movement in the body of other texts leads ultimately to some fixed formulas which assure the success of the perlocutionary act.

2.0. Slogans have been defined as the most outstanding individual sentences or clusters with symbolic value, which encapsulate the most important idea about the product being advertised. Having different denominations according to its position within the general construction of the advertisement such as end-line, signature line (Leech, 1966:61), slogans

illustrate the existence of linguistic creativity at lower levels alongside with applying the text rhetoric principles of simplicity and expressivity, and confirm the existence of a standard advertising language, a language which defines expectations and draws attention to its form.

The advertising slogan has developed into a subtly persuasive device which resorts to disjunctive grammar and block language (basically noun groups and minor clauses) for the realization of its basic aim: **memorability**. Slogan messages are presented in readable, easy-to-understand and therefore likely-to-be-memorized pieces, the highest most frequently used rank, being the simple declarative sentence. Moreover, imperative forms are rarely used and count essentially as invitations or suggestions rather than directives (Pop, 2004:3).

2.1. The following structures, according to increasing degree of complexity, were observed: (a) **the group**, defined as expansion of a word (Richards, 1996:5); (b) **minor and nonfinite clauses** with different denominations in traditional grammar: sentence fragments or verbless clauses (Quirk et al., 1985:725).[6] Although lacking any predicator at all, minor clauses can be analyzed in terms of subject, object, adverbial, complement, etc. and represent punctuation units having independent status.[7] (c) **Finite clauses** are always independent and can be interpreted for mood, transitivity of processes, truth/falsity, e.g. "*Time covers the world*". It is advertising license that dependent finite clauses can be introduced by a subordinating conjunction, that they can represent punctuation units and thus acquire the status of independent clauses although they enter into sense relations with the preceding punctuation units: "*L'Oreal Paris.* ***Pentru că*** *merit*", "*Nivea Sun.* ***Pentru ca*** *soarele să fie prietenul nostru*". (d) **Complex sentences** introduce the idea of complexity in the sense of diversity, inequality, subordination of the component units and are made of one or more main clauses plus one

[6] Nonfinite clauses are defined within the mood system as lacking subject and a finite verb form, whereas verbless clauses have a zero verb exponent (no predicator), and are usually arrived at through the omission of the linking verb *to be: "Carlsberg/[is] Probably the best beer in the world"*. Allowing a clause without a predicator is a distinctive feature of advertising grammar (Leech, 1966:16)

[7] Most common minor structures include a nominal element in a neutral Z position since it cannot be identified as either complement or object (it is structurally differentiated through its relation to a predicate (Leech, 1966:11): e.g. *"În sfârșit, un parfum pentru toaletă" (Ambi Pur)*.

or more subordinate clauses: "*When you make a great beer//you don't have to make a great fuss*" (Heineken).[8]

2.2. Slogan structures are generally very simple with the group as the most frequently employed unit of communication. The noun group with different degrees of pre-, post- and multiple modification, usually an appositive of the brand name, catches attention, and an attributive clause gives in descriptive terms the reason for buying that brand.[9] It is a language which defies expectations and draws attention to its form (Myers, 1994: 31), leaving the reader/consumer to fill in, to actively participate. This poetic trait makes advertising slogans stick.

Non-finite and verbless clauses are generally very simple, with little structure above the group and fall within the same advertising functionality of eluding truth or falsity claims: (It is/She is) **"Beautiful"** (Estee Lauder). We see that the realization of a verbless clause can be an adjective with the force of an exclamation or "**Carlsberg.** (is) **Probably the best beer in the world"**. Here the mood adjunct is an expression of epistemic objective and implicit modality, and tempers on the proposition of the beer as being "the best" in the world.

2.3. However, the most predominant highest rank of grammatical organization is the sentence. Sentences belong to the major finite system and their claims can be judged on a true/false basis. The mood system responsible for interpersonal meaning is mostly represented by declarative information-providing sentences, suggesting a reason rather than tickle appeal, especially in England. Full sentences convey a better and more complete reason for buying, the unique selling proposition can be modulated, judged for truth or falsity, and imply concrete action processes: e.g. "*A little support can work wonders*" (Project Hope) or (New Cif) "*Cleans more efficiently without scratching*". Conversely, the reason for buying is mainly descriptive in Romanian where almost half of the slogans employ noun group structures.

Simple sentences have an obvious predominance in English which could be explained also through the male readership of the magazines we

[8] This slogan implies hypotaxis, which is a little vaguer than linking, as the first subordinate clause can be interpreted either as time or conditional adverbial clause.

[9] For example, two nouns in apposition where the first noun phrase (brand name) and the second one represents its most significant quality or the 'reason for buying it': *Havana. The new fragrance for women.* Sometimes the 'reason for buying it' precedes the brand name: *The fragrance for a new woman. Jaipur Saphir.*

consulted and the specificity of the products: communication systems, computers, air travel, etc. requiring a more 'reason-oriented' approach (Pop, 2004:4). The majority of sentences select the declarative mood which is the type of exchange offering information: "*We do more for you*" (BASF) or "*A little support can work wonders*" (Project Hope). In these sentences the finites are realized by action processes, underlining their effects on the beneficiary ("for you") with a tempering effect of the modal finite **can**, in the second example, where a charitable action is promoted and the modal expressing subjective, implicit possibility is entertained as politeness strategy.

2.4. Slogan messages are presented in readable, easy-to-understand and therefore likely-to be memorized pieces. Most often an incitement to action in the past, the advertising slogan has developed into a subtler persuading device which resorts to disjunctive grammar and blocks language for the realization of its aim. The unique selling proposition which represents the essence of the advertising message is condensed in the slogan and includes the basic ingredients of any standard advertising language, of which the highly loaded noun groups, disjunctive non-finite, verbless/minor sentences and simple sentences, were mentioned above as relevant and characteristic of advertising slogans.

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PLAUSIBILITY PATTERNS AND METAPHORICAL BOUNCE-BOARDS

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ABSTRACT. This paper proposes to introduce two new notions and their corresponding terms ('plausibility patterns' and 'metaphorical bounce-boards') which might come in handy in in-depths endeavours of text analysis and text interpretation as well as in teaching techniques of creative writing or techniques of communication.

One constituent element in a text could be what may be called "Plausibility Patterns", that is, 'chunks' of language which one has heard before, or which sound so familiar as if one has heard them before. The number of structural elements that make up such a 'chunk' is unconsequential (there could be one, two, or any other number of elements—whithin reason). So far, this description looks more or less like a possible definition for the term 'syntagm': any number of words which constitute together one notion which reveals its meaning spontaneously and simultaneously, without any need to sum up the semantic spheres of each of the words. Except for the strictly grammatical understanding of the term 'syntagm'—which suggests a linguistic group formed by a notion word (like a noun or a verb) accompanied by its supporting connectives and possibly by some determinatives— , a wider load of meaning of this term ('syntagm') may take us to combinations of words that demonstrate 'syntagmic compatibility' or 'combinatory readiness' to form sudden but also coherent pictures in one's mind without a 'step-by-step' decoding of the compounding elements. Where is, then, the border line that sepparates what is called here 'syntagm' from what is called here 'plausibility pattern'?

The answer to such a question would bring in yet another subjectively-coined term, namely, 'metaphorical bounce-board'.

There are so many different—and sometimes conflicting—ways of understanding, of defining and of explaining metaphors that one feels one is making heed upon quick sands the minute one opens such a chapter. But still, the area contains so much potential that has remained unexplored and unexploited that it is hard to resist the temptation.

The set-off point for the speculation engaged in these lines was a fragment I happened upon of a TV show that was broadcast by the Romanian station TVR 1 on Sunday, July 25 2004, nineo'clockish, hosted by Dan Bitman. The subject of the show was the Romanian 'light' music festival "The Golden Stag" held at Braşov, Romania, July 23-25. The host of the show spoke alternatively in Romanian—for the benefit of the TV viewers—and in English—when he addressed his guests, the winners of the first and second prizes of the music competition of the festival—. He said in Romanian, good-heartedly and ingratiatingly "Ne-aţi furat Cerbul de Aur!" and then he translated his ejaculation into English, word for word "You have stolen our Golden Stag!". The trouble here is not only the fact that the word for word translation loses the idiomatic character of the Romanian utterance, but also that something else is lost. In Romanian one hears of "hoţ de inimi" or "mi-ai furat inima", but these phrases are idiomatic syntagms based on a presumable metaphor suggesting the initial reluctance of him or her who has fallen in love to submit to the charms of the other person—only those charms were so intense and irresistable that submittance had to be atoned for. Hence even the invective "hoţule" (to say nothing of its diminutives "hoţ mic"/"hoţule mic"/"hoţ mic ce eşti") has gained endearing connotations. In fact, the English idiom "to fall in love" (and even "to fall out of love", for that matter) may have been built against the same reference 'bouncing-board': charms or beauty so great that resistence was impossible and collapse or fall into submission is excusable and understandable. Aye, but there's the rub, as Hamlet may have said: if "to fall in love" is a frozen, crystalized, stabilized idiom, quite familiar for speakers with intermediate or high levels of competence in English, "to collapse in love" would make no sense—other then hillarious, maybe—despite the fact that "to fall" and "to collapse" are more or less synonymous terms. There is nothing much that is new up to here, as it is a matter of common knowledge that elements that are part of an idiom cannot be replaced by synonyms. What may be new is "the twin' phenomenon that can appear when a translator is not aware of the 'plausibility pattern' in the base language being dependent on a given metaphorical bounce-board **which does not exist** in the target language, or, at least, does not exist as a syntagm, but, maybe just as an elaborate metaphor that has to be decoded. If in Romanian something like "Hoaţă mică/Hoţule, ne-ai furat Cerbul de Aur!" may sound (especially with the right intonation and facial expression) funny, friendly and somehow complimentary, in English it may be read as "You thief, you have stolen/robbed our Golden Stag!" (just like "to fall in love", when translated word for word, comes out

into Romanian as "am căzut/m-am prăbuşit în dragoste" and would make no sense).

As for the questionable translation of the name of this music festival from the Romanian "Cerbul de Aur" (a name that resounds of mountaineering and wild life or hunting adventures): there is a rather famous American picture called *The Deer Hunter* (starring Robert de Niro, Christopher Walken and others), and not *The Stag Hunter*, though in the movie it is obvious that the animal shown along the sights of the shotgun was not a female deer but a male, a stag. It may be assumed that the word 'stag' brings to mind rather a syntagm like 'stag magazine' than 'male deer', and the producers of the above mentioned moving picture probably felt aprehensive of such a connotation and tried to avoid it by choosing the word 'deer' over the word 'stag'; should the organizers of the Romanian music festival not have felt the same concern?!

This is what is meant in this paper by "metaphoric bounce-board": the capacity of a group of words to suggest something as a metaphoric or idiomatic reference, something more or less in the nature of an association of ideas rather than something directly spoken or alluded to.

A 'plausibility pattern' is a vaguer notion than either the term 'syntagm' or the term 'language pattern', but is meant to cover a linguistic space situated between these two terms, an area that is concerned not only with what is being said but also with the potential of quick and suggestive understanding of that which is being said.

The process of understanding, here, resembles the way someone walks in the country side accompanied by a dog; the dog will gleefully run ahead of the walker as if it knew the direction intended by the walker who actually has no clearly discernible direction in mind. The aim of the walk is just the sport of it, not to get somewhere, but the dog acts as if it knew not only where the walker wants to get but also which exactly the best way is in order to get there, so it leads the way. When the walker abruptly changes his direction, the dog will just as abruptly abandon the 'old' rout and start leading the way in what appears to be the new heading. The "plausibility patterns" are like the paths, lanes, roads, a.s.o. in the country side: all are ways that have the potential to lead somewhere, opposite the alternative of cutting across fields and orchards, where progress, though designed more linearly towards an aim, would be hindered while progress on 'beaten, trodden paths' though more winding and hesitant, seems guaranteed, provided the 'walker' tries to get anywhere at all. Statements that cut across untrodden linguistic paths are more difficult to follow, despite any

wealth of expression that they may contain than regular everyday simple patterns which 'feel' familiar—even when their original constructions—that is, plausible linguistic constructions, whose power of suggestion is supported by 'metaphorical bounce-boards' or 'reference boards'.

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, PHILOLOGIA, XLIX, 4, 2004

GERRY ADAMS AND HIS PUBLIC IMAGE

DORIN CHIRA

ABSTRACT. Politicians, civil servants and those whose decisions may have public consequences are part of the large category of people described as 'policy-makers'. Most of us are highly interested in their activities and the rules that govern them. Undoubtedly, policy-making is a rather exclusive area, and thus, it is the task of the mass media to bridge the gap. Consequently, politicians, especially the leading ones, are the constant targets of journalists and reporters, whose role in shaping their public image is essential. Gerry Adams is a political celebrity in Britain and overseas; he is the leader of Sinn Fein. Our purpose is to investigate the ways in which British press helped to create his public image (we focus on his image as it was in 1995; since then things have changed), thus influencing the public opinion. This will be done by examining Gerry Adams's media image in terms of 'newsworthiness', and from the point of view of the different ways of media representation. The examples are taken from *The Daily Telegraph (March 9, April 21, August 7, 1995), The Independent (January 30, September 8, 1995) and The Guardian (January 31, September 1, 1995)*.

The first step in selecting the items to be included in news reports is deciding whether they are newsworthy or not. The notion of *newsworthiness* – the quality that makes a topic *worthy* to be reported as *news* – is based upon a set of criteria which, according to Fowler, are "socially constructed" and perform a 'gate-keeping' role, filtering and restricting news input (1993:13). Another point to be considered is that of *mediation* or *presentation* which is function of the social economic and political situation of the different media institutions, so that "all news is always reported from some particular angle" (Fowler 1993:10).

This section is going to demonstrate how the above-mentioned criteria of newsworthiness apply to the personality of the Sinn Fein leader. Galtung and Ruge (quoted in Fowler,1993:13) have formulated a set of twelve such criteria: (F1) frequency, (F2) threshold, (F2.1) absolute intensity, (F2.2) intensity increase, (F3) unambiguity, (F4) meaningfulness, (F4.1) cultural proximity, (F4.2) relevance, (F5) consonance, (F5.1) predictability, (F5.2) demand, (F6) unexpectedness, (F6.1) unpredictability, (F6.2) scarcity, (F7) continuity, (F8) composition, (F9) reference to elite nations, (F10) reference to elite people,

(F11) reference to persons, (F12) reference to something negative; we'll consider only those criteria which are relevant to the subject matter.

Thus, an important factor for a topic to be newswothy is "threshold", referring to the 'size' or 'volume' of an event (1993:14). Considering Gerry Adams from this point of view, his leading part in the activity of the IRA and Sinn Fein, with its huge implications for the population of Northern Ireland and Great Britain, certainly makes him worthy of the attention of the press. Another criterion is that of *meaningfulness* with the two subdivisions of *cultural-proximity* and *relevance*, which are both valid in this case since Northern Ireland is part of the British state, and the workings of the IRA over the past three decades had terrible effects on the lives of the British people. Then, Gerry Adams's major role in the "engineering" of the IRA cease-fire (declared on 31 August 1994), and in the follow-up peace talks, meets with the criterion of *consonance*, referring to events which can be predicted. It seems only natural that Gerry Adams should be a permanent figure in articles reporting on issues like the IRA and the arms decommissioning. The same example is a good illustration for the *continuity* of a newsworthy event, as the British negotiators see the arms decommissioning as a precondition for the all-party peace talks, while for the Republican ones this issue is the final part of the solutin. According to the last four criteria examined by Fowler, newsworthy items should refer to *'elite nations', 'elite people', persons'* and to '*something negative*'; all these are defined as "culture-bound" factors, and all are applicable to the discussion on Adams. Speaking of elite nations and elite people, the North American involvement in the Norther Ireland peace process, and Bill Clinton's contribution to it, are well-known all over the world, as they are discussed or mentioned in every newspaper. Gerry Adams himself has become an elite person, following his being granted a visa allowing him to visit the United States in February 1995, with the permission to raise funds, and his double visit to the White House; these events triggered off strong protests on the part of the British politicians. They were largely covered by the media but their main effect was not an alteration of the American position, but immense publicity for Gerry Adams. As for the '*reference to something negative'* criterion, it can be applied to all the articles on Adams's warnings about the possible end of the cease fire, to stories of sectarian violence past and present, or of IRA incidents. The last factor to be discussed is that of '*reference to persons'* or '*personalization*', illustrated by the fact that Gerry Adams has become a symbol. In fact he is a double symbol, with a possitive value for those who have accepted his new position as a peace maker, and a negative one for those who cannot

forgive his contribution in the almost thirty-year guerilla war. These symbolic values attributed to a person can be connected with the psychological and semantic category of the 'stereotype', which Fowler describes as a "socially constructed, mental pigeon hole into which events and individuals can be sorted, thereby making such events and individuals comprehensible" (1993:17). With respect to Adams, such stereotypes describe him as the man who has brought peace, on the one hand, and as a terrorist, on the other hand.

Another theoretical notion that can apply to the Republican leader is that of access, as a mutual relationship between a privileged body of personalities and the media: "the media conventionally expect and receive access to the statements of these individuals, because the individuals have roles in the public domain; and reciprocally these people receive access to the columns of the papers when they wish to air their views" (Fowler 1993:22). Gerry Adams has become one of these people, but he has not always been so. As an effect of the Licence and Agreement and the Broadcasting Act, Adams was among those subject to the most overt act of censorship "and his voice was banned from all broadcasting media (Schlesinger 1994:58). This is another example of how Adams's personality seems to be the meeting place of extremes.

In spite of his being one of those who have masterminded the peace process in Northern Ireland, Adams's press image still bears the marks of the period before the cease-fire, when everything reported on Northern Ireland was "news about terrorism". This section of the paper will be examining the positions of the different British newspaper toward the "new" and the "old" Gerry Adams. This is a matter of *press mediation* or *press representation* (Fowler rejects the term *bias* as restrictive, with reference to "a deliberate distortion for some ulterior motive" [1993:12], which, indeed, is not the case with the Sinn Fein leader). Thus, ever since the famous issue of Adams's being granted the US visa and the approval of found-raising in the States, followed by his double meeting with Bill Clinton at the White House, the British newspapers have started a long-lasting anti-Adams campaign. In fact, it was anti-American as well, since the British politicians were protesting against Adams's being treated as a political celebrity by the Americans. *The Daily Telegraph* represents the hard line position, having published a whole series of leading articles and letters to the editor expressing the public opinion's and the newspapermen's lack of trust in Gerry Adams's sincerity in the matter of non-violence, and questioning the American attitude in the aftermath of the Oklahoma bombing. Here are two examples: *A*

letter to the Editor from Alistair B. Cooke (1995) described a phenomenon considered by the author as the "British habit of turning terrorists into heroes". Of course, it was referring to Gerry Adams, but it also pointed to a historical precedent of the case. Michael Collins, one of the Republican leaders of the late nineteenth, early twentieth century was turned into a hero when he stopped the 1921 terrorist campaign in Southern Ireland.

Earlier in 1995, after the Oklahoma massacre, Philip Johnston (1995) was reporting John Major's response to president Clinton's condemnation of terrorism. He [Major] said: "I would suggest that one consequence of your tragedy ought to be the rethinking of your Government's fating of apologists for terrorism in Northern Ireland". The language is quite strong, presenting Gerry Adams as the "Ulster Werewolf", or "Fenian Chic", with utter sarcasm directed at the Sinn Fein leader's sudden and total change of policy, and irony addressing the American craze for publicity. This attitude coul be explained by a quick examination of a readership profile showing that 26 per cent of its readers belong to the older generations – the over 65 age group – whose political allegiances belong to older times.

The Independent's position is a lot more favourable to Gerry Adams, while attempting to give an all-sides view of the matter. John Ware's article (1995) offers a featuring of Gerry Adams *before* and *after* the controversial turning point towards the unarmed struggle. The article is an apology of the Sinn Fein leader as a man of peace, by way of compensation (maybe) for a 1983 "damning profile" of Gerry Adams for a television programme. The author seems to feel a bit uneasy about the contrast between his past and present picture of the Sinn Fein president. Thus, in 1983 his image was that of an "organizer of terrorism […] prepared to wade up to his knees in Protestant blood to achieve a united Ireland"; on that same occasion Ware mocked Adams's "pretensions as an aspiring politician". In the light of the new developments he feels bound to deny that opinion, in an extended commentary on Adams's political skills and his unique part in bringing about the IRA cease fire. He does not deny that Adams had rebuilt the IRA into "a powerful killing machine", but he argues that, after "having marched the IRA to the top of the hill in the mid-1980s […], he has been marching it down again ever since – so skilfully that some of them don't even know it". In order to counter Sir Patrick Mayhew's – the Northern Ireland Secretary – distrust of Adams, Ware quotes Peter Brooke – former Northern Ireland Secretary, and another architect of the present cease fire:

> "He had a leadership role. He performed it. And I think the whole of Ireland and the whole of these islands and, arguably, the whole of the world is grateful to him for having done it".

Ware goes on to a round of the argument with an opinion which seems to be shared by many:

> "The miracle of this peace process is that it has lasted so long. For, in his heart, Gerry Adams must be aware of one uncomfortable truth that dares not speak its name: that Irish re-unification may very well not be achieved in his life time".

Another opinion mirrored by the *The Independent* is that Michael Harrison's letter from Belfast, published on 4 September:

> "Sadly, most of us in Northern Ireland know that Gerry Adams cannot be summed up as 'the man who argued with the IRA'. He is rather the man who supported their use of violence for 25 years, will support it when it resumes, and whose recent support for non-violence is not typical, but tactical".

The Independent seems very eager to do Gerry Adams justice and to give him all the credit he deserves. Yet, the constant refusal to decommission arms till the end of the peace process expressed repeatedly by Adams, casts a serious doubt on the policy of the unarmed struggle; considering the matter in the context of the other two negotiating positions (the British and the Ulster Unionists) and adding the American recommendation to drop arms, it seems that there is no positive end in sight, since no party is willing to compromise. The same readership profile mentioned above shows that *The Independent's* readers are largely from the younger age group, which could account for such a different attitude from that of *The Telegraph*.

The Guardian mirrors several attitudes, in a more detached and objective manner, with tendencies towards irony and caricature. Here is David Sharrock's brief but comprehensive description of the Sinn Fein president:

> "He has become a major political figure, recognised globally, eclipsing his nationalist colleague, J. Hume of the SDLP (Social Democratic and Labour Party). Everywhere he goes, TV cameras capture his every tread. Not bad for a man whose very voice was censored for so many years […], and whose character was so vilified by most of the media. Nowadays, the photographs show him against a backdrop of the word 'peace', or receiving awards in which the dove motif predominates […]. Some joke that Americans believe Sinn Fein – in Irish 'ourselves alone' – really translates 'we want peace' (1995)".

In the same newspaper, at the very beginning of 1995, a leading article headlined "Courage and Gerry Adams". The article contradicts the

opinions trying to design Adams as "the unique hero of the day", while it underlines his bravery "for leading the IRA into the cease fire", and the significance of this recognition that the armed struggle is not a solution (1995).

The examples above have shown that *The Guardian* stand is a moderate one, probably closer to reality than the others.

The examination of the different examples above is by no means an exhaustive one. Yet, a few relevant points have emerged as a result of the research: that in Gerry Adams's case the public awareness of him was caused by the admission to the States and into the White House, while the media did the rest; that the different trends of opinion are divided by age, and along lines of political and national allegiances, and so are the media. Consequently Gerry Adams's image in the eyes of the public remains unclear and marked by the contradiction between the repeated denial of the use of force and the consistent refusal to compromise on the matter of the arms decommissioning.

Annex

IRA (The Irish Republican Army) - a militant organization of Irish nationalists aiming to establish a united Irish Republic by campaigns of violence and terror. Since 1969 they have been increasingly active in mainland Britain, and even in continental Europe, as well as in Northern Ireland.

Ireland - island of the British Isles, sepated from mainland Britain by St George's Channel and the Irish Sea. The name Ireland can be used to apply to the island as a geographical entity, but is normally used to mean the Republic of Ireland, as distinct from Northern Ireland, which is part of the United Kingdom.

Northern Ireland - the northern part of Ireland, which is politically part of the United Kingdom and consists of six counties. Most of the people who live there are Protestant, and usually Unionists who want it to remain part of the United Kingdom, but many Roman Catholics who live there are Republicans and think it should join with the Republic of Ireland and become part of an Irish state. Both sides have used violence, including bombing and shooting people.

Sinn Fein (Irish for '**we ourselves**') - The Irish republican movement that arose before the First World War; it campaigned for the economical and political separation of Ireland from Great Britain. Today it is the political wing of the Provisional IRA.

Provisionals - the faction of Sinn Fein and the IRA that has existed since 1969 when the split into the 'Official' and the 'Provisional' IRA was made. The Provisionals (or 'Provos') follow a policy of terrorism in their aim of achieving a united Ireland.

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THE MONSTROUS STATE IN FEMINIST DYSTOPIAS: FROM MOLAR IDENTITY TO MOLECULAR BECOMINGS

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ABSTRACT. This essay explores the mapping of corporeality and feminist figurations of bodily identity undertaken by postmodern dystopias such as Angela Carter's *Heroes and Villains*, *The Passion of New Eve* and Margaret Atwood's *The Handmaid's Tale*. Particular emphasis will be laid on their outlining of a 'micropolitics of desire', whereby the female protagonists in these fictions can overcome repressive, structured, hierarchical forms of identity and embark on a 'nomadic politics'[1] of transgressing, trespassing, breaking through molar aggregates. This movement towards forming new alliances, along molecular lines that are horizontal, dispersive rather than vertical, integrative, will be examined with a view to these narratives' heterotopian outlining of a postmodern form of embodied subjectivity, the Body without Organs[2].

While there seems to be relative consensus regarding the emergence of dystopia with the advent of the Post-Enlightenment Age[3], researchers appear to be divided on both the terminological (*dystopia, anti-utopia, critical utopia*, *negative utopia, inverted utopia, regressive utopia, cacotopia, etc.*) and the definitional consistency of what, etymologically, would represent a counter-model of (e)utopia. Kumar, for instance, contends that anti-utopia constitutes a distorted mirror-image utopia, its parasitical '*Doppelganger,*'[4] an imperfect copy of its original sibling, while Siebers claims that any attempts to dissociate between utopian and dystopian thinking are doomed to failure, given the fact that '[u]topian desire is the desire to desire differently, which includes the desire to abandon such desire.'[5] It is therefore perhaps more accurate to acknowledge both a certain blurring of generic distinctions between utopia and dystopia (since both constitute utopian thinking which transcends and challenges the prevalent order of things,[6]) and specific

[1] Braidotti (1994: 35).
[2] To be understood not as a body divested of its organs, but as a form of embodied subjectivity which refuses structuration, stratification (Cf. Deleuze & Guattari 1984: 19).
[3] Moylan (2000: xi); Goodwin (2001: 1).
[4] 'Anti-utopia draws its material from utopia and reassembles it in a manner that denies the affirmation of utopia' (Kumar 1987: 100).
[5] Siebers (1994: 3).
[6] Mannheim (1960: 173).

differences between them.

If utopianism *is* to be defined in terms of its transgressive, transformative function,[7] then points of divergence – beyond mere dissimilarities of content – between utopia and dystopia come into sight. Whereas the former tends to offer a static blueprint of a perfect social ordering, an 'ultimate solution of mankind's predicaments,'[8] dystopia extrapolates from a fragment of actuality[9] but refuses to crystallise a holistic, completely alternative social framework. Furthermore, dystopia can be seen to negotiate, rather than simply negate, a processual, dynamic mapping of a better (future) alternative *via negativa*, emphasising movement and processes over destinations, 'opening up visions of alternatives, rather than closing down on a vision of "a" better society.'[10] As Moylan remarks:

> The dystopian text does not guarantee a creative and critical position that is implicitly militant or resigned. As an open form, it always negotiates the continuum between the Party of Utopia and the Party of Anti-Utopia. Iconically immersed in an already oppressive society, the discrete narrative trajectory of a dystopian text plays out on a terrain contested by these historically opposed political tendencies.[11]

This open-endedness of dystopian thought is also a persistent feature of feminist literary dystopias, narratives which 'maintain a utopian core at their centre, a locus of hope that contributes to deconstructing tradition and reconstructing alternatives.'[12] Moreover, recent feminist dystopias are acknowledged to have a certain 'performative' function, of mobilising their readership to action meant to counter the 'depressing images of a brutal reestablishment of capitalist patriarchy.'[13] Such narratives, grafting a post-modernist refusal to redeploy substantialist notions of subjectivity onto a feminist desire for empowering women's political agency, can be seen to map the fluctuating boundaries of what Foucault has defined as 'heterotopology,'[14] a surveying of counter-sites simultaneously serving to contest the actual, real space and to engender new spatial/social/identity configurations:

[7] Levitas (1990: 5).
[8] Kolakowski (1990: 132).
[9] Aldrige (1978: ix).
[10] Fournier (2002: 192).
[11] Moylan *(op. cit.:* xiii).
[12] Baccolini (2000: 13).
[13] Fitting (1990: 142).
[14] Foucault (1986: 24).

> Heterotopic thought relinquishes the ideal of synoptic perfection and floats in a polydimensional reality, a world where all the pieces do not and, necessarily, *can* not, fit into the same puzzle.[15]

Capable of coalescing in a single space several incompatible or incongruous sites,[16] heterotopia – under whose heading it will be useful to include the feminist dystopian projections analysed here – provides points of passage, liminal thresholds towards alternative – though necessarily provisional – spatial/social orders:

> Heterotopia[s] act as obligatory points of passage that allow established modes of social ordering to be challenged in ways that might be seen as utopian.[17]

In particular, the novels examined here may be seen either as aiming to produce a myriad of 'feminist utopias' out of 'dystopia,' or as engaging in a critique, a subversive transgression of the stagnant ideal of traditional utopia. This encompasses both a formal transgression - the denial of a sense of narrative closure or the pursuit of a 'nomadic' form - and a representational transgression which challenges the idea of a fixed non-transformable content.

In what follows I shall use the framework of Deleuze and Guattari's spatio-temporal divisions between the dominant psychosexual modes of structuring a culture, namely the 'primitive territorial machine,' the 'barbarian despotic machine' and the 'civilized capitalist machine'. The distinction made in *Anti-Oedipus* between these three types of *socius*, with their various degrees of (over)coding desire, is particularly relevant here, given the fact that the heterotopic-heterochronic outlines of various state machines in the feminist dystopias under discussion often posit a future display of one or of a mixture of several such competing orders.

Discarding the fixity and static quality of utopian blueprints, Deleuzian schizoanalysis[18] aims at shattering rigid, totalised, unified formations of subject and group identity, and, in a challenge to the systematic disregard for embodiment in the construction of the liberal humanist subject, emphasises the radical immanence, the embodied structure of a dispersed subjectivity disseminated amongst diverse desiring machines forming the Body without Organs:

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[15] Jacques (2002: 29).
[16] Foucault (*op. cit*.: 25).
[17] Hetherington (1997: 52).
[18] Schizoanalysis, as a form of postmodern theory running counter to, primarily, psychoanalysis, relies on such concepts as multiplicity, decentredness, plurality in deconstructing hierarchies, binaries and totalising practices. (See Best & Kellner 1991: 85-86).

> The body without organs is an egg: it is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradients marking the transitions and the becomings, the destinations of the subject developing along these particular vectors. /…/ Nothing but bands of intensity, potentials, thresholds, and gradients.[19]

Sheer intensity, rhizomatic lines of fugue, the Body without Organs offers a pertinent frame of analysis for the manner in which these feminist dystopias bring into question the issue of the constructedness of gender identity. In this respect, Deleuze and Guattari's notion of 'molecular becoming,'[20] signifying the nomadic movement unfolding on a microphysical plane of productive desire, runs counter to and destabilises 'molar' or massifying structurations of identity.

The primitive territorial machine – *Heroes and Villains*

In *Heroes and Villains* (1969), a kind of twentieth-century challenge to Enlightenment rationalism and eighteenth-century fictions of sentiment,[21] world-engulfing warfare has led to the emergence of antagonistic, apparently strictly delineated, state machines, which are in fact constantly encroaching one another's territory and vying for supremacy. The pre-apocalyptic state of civilisation (an avatar of the platonic ideal-city) has been extremely refined into a hereditary caste system, with Professors (Philosophers) at the top of the social hierarchy and Soldiers (Guards) safeguarding the peace of their Universities. In the post-traumatic state of affairs, cities, the seats of learning and civilisation, have fallen to ruin and are increasingly coming under the sway of the Soldiers, whose military regime of terror is developing an autonomous power of its own, rigidly codifying the flows of desire, and brutally stamping out anything that exceeds norms, is irregular, or anomalous, whether it qualifies as a crime or a sheer manifestation of sentiment. A similar concentration of power, equivalent to a reterritorialisation of the barbarians' rhizomatic drives of desire, is attempted by Donally, who envisages himself as a would-be monarch bringing the 'honest savage' back from the Hobbesian state of nature into 'some kind of

[19] Deleuze & Guattari (*op. cit.*: 19).
[20] Deleuze & Guattari (*idem*: 283).
[21] Besides the game going on in the title - Carter has parodically misappropriated Austen's 'Sense and Sensibility,' in which two apparently opposite modes of behaviour are revealed to be copies of each other – there is much to suggest that the author is toying with the reader's expectations. By naming her protagonist Marianne – a name that Enlightenment rationalists gave to their heroines of sentiment and emotion – Carter subversively debunks such expectations by making Marianne a creature of sheer coldness and calculation.

commonwealth.'[22] The transition from an extremely lax, permissive regime, to a strictly monitored, despotic one is concomitant with the resurgence of what in Deleuzian schizoanalysis counts as the primitive territorial machine, gangs of nomadic barbarians constantly threatening to break through the walling structures of the Professors' enclave.

Despite the conflictual, *us v. them* nature of the relationship between the two types of socius, there are many points of convergence between the ways in which identity and embodiment are constru(ct)ed in each of them. Hence the additive conjunction in the title game 'Heroes *and* Villains', which, by refusing a disjunctive segregation or hierarchisation of the two, also pinpoints a certain perspectival shift[23] which may easily make one category relapse into the other. Thus, while for Marianne, the protagonist's father, the barbarians are mere 'ignoble savages', surprisingly come to life from the Latin tags (*Homo praedatrix, Homo silvestris*) in the taxonomical treatise he is compiling (an archaeology of social theory), the professors themselves represent a vanishing caste altogether, a civilisation in a state of entropic collapse.[24] In so far as the construction of embodied subjectivity is concerned, both regimes appropriate the female body, codifying its flows of significance to various degrees. Whereas in the disciplinary society of the soldiers, Marianne's behaviour is constantly ascertained and inserted into normalising patterns, the nomadic existence on which she embarks following the flux of her desire – from the fossilised, static city to the viscid, fertile swamp, from the stultifying realm of reason to the throbbing plateaus of carnal desire – will allow her to explore the ambivalent, heterotopic terrain of both wilderness and femaleness.

The first social machine in the Deleuzian tripartite scheme is represented by the primitive territorial machine, whose codification of the flows of desire manifests through an appropriation of organs in a regime of collective investments:

> [I]t is a founding act that the organs be hewn into the socius, and that the flows run over its surface – through which man ceases to be a biological organism and becomes a full body, an earth, to which his organs become attached, where they are attracted, repelled, miraculated, following the requirements of a socius.[25]

[22] Carter (1969: 63).
[23] Marianne's Swiftian comments evince this: 'The Barbarians are Yahoos but the Professors are Laputans' (Carter *idem:* 123).
[24] Carter (*ibid.*: 63).
[25] Deleuze & Guattari (*op. cit.:* 144).

This segmentary articulation of the social body, based on scission rather than fusion in its production of filiative units,[26] is concretely materialised through 'naked flesh "writing,"' i.e. the marking of individual bodies through such violent operations as 'tattooing, excising, incising, carving, scarifying, mutilating, encircling, and initiating.'[27] The inscription or suturing of individual bodies into the larger social body has thus a visible, anthropomorphic equivalent, amounting, in effect, to a double movement of forcibly inserting both bodies and their organs into the social machine, and desire back into social production. The transparency of this microphysics of power fascinates Marianne, from her first encounters with the marauding Barbarians. Besides the beads, furs, braiding and feathers marking the bodies of nomads as pertaining to their family, and by extension, tribal structure (and it may be significant that the sight of the travelling women wearing such adornments first triggers in Marianne the idea of marriage and domestic life), it is the serpentine tattoo on Jewel's body, mirroring the effigy of the phallic cult spawned by the priest-chief Donally, that renders the politics of gender visible in the very materiality of the body:

> He wore the figure of a man on the right side, a woman on the left and, tattooed the length of his spine, a tree with a snake curled round and round the trunk./…/ The woman offered the man a red apple /…/ The figures were both stiff and lifelike; Eve wore a perfidious smile. The lines of colour were etched with obsessive precision on the shining, close-pored skin which rose and fell with Jewel's breathing, so it seemed the snake's forked tongue darted in and out…[28]

This 'grotesque disfigurement' of the relations between the sexes, insistent as it is on the imagery of sinfulness, separateness, antagonism, both reflects and reinforces social overcodings of the female body: incarceration, rape, humiliation and abusive appropriation to the end of procreation. However, in so far as Marianne's experience of sexuality is concerned, her union with Jewel unleashes, paradoxically, the flux of her desire, rendering reductivist symbolism such as that of the phallic emblematic snake as inaccurate: the *ouroboros*, the circular figuration of a snake biting its own tail, is more expressive of the dynamic, circulating, processual becoming of the 'erotic beast', the 'dual being'. This transgression of sexual and, ultimately, gender boundaries – since Marianne will eventually herself aspire to becoming monarch[29] of the nomads – is indeed catalysed by her immersion into a condition of heterotopic liminality, of straddling fluctuating

[26] Deleuze & Guattari (*idem:* 152).
[27] Deleuze & Guattari (*ibid.:* 144-145).
[28] Carter (*op. cit*.: 85).
[29] 'What, will you be queen?' 'I'll be the tiger lady and rule them with a rod of iron' (Carter *idem:* 150).

geographical and ontological borders. Whereas in typical three-phased rites of passage, liminality[30] corresponds to the intermediate or transitional stage, following that of *separation* and preceding that of *reintegration*, Marianne's reaggregation is significantly neither into the self-disintegrating socius she abandoned, nor into the barbarian one as inherited from Jewel, but under a newly constituted socius, on the brink of construction.

The barbarian despotic machine: *The Handmaid's Tale*

The second type of socius in Deleuze and Guattari's tripartite scheme is the barbarian despotic machine,[31] insistent on the very strict overcodings of subjected bodies and utter congealment of the flows of desire performed by the despotic state. What a 'neo-gothic dystopia,'[32] targeted at the totalitarian propensities of a theocratic socius, such as Atwood's *The Handmaid's Tale* (1985), evinces is, however, an ambivalent process of deterritorialisation and reterritorialisation of desire; as Deleuze and Guattari claim, 'in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialisation and destratification.'[33] To render the reification undergone by the female body, Atwood proceeds with outlining a heterochronic Republic of Gilead, ambivalently suspended between the misogynist backlash against the women's liberation movement and a post-Gileadian, post-historical moment. The protagonist's narrative of her tribulations is countered by the jocular, postmodernist outer frame of an epilogue and thereby subjected to a (con)textual analysis, which, failing to pinpoint the exact referential framework of the handmaid's experience, unravels the telling to its utter dissolution. What the novel amounts to is reminiscent of heterotopic discourse, outlined by Foucault[34] as a textual site coalescing heterogeneous elements, whose uneasy, incongruous cohabitation shatters meaning, through a refusal of the logic of resemblance that might otherwise provide a coherent and orderly unity.

The handmaid's confession, purportedly recorded on thirty tape cassettes and subsequently transcribed in manuscript form, circulates excessively as a signifier whose referent is perpetually deferred. With a title appended as a Chaucerian homage by an academic whose pun on the 'archaic vulgar signification of the word *tail*'[35] reinforces rather than dispels the essentialist biologism implicit in the totalitarian manipulation of women's

[30] Etymologically related to the Latin *limen*, liminality implies in-betweenness, boundary crossovers, thresholds or passageways allowing access to alternative identities (cf. Spariosu 1991: 32).
[31] Deleuze & Guattari (*op. cit.*: 192).
[32] Becker (1999: 61).
[33] Deleuze & Guattari (1987: 3).
[34] Foucault (1974: xvii).
[35] Atwood (1985: 381).

bodies in the tale proper, the *document* turns out to be a palimpsest, an 'item' subjected to transcription, annotation, publication and, ultimately, to attempts of authentication by the keynote speaker of the Twelfth Symposium on Gileadian Studies in 2195. The handmaid's tale remains poised uncomfortably between its many intertextual frames: the heteroclite epigraphs – the Genesis story of fruitless Rachel and her childbearing maid, Bilhah; the Swiftean *Modest Proposal*, whose anti-utopian solution to an excessive surplus of progeny arises from a weariness of 'offering vain, idle, visionary thoughts,' running counter to the child-depleted situation of Gilead; and a Sufi proverb parodically echoing in its syntax the seventh Biblical commandment and thus cancelling the logic of Gileadian corporeal politics.

What *The Handmaid's Tale* most closely approximates, however, is a dialogic rewriting of Orwell's *Nineteen Eighty-Four*, with its dystopian projection of totalitarianism and its territorialisation of individual desire. Like its Orwellian hypertext, Atwood's novel depicts the entire state apparatus and its ossified hierarchical structures as clearly designed according to the architectural model of the panopticon,[36] whose structural principle of axial visibility-lateral invisibility is extended to include even sumptuary design (the white wings appended to the handmaids' crimson attire) and thus to ensure the absolute separation of the gaze into surveying power and surveyed powerlessness.

In the Republic of Gilead the police state has managed to entirely ossify women's identities into hierarchical, molar categories: depending on their power of procreation, the female subjects of Gilead have had their bodies objectified into those of either wives or housemaids, with an entire attending apparatus of Marthas, jezebels, and unwomen, forming, if we adopt Butler's terms, a domain of abjection through the repudiation of which the 'exclusionary matrix' of subject formation establishes its constitutive limits.[37] The flows of desire may have been regimented to the utopian purpose of salvaging Gilead from its entropic demise, yet desire throbs rhythmically,[38] like the reiterated chapter heading '*Night,*' which punctuates the well-defined and regulated routine of shopping, birth attending or salvaging.

Women's identities have been (mis)appropriated in this heterotopic redeployment of the household space, with patronyms (Offred, Ofglen, Ofwarren) displacing individual names and with strictly assigned positions having to be occupied in a quasi-sorority hierarchy. School, family, market-places, even collective sites for the celebration of purgation rituals such as 'prayvaganza,' and 'particicution,' these are all disciplinary sites deploying

[36] Foucault (1977: 195-203).
[37] Butler (1993: 3).
[38] 'We yearned for the future. How did we learn it, that talent for insatiability?' (Atwood 1985: 4).

a technology of 'cellular' power,[39] indeed allowing for a panopticist distribution of space wherein the individual is under constant surveillance and manipulation. The totalitarian regime of Gilead ruthlessly deploys technologies of power not only over the body, but also over the soul, seamlessly articulating an entire corpus of knowledge and practices (educational, cultural, medical) that, while primarily targeting the enactment of a 'political anatomy,'[40] also extends beyond the mere individual to encompass the entire social body, in effect amounting to a 'carceral archipelago.'[41] Public executions (oxymoronically called *salvagings*) and torture venues where spectatorial satisfaction is incomplete without the audience's participation in the dismemberment of the culprits are not so much a relapse into the scenic, public display of corporal punishment whose disappearance marks, as Foucault contends, the great epistemic shift inaugurating the age of modernity.[42] It is rather the case that such collective rituals are targeted less at punishing abjected individuals (whose capital indictments range from alleged rape, 'gender treachery,' to birth prevention or erotic involvement), than at a ubiquitous exercise of surveillance over the attending crowds. The stage where the sacrificial victim is slaughtered, often with the direct participation of the spectators, the segmented space in which each individual is inserted taxonomically and placed under constant supervision, all these seem to be open-stage replicas of the Benthamite 'micro-physics of power:'[43]

> We take our places in the standard order: Wives and daughters on the folding wooden chairs placed towards the back, Econowives and Marthas around the edges and on the library steps, and Handmaids at the front, where everyone can keep an eye on us.[44]

It is not so much a question of channelling repressed desire into hatred and vengeance (the punishment for rape is murder, according to Deuteronomy), although scapegoating is an effective outlet valve for such energies and the housemaids/Bacchantes do feel an upsurge of manic freedom in the ritual dismemberment of the effigy of the condemned. Participation in collective executions is meant to serve as performative

[39] Foucault (1977: 149).
[40] Foucault (*idem*: 221).
[41] Foucault (*ibid.*: 298).
[42] Foucault (*ibid.*: 131).
[43] Foucault (*ibid.*: 148-149).
[44] Atwood (*op. cit.*: 351).

proof of allegiance to the system, as the confirmation of the 'disciplinary distribution, spatial ordering of multiplicities:'[45]

> It's true, there is a bloodlust; I want to tear, gouge, rend. We jostle forward, our heads turn from side to side, our nostrils flare, sniffing death, we look at one another, seeing the hatred.[46]

In this regime of permanent surveillance, whereby bodies are under the constant control of Guards, Angels and Eyes, the disciplinary gaze becomes the instrument of continuous, homogeneous power, enlisted as it is in the mechanisms for training and for, in effect, fabricating the docile bodies of handmaids: aware of their visibility at all times, yet denied the privilege of vision, the womb-bearing denizens of the commanders' households are made to participate in a self-regulating regime of power. This Foucauldian speculary 'technique for constituting individuals as correlative elements of power and knowledge'[47] may indeed serve a 'productive' kind of power:

> The individual is no doubt the fictitious atom of an 'ideological' representation of society; but he is also a reality fabricated by this specific technology of power that I have called 'discipline'. We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth.[48]

This is, nevertheless, a power that congeals, freezes the materiality of bodies into the codified significance of biological essence:

> Everything except the wings around my face is red: the colour of blood, which defines us. /…/ I never looked good in red, it's not my colour. /…/ There remains a mirror, on the hall wall. If I turn my head so that the white wings framing my face direct my vision towards it, I can see /…/ myself in it like a distorted shadow, a parody of something, some fairy-tale figure in a red cloak, descending towards a moment of carelessness that is the same as danger. A Sister, dipped in blood.[49]

The female body is imbricated in a network of disciplinary mechanisms, and indeed ascertained solely according to its reproductive capacity. Desire is divested of its freely circulating rhythm and reduced to the monthly

[45] Foucault (*op. cit.*: 148-149).
[46] Atwood (*op. cit.*: 358).
[47] Foucault (*op. cit.*: 194).
[48] Foucault (*idem*: 194.)
[49] Atwood (*op. cit.*: 11).

routine of reenacting the 'Scriptural precedent'[50] of Rachel and Jacob. Yet between these practices and 'knowledges' of power, the female body, whose flows are inspected and quantified through this 'regulation of identificatory practices,'[51] whose organs are segmented and detached from the flow of desire so as to constitute domains of undesirability, nevertheless rhizomatically shoots off its own tendrils of desire, whether in the subjective heterotopia of a memory continuum with her daughter and husband, or in the subversive/complicitous erotic encounters the handmaid engages in.

Her subjection may indeed be understood in its dual sense of subject formation and becoming subordinated to power:[52] she is immersed in a network of normative/normalising ideals literally governing the materialisation of her body. It is not simply that the housemaid's body docilely acquiesces to such identificatory interpellations as the aunts' imperatives ('Think of yourselves as seeds'; 'The Republic of Gilead, said Aunt Lydia, knows no bounds. Gilead is within you,') to archaic, formulaic language, reminiscent not only of the Bible but also of Orwellian Newspeak ('Blessed be the fruit'- 'May the Lord open,')[53] or to institutional practices and official discourses intent on accomplishing a regimentation of individual desire. It is rather that resistance against the power structures does acquire consistence, not only through the housemaid's subversive unleashing of sexual desire, but also through the very phenomenon of eroticisation – because of its programmatic repression of sexuality – undergone by the disciplinary apparatus.

A society increasingly without children, doomed to implode, the Republic of Gilead appears, initially, to be congealed in an ahistorical, scriptural past. To the end of restoring demographic vitality, but also to maintaining the *status quo* of exploiting fertile women, conservative utopian propaganda is disseminated among the housemaids: they are envisioned by the aunties working in complicity with the patriarchal establishment as forming a sorority, an artificial network of alliances which, given its imposition of allegiances from above, runs counter to spontaneous attachments of friendship that might occur amongst women:

> For the generations that come after, Aunt Lydia said, it will be so much better. The women will live in harmony together, all in one family; you will be like daughters to them, and when the population level is up to scratch again we'll no longer have to transfer you from one house to

[50] Atwood (*idem:* 21).
[51] Butler (*op. cit.*: 3).
[52] Butler (1997: 2).
[53] Atwood (*op. cit.*: 25, 31).

> another because there will be enough to go round. There can be bonds of real affection /…/ Women united for a common end! Helping one another in their daily chores as they walk the path of life together, each performing her appointed task. /…/ Your daughters will have greater freedom. We are working towards the goal of a little garden for each one /…/ But we can't be greedy pigs and demand too much before it's ready, now can we?[54]

Given the fact that such projections are transcendent of the current reality, yet aim at maintaining and not shattering the prevalent order of things, the platitudinous slogans of the aunties ('the torch of the future, the cradle of the race, the task before us')[55] amount to an ideological rather than a utopian frame of mind,[56] and offer no revolutionary possibilities for articulating a genuine camaraderie amongst women. In this respect, the novel, in true postmodernist fashion, refuses to offer any definitive clues as to the handmaid's final defeat or escape from the hegemonic system of Gilead. Nonetheless, a 'utopian horizon'[57] is indeed outlined, through the underground revolutionary, 'deterritorialising' resistance movement, which, irrespective of the survival or demise of the protagonist, may have been responsible for the overthrow of the despotic Gileadian regime. Despite the handmaid's resilient resumption of her narrative,

> But I keep on going with this sad and hungry and mutilated story, because after all I want you to hear it,[58]

the competing versions of 'truth' from the epilogue attest on the one hand to a postmodernist repudiation of grand (utopian) narratives and, on the other, to a refusal to acknowledge any form of the state machine, whether it be despotic or permissive, as the ideal end-state. This deconstruction of static utopian visions, characteristic of feminist postmodernist dystopias, serves both to censor the static idea of a universally acceptable, future form of social ordering, and to suggest that women should maintain political agency aiming towards, rather than comfortably settling in, multiple possible futures-in-process.[59]

The civilized capitalist machine: *The Passion of New Eve*

[54] Atwood (*idem:* 209-210).
[55] Atwood (*ibid.:* 353).
[56] Cf. Mannheim (*op. cit.:* 173-174).
[57] Moylan (*op. cit.*: xiii).
[58] Atwood (*op. cit.:* 344).
[59] Cf. McKenna (2001).

If the civilised capitalist machine is characterised through its ambivalent moves[60] of massive decodification of flows (unleashing, unchaining desire from socially restricting forces) and a paradoxical maintenance of the state apparatuses created by the despotic society, the unleashing of desire, constitutive of the nomadic mapping of embodied subjectivity, aspires to an utter deterritorialisation of the Body without Organs from its socially articulated, disciplined, subjectified state. Revolving around the idea of the construction of womanhood,[61] Carter's *The Passion of New Eve* (1982) contrasts two geographical locations, without however setting them in stark opposition: the utopian/dystopian city and the heterotopic desert. While the former seems to be caught in a traumatic unfolding of 'arborescent multiplicities'[62] – with revolutionary groups of black people, women and proselyters storming the streets and redevising the rat-infested cityscape by erecting ever-shifting barricades, the desert will function for Eve-Evelyn as a site for exploring what Deleuze and Guattari denote through 'rhizomatic multiplicities.'[63] In an extensive, heterochronic period of transition, the protagonist will undergo a protracted liminal stage of intercategorial gender identity, straddling boundaries of man-woman inbetweenness towards acquiring a 'molecular' identity, characterised not by monolithic unity but by intensive multiplicities:

> I would go to the desert, to the waste heart of that vast country, the desert on which they turned their backs for fear it would remind them of emptiness – the desert, the arid zone, there to find, chimera of chimeras, there, in the ocean of sand, among the bleached rocks of the untenanted part of the world, I thought I would find the most elusive of all chimeras, myself.[64]

A geological formation defined by vastness and vacuity, the desert, nevertheless, paradoxically accommodates in its emptiness, a heterogeneous complex of spaces where Eve/Evelyn encounters extreme artificial performances of gender impersonation: Beulah, the matriarchal utopian underground labyrinth; Zero's misogynist abode; Tristessa's glass cave; the crisscrossing paths of the children's army expeditions. Evelyn/Eve's quest for identity renders him/her a nomadic subject provisionally exploring not merely geographical territories, but also fluctuating forms of embodiment, whereby sexually-determined morphological shape is merely an extrinsic, molar identity

[60] Deleuze & Guattari (1984: 257).
[61] Lee (1997: 77).
[62] Cf. Deleuze & Guattari (1987: 33): macromultiplicities, which are extensive, molar, unifiable, totalizable, and organizable.
[63] Deleuze & Guattari (*idem*).
[64] Carter (1982: 38).

correlative of what constitutes gendered, molecular becoming. While s/he *does* come under the sway of various regimes of power, whether they be matriarchal or patriarchal, with the consequence of his/her body being perceived as a sum aggregate of organs and subjected to massification attempts, it is primarily a question of perpetually refusing a territorialisation of desire and engaging in constantly resumed flights from such codifying propensities that confers Eve's exploration of embodiment the fluctuating contours of a Body without Organs.

The site where the materiality of Evelyn's body is subjected to modification in what amounts to an anatomical macrophysics is the mythological-technological underground citadel of Beulah, which artificially reproduces in its circular architectural design both the cavernous insides of female anatomy and the convoluted labyrinth of the brain. Beulah, paradoxically a triumph of technology and magic, is a site where contraries uneasily cohabit, in a suspended state of mutual undermining. A 'profane place,' the realm of matter, carnality, bodily caverns and fluids, Beulah is also the subterranean abode of the gods, as attested by the epitaph engraved on the pediment. Carter's insistence on a hyperbolic inflation of the sovereign figures governing the two antithetical domains – matriarchal Beulah and Zero's patriarchal ranch – conveys the deleterious effects that the overcoding of desire, as enacted by the despotic socius, has upon the individual. On the one hand, there is the chthonian figure of the castrating Mother, whose self-fashioned gigantic body betrays the imperfection flawing her utopian design: aiming to reverse phallocentric history by making 'a start on the feminisation of the Father Time,'[65] Mother, the Great Parricide, the Grand Emasculator, the Castratrix of the Phallocentric Universe, is doomed to fail because behind the very act of grafting excessive insignia of femaleness onto her body lie male-shaped instruments, while her natural physiological attribute, birth-giving, has been culturally deflected into either an overcoding of her own body or the surgical emasculation of the new Eve:

> She was her own mythological artefact; she had reconstructed her flesh painfully, with knives and with needles, into a transcendental form as an emblem, as an example, and flung a patchwork quilt stitched from her daughter's breasts over the cathedral of her interior, the cave within the cave.[66]

Mother, an incarnated deity, manufactures, surgically transforms Evelyn into Eve, using an obsidian scalpel, giving vent to vengefulness, or to what Deleuze might call fascist libidinal investments of desire:

[65] Carter (*idem:* 66-67).
[66] Carter (*ibid.:* 60).

> The BwO is desire; it is that which one desires and by which one desires. /…/ Even when it falls into the void of too-sudden destratification, or into the proliferation of a cancerous stratum, it is still desire. Desire stretches that far: desiring one's own annihilation, or desiring the power to annihilate. Money, army, police, and State desire, fascist desire, even fascism in desire. /… the material problem confronting schizoanalysis is knowing /…/ to distinguish the BwO from its doubles: empty vitreous bodies, cancerous bodies, totalitarian and fascist. The test of desire: not denouncing false desires, but distinguishing within desire between that which pertains to stratic proliferation, or else too-violent destratification, and that which pertains to the construction of the plane of consistency. [67]

The female body is crucially the focus of both deterritorialising and reterritorialising movements by Mother, whose flesh has territorial machine written all over it. Her 'giving birth' to new Eve may seem like an attempt to extricate the female body from the confines that have held women hostage throughout patriarchal history (avenging 'the horrors my old sex had perpetrated on my new one,'[68]) yet this is a forced manipulation of identity, an artificial freedom that is bestowed upon women, who have been metamorphosed into priestesses of Cybele, mutilated amazons themselves. Evelyn's body is captured, incarcerated, ravished, and appropriated by the matriarchs in the bowels of Beulah; in the warm, red, 'humid viscera' of the earth bearing the marks of carceral design, Evelyn is brought into being – metamorphosed into his ideal of womanhood - through an arsenal of techniques (parthenogenesis, castration, excavation) which characteristically represent a circumvention of the normal channels of procreation:

> The plastic surgery that turned me into my own diminutive, Eve, the shortened form of Evelyn, this artificial changeling, the Tiresias of Southern California.[69]

As Evelyn attests, one's gendered identity is not merely a factor of bodily materiality but a question of the psychic experience of that materiality. Eve's psycho-sexual genesis at the centre of the subterrestrial maze, begins with Evelyn feeling as terrified as Ariadne, awaiting the Minotaur, yet his acquiring of the identity of a woman will require more than a mere psychic impregnation with visual clichés of motherhood borrowed from Hollywood movies. Carter's rejection of the notion of the dualism of the sexes and of extremist appropriations of all kinds is evident in her parodic deconstruction of the despotic tendencies of this blueprint of an all-female utopia,

[67] Deleuze & Guattari (1987: 165).
[68] Carter (*op. cit.*: 73)
[69] Carter (*idem:* 71)

whereby universal happiness can be achieved, as evinced by Mother's speech, at the cost of annihilating the male principle. In effect, Carter appears to take issue with the all-encompassing and explanatory psychoanalytical complex of Oedipus, and its accompanying castration motif, which, in Deleuzian acceptance, represents 'the basis for the anthropomorphic and molar representation of sexuality'[70] with its foundational ideology of lack. Mother's symbolic and literal castrating of Evelyn leaves him/her in a liminal state of nondescript identity, which will be surveyed in a trajectory of molecular, rather than filiative or genealogical, becoming:

> I know nothing. I am a tabula erasa, a blank sheet of paper, an unhatched egg. I have not yet become a woman, although I possess a woman's shape. Not a woman, no; both more and less than a real woman. /…/ the last thing I needed, an elaborate female apparatus, one of exquisite detail and superb charm, constructed around the nascent seed of another person, not Evelyn, whose existence, as yet, Evelyn persisted in denying.[71]

Eve's rhizomatic mapping of her becoming takes her along lines of flight from one carceral location to another. A similar territorialisation of desire marks the patriarchal establishment of Zero, the poet, whose one-eyed semi-Oedipal condition mirrors in reverse Mother's anti-Oedipal, castrating voracity. In contrast with loquacious, sentient and articulate Mother, Zero, the male repository of logos and reason, has grown so 'disgusted with words and their ineradicable human content' that he has completely abandoned rational speech and adopted a 'bestial locution of grunts and barks.'[72] Zero presides over a harem of females, whose objectified womanhood renders them inferior to the herd of pigs fetishised by their master. In his despotic reign and misogynist theology, his seven wives, plainly equated with essentialised femaleness, are inserted into specific slots of identity: worshipping priestesses mirroring in reverse Mother's one-breasted postulants. Eve's experience of unceremonious ravishment at the hands of 'Masculinity incarnate'[73] also reiterates in reverse Evelyn's rape by Mother.

Mother's perpetrating of emasculation on Evelyn and Zero's obsessive indictment of the quasi-female, Medusan gaze for sterilising him, betray a similar essentialist, reductionist understanding of embodiment as a molar aggregate of bodily organs, capable of segmenting and blocking rather than unleashing the flows of desire. Convinced that his sterilisation was magically operated, via the screen, by the gaze of Tristessa de St Ange, Zero leads his

[70] Deleuze & Guattari (1984: 295).
[71] Carter (*op. cit.*: 83)
[72] Carter (*idem:* 85)
[73] Carter (*ibid.:* 104)

hoard of Bacchantes to her mausoleum, the cathedral-like glass-house of the actress, whose transparent labyrinth of revolving chambers is an architectural equivalent of its owner's shifting identity.

Tristessa's transgression of the male-female binary clearly evinces Butler's notion of 'drag' as one possible way out of the maze of binarisms that the ascription of fixed gender in the heterosexual matrix presupposes: insistent on transgression, confusion, ambiguity, permeation and redefinition of bodily contours, the performative potential of drag can 'engender', via a 'subversion' of dichotomic constraints, an identity that refuses congealment, a 'gendered corporealisation of time.'[74] Found among sepulchral, waxwork replicas of 'ingenious simulacra of corpses' in the Hall of the (Hollywood) Immortals, Tristessa pursues the ideal of femininity as bodily surface ('illusion', 'pure mystification'[75]) to its utmost: s/he both complies with and challenges the 'traditional exhibitionist role' of women who are 'simultaneously looked at and displayed' by the 'determining male gaze'; his/her '*to-be-looked-at-ness*'[76] ambiguously betrays both passive acquiescence to and active involvement in constructing the body as sexual fetish: 'She had been the dream itself made flesh though the flesh I knew her in was not flesh but only a moving picture of the flesh, real but not substantial.'[77] As a subversive overstatement of the power of the gaze, Tristessa has internalized the 'habit of being a visual fallacy' to the point of passing into nonexistence, out of the ontological into the speculary regime. Sheer surface masking nothing but passivity and negativity, Tristessa's sleeping beauty awaits eternity, excision from temporality, as 'persistence of vision.'[78] Whereas Evelyn's metamorphosis into a woman proceeds from somatic modification to psychic feminisation, Tristessa's impersonation of countless female roles and masquerading as the embodiment of the 'perfect man's woman' paradoxically engenders and reinforces her essential femaleness: 'Once the essence was achieved, the appearance could take care of itself.'[79] Tristessa's 'becoming woman' is illustrative of Butler's performative theory of gender formation. It is not that the social assumption of gender is causally determined by the natural, 'given' reality of sex; rather, following the Foucauldian premise of the discursive construction of bodies through the constitutive effects of power, it is the case, as Butler argues, that the category of sex functions as a

[74] Butler (1990: 179).
[75] Carter (*op. cit.*: 6).
[76] Mulvey (1998).
[77] Carter (*op. cit.*: 7-8).
[78] Carter (*idem:* 147, 119).
[79] Carter (*ibid.:* 141).

normative, regulatory ideal[80], producing the materiality of bodies 'through time', i.e. in a processual, dynamic fashion. Corporeality itself can no longer be taken for granted, as a mute, inert 'facticity', but should be understood as a *topos* which undergoes constant construction and resignification, through what Butler refers to as the 'reiterative power of discourse to produce the phenomena that it regulates and constrains.'[81]

The gap separating the self-engineered woman (Tristessa) and the despotically refashioned Eve appears gradually to close: both of them manage to evolve sensibly towards acquiring this ambivalent, trans- or dual-gender identity, becoming, through the act of love, which utterly deterritorialises desire, a Body without Organs:

> out of our interpenetrating, undifferentiated sex, we had made the great Platonic hermaphrodite together, the whole and perfect being to which he, with an absurd and touching heroism, had, in his own single self, aspired; we brought into being the being who stops time in the self-created eternity of lovers.[82]

Out of the social machines which render the body a mere aggregate of organs, the full Body without Organs is sheer potentiality, lines of intensity refusing crystallisation, smooth, slippery surface and uninterrupted flow.

By the end of the narrative, Eve is thrown 'back into historicity'[83] yet her voyage of exploring identity is just about to recommence, in true nomadic fashion, on the shores of another heterotopian space, the ocean. The story, told retrospectively by a still ambivalently-gendered narrator, reinforces the premise that 'becoming woman' must remain a never-ending enterprise. The trope of bodily ambiguation circulating freely in the cultural imaginary of this post-historical, post-apocalyptical world points towards the articulation of posthuman embodiment[84] with its excessively fluid, transgressable boundaries that demarcate gender. As Hayles contends:

> If my nightmare is a culture inhabited by posthumans who regard their bodies as fashion accessories rather than the ground of being, my dream is a version of the posthuman that embraces the possibilities of information technologies without being seduced by fantasies of unlimited power and disembodied immortality, that recognises and celebrates finitude as a condition of human being and that understands human life is embedded in a material world

[80] Butler (1993: 1).
[81] Butler (*idem*: 2).
[82] Carter (*op. cit.*: 148).
[83] Carter (*idem:* 167).
[84] Rabinowitz (1995: 97).

> of great complexity, one on which we depend for our continuous survival.[85]

While this may well be a paradigmatic postmodern utopia, it is nevertheless one that celebrates multiplicity, interconnectedness, multiple, embodied becoming rather than reverting to a static acquiescence to a univocal, monolithic conception of the gendered identity.

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[85] Hayles (1999: 5).

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MORE ON METAPHORS IN ADVERTISING

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ABSTRACT. Different aspects of reference in print advertisement headlines will be approached, stress being laid on the idiosyncratic way in which ads assign reference felicitously in conditions in which not all modules are processed by casual readers.

1.0. The problem of explaining how metaphors work is a special case of the general problem of explaining how speaker's meaning and sentence or word meaning come apart. It is a special case of the problem of how it is possible to say one thing and mean something else, occasions where one succeeds in communicating what one means even though both the speaker and the hearer know that the meanings of the words uttered by the speaker do not exactly and literally express what the speaker meant.[1]

It is essential to emphasize that the problem of metaphor concerns the relations between word and sentence meaning, on the one hand, and speaker's meaning or utterance meaning, on the other. Searle (1979:77) distinguishes between what a speaker means by uttering words, sentences and expressions, on the one hand, and what the words, sentences, and expressions mean, on the other. He calls the former *speaker's utterance meaning,* and the latter, *word, or sentence meaning.*[2] The relation between the sentence meaning and the metaphorical utterance meaning is systematic rather than random or ad hoc.

In literal utterances the speaker means what he says; that is, literal sentence meaning and speaker's utterance meaning are the same. In general the literal meaning of a sentence only determines a set of truth conditions relative to a set of background assumptions which are not part

[1] Some other instances of the break between speaker's utterance meaning and literal sentence meaning are irony and indirect speech acts. In each of these cases, what the speaker means is not identical with what the sentence means, and yet what he means is in various ways dependent on what the sentence means (Searle, 1979: 77).

[2] In order that the speaker can communicate using metaphorical utterances, ironical utterances, and indirect speech acts, there must be some principles according to which he is able to mean more than, or something different from, what he says – principles known to the hearer, who, using this knowledge, can understand what the speaker means.

of the semantic content of the sentence. When we turn to cases where utterance meaning and sentence meaning are different, we find them quite various.[3] In our account of metaphorical utterance, we shall need to distinguish it not only from literal utterance, but also from these other forms in which literal utterance is departed from, or exceeded, in some way.

Because in metaphorical utterances what the speaker means differs from what he says, in general we shall need two sentences for our examples of metaphor – first the sentence uttered metaphorically, and second a sentence that expresses literally what the speaker means when he utters the first sentence and means it metaphorically: *Sally is a block of ice* (=Sally is an extremely unemotional and unresponsive person). Sometimes we feel that we know exactly what the metaphor means and yet would not be able to formulate a literal paraphrase sentence because there are no literal expressions that convey what it means: *The ship ploughed the sea.*

In analyzing metaphorical predication, Searle (1979:84) distinguishes, therefore, between three sets of elements. Firstly, there is the subject expression ("S") and the object or objects it is used to refer to. Secondly, there is the predicate expression ("P") that is uttered and the literal meaning of that expression with its corresponding truth conditions, plus the denotation if there is any. And thirdly, there is the speaker's utterance meaning ("S is R") and the truth conditions determined by that meaning. In order to understand the metaphorical utterance, the hearer requires something more than his knowledge of the language, his awareness of the conditions of the utterance, and background assumptions that he shares with the speaker. He must have some other principles, or some other factual information, or some combination of principles and information that enables him to figure out that when the speaker says "S is P", he means "S is R". The basic principle on which all metaphor works is that utterance of an expression with its literal meaning and corresponding truth conditions can, in various ways that are specific to metaphor, call to mind another meaning and corresponding truth conditions.[4]

[3] For example *It's getting hot in here,* could be uttered not only to tell somebody that it is getting hot in the place of utterance (literal utterance), but it could also be used to request somebody to open a window (indirect speech act), to complain about how cold it is (ironical utterance), or to remark on the increasing vituperation of an argument that is in progress (metaphorical utterance).

[4] The hard problem of the theory of metaphor is to explain what exactly are the principles according to which the utterance of an expression can metaphorically call to mind a different set of truth conditions from the one determined by its literal meaning,

The metaphorical utterance does indeed mean something different from the meaning of the words and sentences, but Searle (1979:87) observes that is not because there has been any change in the meanings of the lexical elements, but because the speaker means something different by them; speaker meaning does not coincide with sentence or word meaning.[5]

2.0. Advertising communication relies considerably on inferences and assumptions which help proceed towards eventual interpretations. Based on Grice's (1975) seminal theory of cooperative communication and inferencing through maxim "filling in" or/and flouting, different interpretations could be accommodated by the linguistic theory.[6]

Starting from Grice's view of communication as intention recognition, *relevance theory* developed by Sperber and Wilson (1986) proposes a simplification of the maxims as assessment means, and also distinguishes two types of intention: the informative intention, and the communicative intention (i.e., of having the informative intention recognized).[7] **Relevance** is a function of effort and effect: the greater the positive cognitive effects, the greater the relevance, but, the greater the expenditure of processing effort, the more restricted the relevance. The universal tendency to maximize relevance makes it possible to predict and manipulate the mental states of interlocutors.[8]

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and to state those principles precisely and without using metaphorical expressions like "call to mind" (Searle, 1979:85)

[5] The principles on which metaphor works are similar with those on which irony and indirect speech acts work. Irony, like metaphor, does not require any conventions, extralinguistic or otherwise. The principles of conversation and the general rules for performing speech acts are sufficient to provide the basic principles of irony. In the indirect speech act, the speaker means what he says. However, in addition, he means something more.

[6] It has been advocated by Tanaka (1994) that cooperation is a misnomer for the marketing communication and hence the nature of the relationship between participants challenges the possibility of applying Grice's approach to the study of inferences in advertising.

[7] The central claim of *relevance theory* is that the expectations of relevance raised by an utterance are precise and predictable enough to guide the reader towards the speaker's meaning. Utterances raise expectations of relevance not because speakers are expected to obey a cooperative principle and maxims, but because the search for relevance is a basic feature of human cognition, which advertisers may exploit.

[8] In advertising terms, given the reader's tendency to pick out the most relevant stimuli in the environment and process them so as to maximize relevance, advertisers may produce stimuli likely to attract attention, to prompt the retrieval of specific contextual assumptions, and to point towards an intended conclusion.

Inferential communication is ostensive (overt) if it involves the extra-layer of communicative intention of informing about one's informative intention, besides the informative intention.[9] The processing effort is supposed to interrupt the continuous search for relevance at an optimal level, i.e. *the optimal relevance*. To arrive at the optimal relevance, an advertiser may make an efficient, overt attempt to secure his audience's attention and make it mutually manifest that he intended that information overtly communicated. On the other hand, the advertiser may undertake to convey information in a covert way when his communicative intention is not manifest, leaving it up to the audience to draw inferences that he wants to be drawn and thus avoid taking responsibility for them.[10]

3.0. Sometimes the advertiser's intention to communicate is overt and, therefore, the derived implicatures are strong. He is readily willing to take responsibility for them. But by choosing an indirect invitation, interpretation of sincerity as a contextual effect must be presumed. Loose uses, including figurative elements, presented a problem for Grice's framework of interpretation.[11] Therefore it is difficult to accommodate loose talk, metaphor and hyperbole under the cover of truthfulness violation and still distinguish among them. The relevance theory perceives these aspects as merely alternative routes to achieving optimal relevance. If either the literal or the figurative interpretation fails to satisfy the expectations of relevance,

[9] For example, when I casually leave an empty glass in the line of my partner's vision, I'm not engaging in inferential communication; I merely have exploited his natural cognitive tendency to maximize relevance. Noticing my empty glass (the informative intention made manifest through the ostensive stimulus) my partner may be entitled to conclude that I might like another drink, but if I deliberately wave it about in front of him (communicative intention) he would be justified in drawing a stronger conclusion that I would like another drink. Consequently, the intention to inform is more likely to be fulfilled if it is recognized.

[10] In the case of covert communication, inferences are less controllable, the reader being exposed and vulnerable to manipulation. According to the relevance theory, advertisers may choose to communicate in ostensive ways when both the informative and the communicative intentions are revealed.

[11] Strictly speaking, secrets do not have power ("Discover the power of a *Secret*" – *Secret* Deodorant), products do not enchant our senses ("Shampoo that enchants your senses" – *Herbal Essences*), countries do not have spirits ("Discover the Spirit of America" – *LM* cigarettes), nor does medicine have targets ("*Nurofen*. Its target is pain"). To describe them as such would be violating Grice's maxim of truthfulness [Do not say what you believe to be false]. They are neither covert violations, like lies which are constructed to deceive the reader, not jokes or fictions which cancel the maxims entirely.

then the other one will be accepted. That is why Sperber and Wilson (1986:182) introduce the idea of assumptions obtained by the development of the LF. These assumptions are *explicatures* if and only if it is a development of LF encoded by the utterance.[12] *Explicatures* are essential meaning aspects in deriving implicatures in advertising. Only the strong implicatures are backed by the advertiser, the weaker ones are less determinate and derived by the reader on his own responsibility.

3.1. Starting from the premise that "advertising is typical of the situation in which the speaker is not trustworthy and the hearer is not trusting" (Tanaka, 1994:40), it is highly probable that advertisers will employ covert strategies to overcome audience distrust.[13] Covert communication has been defined as a "case of communication where the intention of the speaker is to alter the cognitive environment of the hearer, i.e. to make a set of assumptions more manifest to him/her, without making this intention mutually manifest" (Tanaka, 1994:41). It is contended that exploitation of social taboos, sexual innuendo, etc. are likely to be bypassed by the use of a covert communicative approach.[14]

This can lead us to the interpretation that product claims rely on overt communication and that interpretations seemingly irrelevant or peripheral to the product, contributing to the reward for paying attention, such as sexual pleasure, beauty, happiness, are likely to be covertly communicated through images (Pop, 2004:7).

4.0. Before interpreting one or two facts relevant for the use of metaphors, let us turn our attention to puns, which function in a similar context. Puns are deliberately exploited equivocations so that the reader is encouraged to retrieve more than one interpretation with either converging or

[12] The following pragmatic processes are involved in deriving explicatures: disambiguation, reference assignment, and enrichment, which can involve narrowing or loosening.

[13] Exceptions of attempts to overcome audience resistance through self effacement, as in "Think small" slogan (VW), humor or other honest approaches, such as understatement in "*Adria* își face singură reclamă", are also rife in both Romanian and English advertising.

[14] An increasing number of Romanian advertisements, especially the TV commercials and posters are designed in such a way that the transmission is dependent on the addressee's ability/failure to recognize the advertiser's intentions. Different stimuli, such as sex images, are persistently used in place of ostentation. Sexual innuendo seems to be the new millennium equivalent of the "blonde on the bonnet" syndrome several decades ago and functions as a means of making the informative intention manifest, but not mutually so. Sexual stimuli gain relevance in virtue of their being "basic needs" and it is not deniable that they function well as attention grabbers.

diverging effects, as will be detailed below. It is interesting to note that in Romanian advertising punning is more often employed, at the level of the brand name (Pop, 2004:15). A subspecies of this punning type can be distinguished to balance meanings and subsequently trigger implicatures from a Romanian common lexeme and the meanings of the foreign (English) product name (Câte un *Diamant* pentru fiecare dintre femeile care ești – *Diamond*s panty hoses; O *Exclamație* …. Provocatoare – *Exclamation* perfume).

Puns are employed for reasons of longer attention span and increased memorability due to significantly increased processing effort as they sell "two meanings at the price of one" (Redfern, 1984). Tanaka (1994:66) proposes a threefold typology for pun interpretation: (a) a pun activates two sets of interpretations but ultimately communicates one; (b) the rejected interpretation contributes cognitive effects to the intended interpretation; and (c) the pun communicates both meanings. The question that arises with this theory is what motivates retrieval and inhibition of meanings.[15] Not less important is Hogaboam and Perfetti's (1975) contention that it is always possible to discern a dominant meaning from secondary ones, a prevalence that appears to obey the frequency of use or as they term it "the priority principle".[16]

A special type of "semantic priming" occurs in cases of punning between the brand names and its literal meaning as in the slogan for *More* cigarettes ("I'm *MORE* satisfied).[17] The images are responsible for the priming of literal meaning interpretations in idiomatic puns and the weak implicatures derived from literal/non-literal equivocation are usually positive.

That Romanian advertising is fond of puns is demonstrated by the employment of phonetic puns, which are generally, less productive. A first

[15] J. Jones (1989:430) has conclusively proved that given a lexical item, all its meanings are simultaneously activated and immediately afterwards the human parser selects the most appropriate to the context, through what he terms "semantic priming" or the influence of the preceding elements.

[16] The Romanian headlines seem to favour idiom employment for reasons similar to those of pun exploitation: equivocation of two meanings, each with its own set of communicated implicatures. Like puns, idioms bring forth two interpretations: a figurative one and a literal one, with the figurative reading having priority (Teamă? De nici o culoare – Wella; Plezneşti de sănătate –PE tablets).

[17] The first person endophoric (=text internal) deixis (the ad presents the image of a young lady and the headline presumably represents her endorsement) primes the item "more" to activate the meaning of a comparative and there is no linguistic context to impose otherwise. The image nevertheless, introduces an incongruity: the woman is lying on a packet of MORE and the brand name destroys the acquired relevance. The reader will derive a new interpretation: "I'm satisfied with *MORE*".

instance is a variation of the brand name/ literal meaning pun, this time between the brand name (*Fa* deodorant) and its significance in English, in an English language slogan promoted on Romanian TV channels (How *Fa* will you go?).[18]

5.0. Implicatures can be primed by pictures in headlines with metaphorical meaning. The Romanian headline "Dorinta care te apropie (*Alexandrion* Brandy)" pictures the product, a bottle of *Alexandrion*, and a seductive and enticingly smiling woman with a glass of *Alexandrion* in her hand. The ambiguity is achieved here at the level of definite reference in the noun group. Salience of the product in the advertisement and of the product name (repeated twice) primes the co-reference between the product and the definite noun group head. That the product is a strong drink is therefore overtly communicated under the form of strong implicature – the advertiser taking responsibility for it. This is a strong implicature since its recovery is essential in order to arrive at an interpretation that satisfies the expectations of relevance raised by the utterance.

Weak implicatures[19] derived through picture relevance are usually more indeterminate (depend on the reader not only on the context), easy to deny, and seem to be used to reinforce the salient overtly communicated implicatures. Being more indeterminate, they can also be deemed risky and the advertiser takes a serious responsibility in employing them since negative implicatures are also possible to derive and are inherent in every metaphoric or loose expression. Thus we can argue that through loosening, negative aspects of meaning may infest the otherwise advertisingly-propitious environment.

Though more reason-oriented, bank investment advertisements remain faithful to the trade by using metaphoric expressions which could vehiculate improper negative implicatures with different degrees of negativeness and strength. A relatively strong weak-implicature could have been derived in the fallacious urge of the FNI[20] investment fund ad to "*Dormi liniştit… FNI veghează pentru tine*". The negative implicatures derived from the

[18] Idiomatic and phonetic punning represent an economic way of arriving at optimal relevance instead of using more elaborated cumbersome literal paraphrases, despite covertly communicated negative weak-implicatures for which the advertiser declines responsibility.

[19] The woman's image, which has a dominating effect in the total architecture of the ad, activates other weak implicatures which are only covertly communicated, such as inciting temptations, happiness, love, pleasure, etc. Being addressed to male readers, the ad re-enacts the initial temptation (Eve's apple), and negative implicatures about sin could not be excluded.

[20] Fondul National de Investitii (National Investment Fund)

metaphorical employment of the word "sleep" conducted to "loss of vigil", "theft" "blindness", etc.

In the Credit Suisse headline, the reader is invited to "*Park your money profitably and safely in CS Money Market Funds*". Weak implicatures are weaker here than in the blatantly negative metaphoric expression of the FNI above. "To park" can encourage derivation of implicatures such as lack of movement, inflexibility and maybe restricted accessibility (parking lot), but the linguistic context primes the derivation of positive rather than negative implicatures. "**Profitably**" and "**safely**" are overtly made claims which encourage derivation of "**stability**" and "**safety**" much stronger.

Implicatures derived through puns and metaphors are extremely efficient in conveying a wealth of cognitive effects under the form of weak implicatures, both overtly and covertly communicated. The advertiser takes responsibility only for the implicatures overtly communicated, which are usually linked with the product qualities. Weak implicatures are covertly communicated via the picture, or very often in the case of Romanian headlines, by the priority of the literal meaning of the pun (as the literal meaning is arguably better known than the corresponding product name). Weakly communicated implicatures are usually meant to convey beauty, happiness, exclusiveness, confidence, self-respect, etc. as collateral aspects of the product acquisition.[21]

Weak implicatures inherent in metaphorical expression help with the construction of the interpretation but are not essential for the product being advertised even if the majority of them are flattering for an advertiser. Although it is hard to assess which metaphorical expression is likely to conduct to a larger degree of negative weak implicatures, certain cases, as the ones exemplified above, are empirically evident to prime stronger negative weak-implicatures.

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[21] However, the advertiser deserts taking responsibility when such implicatures touch sensitive subjects such as gender, or sex. Nor will the advertiser agree to have communicated negative implicatures which the reader constructs on his own from metaphorical expressions.

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THE CONVERGENCE OF LITERATURE AND TECHNOLOGY

ALINA PREDA

ABSTRACT. Since the beginning of the 20th century the term 'literature' has come to mean primarily fiction. The novel and the short story have attracted the greatest interest, establishing a kind of hegemony, at the expense of poetry, which enjoys a more limited audience nowadays, and drama, which is complicated by the fact that acting and stagecraft are as important as the script in creating the desired impact upon the audience. Fiction can define, contradict, mediate and even create new understandings of reality. It is both an instrument of social change, and a product of social – historical conditions. Technology is one of the social conditions that may strongly influence the evolution of literary genres and, therefore, it must be taken into consideration if we are to understand the development of the novel.

Motto: ***"Beneath the glossy promises of the information age lies a grimmer reality in which the computer, touted as an instrument of power, is also instrumental in the post-modern crisis of the self."*** (Joel Kovel)

Introduction

We tell stories about ourselves, private stories of who we are and who we would like to be; public stories about politics, history, religion; stories accompany us on our trip through space and time, from birth to death. We shape the stories and they shape us. As Cobley points out (37: 2001) "narrative has played a fundamental role in identity-formation for a long time". Stories create us to almost the same extent to which we create them. This universality of storytelling may account for the fact that, at least since the beginning of the 20th century, the term 'literature' has come to mean primarily fiction. The novel and the short story have attracted the greatest interest, establishing a kind of hegemony, at the expense of poetry, which enjoys a more limited audience nowadays, and drama, which is complicated by the fact that acting and stagecraft are as important as the script in creating the desired impact upon the audience. Gutenberg's invention gave rise to what may be termed as The Printing Age, or, in Derrida's words, "the civilisation of The Book".

The invention of the kinetoscope marked the beginning of a new age, "The Cinematic Age" (Denzin), when literature was abandoned by many, who found that movies could easily cater to their immediate anxieties or enthusiasms, to their need for an escape route from their everyday problems, to their insatiable curiosity to find out what is going on in the lives of others and in the world at large. The advent of television, at the end of the 1940s, with facilities such as Cable TV and the VCR, caused cinema to suffer a drastic drop in attendance: "[t]elevision turned the cinematic society inward, making the home a new version of the movie theatre." (Denzin, 1995: 39). But there was no return to the book, made by the ones who had deserted it, on the contrary, the number of people with an interest in literature continued to decrease. These new mediums of representation, namely the cinema, video and television, together with the more recent 'invasion' of information technology into our lives, have eroded interest in the printed text, causing the literate reading public to shrink back to a limited segment of population, the so-called 'intellectuals', college or university students and graduates.

Today, these notions (The Book and The Novel), previously hegemonic, are coming undone. The consequences of this ideological disintegration may be experienced differently. But, no matter how we react to this critical situation, the ultimate result is the crisis of the self. And the one and only solution is the return to The Book, be it even in ... electronic form.

Fiction can define, contradict, mediate and even create new understandings of reality. It is both an instrument of social change, and a product of social – historical conditions. Technology is one of the social conditions that may strongly influence the evolution of literary genres and, therefore, it must be taken into consideration if we are to understand the development of the novel. According to Cecelia Tichi, "[t]o discuss the relation of technology to the novel is to understand that in any given era there exists a dominant technology which defines or redefines the human role in relation to the environment, that within the span of some three centuries technological orientation has shifted from a technology of visible moving parts, which is to say the technology that Pound understood as one of gears and girders, to an electrical technology of broadcast radio, [...] and thence to the micro-circuitry in which the cathode-ray screen has instigated fictional innovation" (1991: 480)

The printing age: the civilisation of the Book

In the beginning there was ... the Book. The Diamond Sutra, produced in China in 868 AD, is considered to be the earliest dated printed book, but the practice can be traced back before this date. As early as the fifth century AD, Buddhist charms carved in relief on wood blocks were regularly produced in China and Japan. Approximately six hundred years later Europeans began block printing religious illustrations. By the fifteenth century the practice had expanded and in 1440 Johannes Gutenberg (c.1397-1468) began using the movable metal type hand press, based on the Chinese wood-block type method. By 1455 the first book in the world to be printed with movable type had been produced. It is known as the Gutenberg Bible, or the Mainz Bible (after the place where the printing business was set up)[1]. It only took thirty years for printing to spread across Europe and to become the main means of transmitting knowledge from culture to culture, from generation to generation. The first steam-press was used in 1814 by *The Times*, and later new methods of mass production, based on linotype and the monotype machine were introduced, facilitating the reach of a more numerous reading public and bringing about a revolution in the world of literature. Thus, the Western world became, to quote Derrida, "the civilisation of the book".

The first printed book, *The Bible*, *The Book of God*, starting with *The Book of Genesis* and ending with *The Book of Revelation*, illustrates our very conception of the world as something complete, whole, of life as a linear pre-determined journey, unfolding in time, from beginning to end, and reveals our collective need for the comforts of closure: "I am Alpha and Omega, the beginning and the end, the first and the last." (Revelation: 22.13). The idea of The Book implies the presence of an author, whose existence is prior to the existence of The Book, and transcendent of the deceptions of language. This divine author, positioned outside language, vouches for the unity of sign and referent, and for the truth of The Book's contents.

The first printed book greatly influenced the idea of what a text should be. The emergence of the novel clearly shows the extraordinary impact of the linear model of textual organisation upon our concept of literature and life. Through their internal cohesion, the strong emphasis on a clearly outlined plot, the chronological string of events, the realistic portrayal of characters, the avoidance of overt allegory, the first novels follow closely, in form, the concept of The Book, with its complete, unified structure. As Sanda

[1] For a more detailed presentation of Gutenberg's work see The QPB Dictionary of Ideas (1996) New York: Quality Paperback Bookclub.

Berce (2002: 15) pertinently points out, "*literary changes* may be *circumscribed chronologically* to cultural (aesthetic), social and historical (political) changes", and, I would add, **technological changes** and "may be *represented dialectically* within the background of the respective [...] changes."

The technological age: the novel as machine

In every age, there is an unmistakable excitement and exuberance about the technological innovations of the time. In 1913, in *Patria Mia*, Ezra Pound wrote that "it is the novelist's business to set down exactly manners and appearances: he must render the show, he must, if the metaphor be permitted, describe precisely the nature of the engine, the position and relation of its wheels." At the beginning of the 20th century, under the reign of engineering, the requirements of novelistic technique changed in accordance with the new paradigm. According to Cecelia Tichi (1991: 465) "Shuttling the novel to a new rubric, one intended to seize the twentieth century industrial moment and instate the prose fiction narrative in it, Pound assigned the novel a defamiliarizing relation to culture. He asserted that the novel could perform its traditional function – social disclosure – in so far as it met engineering standards." In an age imbued with technological interest, the art of the novel flowered out of technology, capitalising directly and extensively on the 20th century science boom. It was felt that this could help create a strong sense of junction with society at large, a feeling of union, both in the artist and in the readers. The novel was meant to establish a new relationship, a new resonance of man to his world, of man to art, of man to the mind. Symptomatic for the high modernism of the 1910's, Pound's definition of the novel as machine mirrored this process of change, and the need to reformulate the basis of the novel, and augured the deployment of technology in prose fiction. As Tichi (1991: 466) points out, "Pound's statement, binding the novel to contemporary technology per se, also implies the extension of the technological relationship into futurity. It suggests a time-line through modernism into the post-modern age of telecommunications, during which the novel has continued to evolve according to technological developments. In this sense, over some three centuries, fictional narrative carries forward – and is carried forward by – a dynamic range of technologies."

Given the enthusiasm usually manifested for technological developments, Feuerbach's critical words, written just a few years after the invention of the camera in the preface to *The Essence of Christianity* (1843), might seem somewhat surprising: "our era prefers the image to the thing, the copy to the original, the representation to the reality, appearance to being". But even more surprising is his presentiment, or what Susan Sontag (1978: 153)

called, his "premonitory complaint" which, in the 20th century[2] turned into "a widely-agreed on diagnosis". The mentality of modern man is best expressed in Lewis Hine's words: "If I could tell the story in words, I wouldn't need to lug a camera."[3] Somewhere along the way to the 21st century, people began to lose their grip on words and story-telling gave way to image-making and image-consumption, as the basic means of self-expression and self-recognition.

The cinematic age: the end of the Book

We live in the post-modern age, and ours is a visual, cinematic society, that "knows itself in part through the reflections that flow from the camera's eye. The voyeur is the iconic, post-modern self. Adrift in a sea of symbols, we find ourselves, voyeurs all, products of the cinematic gaze." (Denzin, 1995: 1) As Denzin (1995, 2-5) explains, the first moving picture shown at the beginning of the 20th century marked the birth of our 'cinematic society'. The cinema and the television are, nowadays, meaning-making institutions, which exercise power in highly sophisticated forms. Denzin (1995: 5) identifies the following types of gaze[4]:

- the clinical gaze
- the investigative gaze
- the informational gaze
- the erotic gaze
- the accidental gaze
- the inquisitive gaze

It is the gaze, in one or in all of its forms, that the post-modern self appeals to in its desperate search for truth. The gaze can capture lived experience, and vouch for its authenticity. Building upon Fredric Jameson's terminology, Denzin (1995: 8) mentions the four "interconnected, aesthetic,

[2] Susan Sontag explains that the term 'modern' in the 20th century seems to refer to a society characterised by "producing and consuming images ... that have extraordinary powers to determine our demands upon reality and are themselves coveted substitutes for firsthand experience" (1978 :153)

[3] Quoted in Sontag, 1978: 185

[4] Each type of gaze is assigned to a type of voyeur, be it scientific, institutional or individual: thus, the **clinical** gaze belongs to science, medicine, psychoanalysis, sociology, anthropology, psychology; the **investigative** gaze is the field of the police state, the private investigator and the spy; the **informational** gaze is manifested in news reportage; the **erotic** gaze belongs to "Peeping Toms, usually men looking at the bodies of women"; the **accidental** gaze is "the unexpected gaze of innocent by-standers", of children "who happen to see what others don't want seen"; the **inquisitive** gaze belongs to the tourist. (Denzin, 1995: 5)

historical and structural phases" of Hollywood's treatment of the voyeur. These correspond, quite closely, to the stages the novel has passed through: realism (primitive cinema), modernism, high modernism, and post-modernism. The direct representational technique characteristic of the realist phase gave way to abstraction, to what is called high art (the modernist poetry of Ezra Pound and T. S. Eliot, the international style of Thomas Mann, Marcel Proust and James Joyce, the films of Fellini, Bergman, Kurosawa). In turn, modernism, seen by its critics as austere and dehumanising, due to its preoccupation with purity of form and technique, was followed by a stage that extends from the 1960s' to the present – post-modernism, which uses an amalgam of style elements from the past. An eclectic, sometimes nostalgic elaboration of realist and modernist tendencies, applied in a witty, parodic way, by means of pastiche and parody, post-modernism reflects the collapse of progress and signification symptomatic of society as a whole. Meeting the expectations of a society increasingly obsessed with technology and new inventions, in the first thirty years of the 20th century, cinema produced a new type of literacy, a visual literacy.

Primitive cinema "reproduced a realistic and naturalistic discourse about the universe of experience and appearance." (Denzin, 1995: 15), by presenting a simulacrum of a democratic system, desired but absent within the society of the time, a system in which ethnic, racial and gender differences were apparently erased. Described, in the 1902 Sears catalogue as "THE UNRIVALLED EDISON KINETOSCOPE, moving picture machine, giving pictorial presentation, not lifelike merely, but apparently life itself", the new machinery "made the real more real than life itself" (Denzin, 1995: 16). Cinema made 'voyeurs out of spectators", offering a reflection that was both visual and narrative, and thus a "double reflexivity of vision and experience was produced", so the movies began to have an immeasurable influence on the lives of the masses and "became a technology and apparatus of power that would organize and bring meaning to everyday lives." (Denzin, 1995: 14-15). Considered by many a commodity useful to the schools, as a means of education, and to the church, due to its moral influence, the cinema was soon to turn, from an exciting entertaining habit, into a much valued, new international art form. In the mid-1920s, colour and sound came just in time to perfect this system of representation and to rejuvenate the realism of cinematography, thus complementing the trend of naturalistic realism manifest in the evolution of the novel. (Denzin, 1995: 17-21). The new industrial societies wholeheartedly embraced this innovative form of intensely realistic visual narrative. Just as the Renaissance brought back to

life the representational codes of Antiquity, the cinema revived renascent humanism and its ideology, based on the cult of the individual, by creating "a fixed presence for the human subject, making his or her experiences the centre of what was being represented." (Denzin, 1995: 26).

Reflexive cinema came into being in the 1930s, revealing the illusory nature of the belief in the accurate representation of reality by the camera's eye. By allowing actors to speak directly to the audience, telling how stories are told, showing how representations are created, reflexive cinema "violates the tenets of classic, realist film", questions the illusion that reality can be truthfully represented, and "suggests that this gaze, which is subjective and ideological, is flawed, and that it only tells a certain version of the truth."[5] (Denzin, 1995: 34-35). But, as Denzin points out, reflexive cinema is also deceptive, its duplicity consists in the fact that "[t]he machine that mocks the copy controls the copies that are made", and filmmakers prove to be "unable to grasp the truth of the simulacrum which knows that there is no truth beyond the image." (1995: 37). The cinematic society considers vision tantamount to knowledge, but seeing is not analogous to understanding, and any newly devised epistemology of truth can do nothing more than build a new simulacrum[6]. Winterson mentions the routine we are condemned to in the cinematic age: "When we come home exhausted from the inanities of our jobs we can relax in front of the inanities of the TV screen. This pattern, punctuated by birth, death and marriage and a new car, is offered to us as real life." (1996: 135)

The reaction of novelists to the 'cinematic invasion' is two-folded. Some position the world of literature and learning against the totalitarian television culture, viewing them as oppositional: Ray Bradbury, in *Fahrenheit 451* (1950),

[5] The features of primitive cinema outlined above mirror the conventions of the realist novel, while the characteristics of reflexive cinema resemble the technique of the modernist novel, and even those of the post-modern novel, which often has the author address the readers directly, sometimes making reference to the writing technique employed.

[6] According to Denzin, "The procession of simulacra that defines the post-modern moment is haunted by the belief that the real in its plenitude can be captured if only the right camera angle and shot can be found. [...] The issues go beyond an aesthetics of representation. Reality becomes a political, visual and auditory construction. The person who manipulates the images and sounds of everyday life controls the way everyday life is perceived and understood. This is not news, for a society's storytellers have always constructed the past to fit a particular storied image of human history. Yet these stories were presumed to be true, they followed a law of representation that said an image (a telling) could always be firmly connected to the external world. [...] For all practical purposes this world is dead. Today there is only a single truth, the simulacrum, the truth which tells us that there is no truth beyond the image itself." (1995: 198-199)

and John Gardner, in *October Light* (1976). But the younger generation, brought up in the cinematic society, in a culture that accepted the film as seriously relevant, refuse to place the two worlds at opposing ends of a value system. Tichi mentions Jill McCorkle's *The Cheer Leader* (1984), which "presents a holistic picture of television and literary texts". (1991: 481) The film is seen as a fluid way of encountering reality.

The influence of television on the novel of the 1990s affects form, rather than subject matter, in that the concept of 'flow' characteristic of broadcasting translates in the novels of the period as a break of the beginning-middle-end sequentiality. Ann Beattie and Bobbie Ann Mason, among others, replace past tense (once considered to be the main fictional tense) with the present, which "best enacts the experience of flow and the primacy of the present moment within it." (482) In his novel, *The Sportswriter* (1986), Richard Ford incorporates the TV screen to give the feeling that aspects of the characters' lives are revealed 'in live mode', so to say[7]. Trey Ellis takes things even further in *Platitudes* (1988), by structuring an entire chapter according to "a ten-second-interval change of channels through all cable stations." (482) And Mark Leyner's *My Cousin, My Gastroenterologist* (1990) is an example of the new hyper real fiction, obviously indebted to the cinematic age cognitive reality, which illustrates the new virtual reality trend based on merging the TV screen, the computer screen, and the simulated space of video games, only to integrate them into the writing space of the novel[8]. The hyper real is a version of reality where traditional binary oppositions (such as authenticity/imitation, actual/possible, real/unreal, original/copy) become outdated. As Jean Baudrillard argues, these categories are no longer relevant in the age of the media: " Irreality no longer belongs to the dream or the phantasm, to a beyond or a hidden interiority, but to *the hallucinatory resemblance of the real to itself*." (1988)

Baudrillard has also questioned the assumption that we can imitate reality in our representations. Post-modern society knows itself only through the eye of the camera, shows Denzin in a discussion of Baudrillard's theories, but such knowledge is not reflexive, which leaves post-modern individuals "adrift in a sea of symbols" (Denzin, 1991: vii). Consequently, the fact that, during the last decades of the 20th century and at the beginning of our

[7] "If the onscreen images seem at first unrelated to the fictional scene in progress, readers must understand that the writer positions the two – the images onscreen and off – in a kind of fictional haiku, in which two seemingly unrelated sets of images are juxtaposed, the reader challenged to discover their apposition." (483)

[8] For a detailed analysis, see Tichi, 1991: 480-484

century, with the advent of cinema, readership for literature started to decline, is not without consequences. We are able to learn in a unique way from fiction, learn about individual human peculiarities, and propensities, because it nurtures the imagination in ways in which cinematic products cannot. Winterson draws our attention to the fact that "[a]rt is not documentary. It may incidentally serve that function in its own way but its true effort is to open us to dimensions of the spirit and of the self that normally lie smothered under the weight of living." (1996: 137) The novel facilitates and "dramatises the process of integrating self-formation" essential to the post-modern individual. (Connor, 2001:7) The shift from this unique form of knowledge and communication to the newly developed technologies of reproduction and simulation has led to the transformation of the post-modern self into a mere sign of itself, "a double dramaturgical reflection anchored in media representations on the one side, and every-day life on the other." (Denzin, 1991: viii) And since "it is with the novel that mass communication begins" (Connor, 2001: 5) it is not surprising that these changes both produce and are expressed in a redefinition of communication.

The information age: the crisis of the post-modern self

Civic society is now speeding up the high-tech information highway on which rambling selves scatter and disperse, attempting to communicate in cyberspace, at the expense of experiences of belonging and feeling. With each touch of the keyboard, I constitute myself as a self; with my imagination, I create you. Thus, you and I are, respectively, spectator and spectacle to one another, seeing, however, only a simulacrum, only what the other allows us to see. Neither one of us can escape suspicion of pretence. (see Denzin, 1995: 46). The technological other is everywhere and nowhere, and the individual is, simply, a data packet that the computer can process. Communication is no longer face-to-face interaction, so discourse becomes the only possible window into the experience of the other and its meanings. But discourse is not transparent, therefore representation cannot be taken to be a measure of pure presence, pure interaction. In the post-modern world there is no private sphere, but cyberspace can offer the illusion that we have access to such a sacred resort of personal solitude. The other is still there, but hidden, under disguise, its presence is perceived as unobtrusive, since it can be ignored or blocked at our heart's desire. Nevertheless, whenever we are in a chat-room we are "voyeurs of the voyeur's text". (Denzin, 1995: 208) Cyber-chat involves a rationalised and linguistically mediated presentation of oneself to others. There is no reality, in

the form previously known, there are no firmly established consequences, "[a]ll we can count on is uncertainty, and different stories about what makes this uncertainty meaningful." (Denzin, 1995: 215)

Just as the machine was central to modernism, the computer is central to postmodernism. Computers have become ubiquitous, turning our world into a realm of artificial intelligence. This position ramifies directly into the human relation to information technology. When using a computer, the program talks to the user – its designer is neither seen, nor heard. Humans and computers are now bound fast into one web, the first being now able to write their personal narratives almost directly on the screen of their 'inter-cyber-locutor', while the latter offers dual assurances of power and innocence. The power to engineer themselves, to create their selves over and again in cyberspace, and the innocence of not knowing the other, and of being known only as they present/represent themselves. Given this state of affairs, it is essential to reconsider not only the relationship of technology to the novel, but also the relationship between people as mediated and transformed by the use of the computer as a means of communication. The use of computers tends to encourage individual self-absorption over social involvement. As the framework of social relations disintegrates, people feel as if their very psychic selves have gone numb.

A very particular characteristic of contemporary experience is the utter feeling that everything is coming apart, that our selves, already fragmented, are going to collapse or be completely erased. This type of anxiety, about loss of coherence and identity, is a prevalent theme, rendered in literary writings not exclusive to the late 20th century (for example, the existentialist works of Albert Camus and Jean-Paul Sartre, the avant-garde theatre of Samuel Beckett and Eugen Ionesco, or the modernist novels of Virginia Woolf). But although such insecurities about the self are by no means historically new, the specific forms that they take are, indeed, unprecedented. There is a link between this novelty of feelings and the transition from industrial to post-industrial technological structures. Barglow (1992:42) argues that the ideal of individualism and authority was promoted and sustained by "[t]he older technologies, developed in the context of Western industrializing societies", while the new information technology "occupies a new cultural terrain, in which external and internal authority seem to be detached from the values and interests of particular people." Human beings are under attack – technology's increasing influence upon our lives seems to follow the logic of expansion, proliferation, conquest. To use Barglow's words, "[a]lthough technology organizes, entertains and

fascinates, it is associated as well with depersonalization, unemployment, and isolation." (1992: 59) As Luigi Pirandello clearly stated, "Life is nothing. To be means to build oneself; so, we can only have a self if we shape it ourselves. But, both while in the process of making, and after its' completion, this self is bound to be in a precarious position, since, as Herbert Marcuse[9] argues, "[t]oday, domination perpetuates and extends itself not only through technology, but as technology ... In this universe, technology also provides the great rationalization of the unfreedom of man and demonstrates the "technical" impossibility of being autonomous, of determining one's own life."

It seems that, nowadays, it is not art that imitates life, but life that imitates art, so why can't literary art be the saviour of the post-modern self? Ours is a century of fakes, of simulacra. In the post-modern society, more than in any other age, we can say, together with Jeanette Winterson (1996: 40), that "[a]rt does not imitate life. Art anticipates life." Since nothing exists anymore independent of its representation, the only logical conclusion is that, if we desire to change how things are, what we must change is how they are represented. If only we managed to elaborate an intersection of the cultural forms and lived experiences as a site where the post-modern self be articulated linguistically and formally, in a zone of privacy, away from the self-serving voyeuristic project! Once this society of voyeurs is unmasked, once the layers of deceit are peeled off, we will discover a solid core of real sociality, a space more real than the staged versions of the real that used to be taken for reality. But such a space exists already, though on the brink of falling in disgrace: the novel, considered by James as "the most magnificent form of art" (413), but abandoned when society fell victim to the cinematic addiction, when the public became dependent on visual modes of communication and representation.

Conclusion

The massive explosion of new technologies has drastically affected the relationship between art, culture and society. "In the age of information and of the society of the spectacle, dispositions of power have fundamentally shifted. [...] Of greatly increased importance in this period are the relations and distributions of power between different though often overlapping interest groups centred on gender, race, sexuality, age, and so on. Most

[9] Quoted in Barglow, 1992: 65

importantly, the assumption that cultural representations primarily reflected or expressed these relations of power has given way to an intimation of the power of culture itself to construct and transform such relations of power." (Connor, 2001:2) Information technology widened the gap separating image and reality. The norms of final objective truth no longer hold and are nowadays challenged by unorthodox types of gaze, such as the feminine, gay and ethnic gaze, able to perceive what escapes the white masculine eye. "A new politics of identity is upon us", now that the modernist concept of the well-defined, autonomous human subject is no longer functional. "This post-pragmatism will critically attach itself to the post-modern family, the media and popular culture, cyberspace, science, protest movements, national identities and race and gender as the critical sites for interpretive-political work. It will push hard at the boundaries and intersections of public science and the media, seeing science and the media as the dominant discourses of power and control in contemporary life." (Denzin, 1995: 217)

From the complex relationship of decline and transformation it has gone through since the advent of the cinema, television, the video, the computer and the Internet, the novel emerges in a new form. The Book is dead! Long live The Book!

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, PHILOLOGIA, XLIX, 4, 2004

O DESCOPERIRE FOLOSITOARE: ÎN LEGĂTURĂ CU DATA ŞI LOCUL MORŢII FOLCLORISTULUI "SAXO-ROMÂN" I.C. HINTZ-HINŢESCU*

VIRGILIU FLOREA

ABSTRACT. An Useful Discovery: In Connection with the Date and Place of the "Saxon-Romanian" Folklorist I.C. Hintz-Hinţescu Death. Since 1936, when I. Muşlea published a consistent paper on I. C. Hintz-Hinţescu, the research workers have asked themselves about the date and place of Hintz-Hinţescu's death. The complete answer was found recently in two old registers preserved in the Archives of the Lutheran Church in Budapest. According to them, I. C. Hintz-Hinţescu died on 21 March 1900 in Budapest.

Tot o arhivă străină, una confesională, de la Budapesta de data aceasta, răspunde în sfârşit, dar în mod definitiv, unei controversate întrebări, ce părea insolubilă: când şi unde a murit folcloristul "saxo-român" I.C. Hintz-Hinţescu?

Reamintim că, în 1936, Ion Muşlea acredita ideea, pe baza mărturiei lui Rudolf Bedö, pe atunci director al fabricii Phönix din Baia Mare, cel care a cumpărat, în 1924, manuscrisul în germană, dăruit apoi Academiei Române (astăzi în colecţiile Institutului "Arhiva de Folclor a Academiei Române" din Cluj-Napoca, sub nr. 8), al lui Hintz-Hinţescu, că acesta mai era încă în viaţă pe la 1900[1].

La aceeaşi concluzie a ajuns, pe baza unei surse orale – dna Wolf din Bucureşti, rudă a folcloristului –, şi Ion Bratu, care se referea şi el, după alţi mai bine de 50 de ani, la data şi la locul morţii lui I.C. Hintz-Hinţescu: "anul 1900, Budapesta"[2].

Una mai veche, alta mai nouă, cele două surse menţionate aveau însă nevoie de o confirmare, pentru a li se putea conferi credibilitatea necesară.

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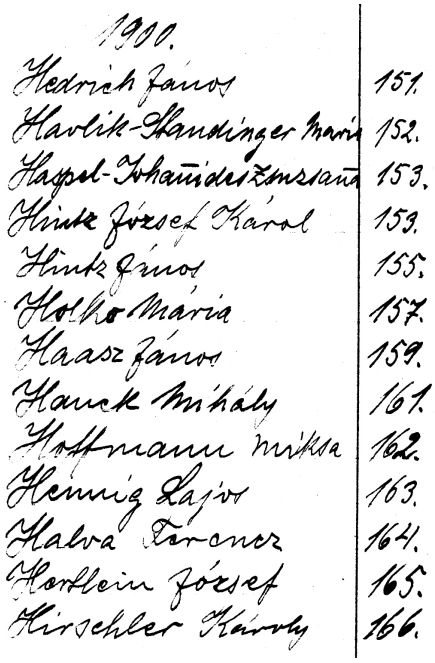
* Extras din primul capitol al cărţii, în curs de apariţie, intitulate *Un cărturar german, I.C. Hintz-Hinţescu, folclorist şi literat român,* a cărei documentaţie a fost efectuată, în parte, la Biblioteca Naţională "Széchényi" din Budapesta, prin bursele primite, între 2001 şi 2004, de la Domus Hungarica Scientiarum et Artium.

[1] Cf. Ion Muşlea, *Cercetări etnografice şi de folclor*, I. Ediţie îngrijită, cu studiu introductiv, bibliografie, registrul corespondenţei de specialitate, indice, de Ion Taloş, Bucureşti, Editura Minerva, 1971, p. 155-168.

Atare confirmare s-a produs în ziua de 17 septembrie 2004, când, la sugestia profesorului Miskolczy Ambrus, șeful Catedrei de filologie română de la ELTE ("Eötvös Loránd" Tudomány Egyetem), căruia îi adresăm călduroasele noastre mulțumiri, am făcut o vizită la Arhiva Centrală a Bisericii Lutherane din Ungaria (Evangélikus Országos Levéltár). Extrem de afabil, de îndatoritor, directorul acesteia, dl Czenthe Miklós, el însuși cărturar, a manifestat un viu și susținut interes față de problema care ne preocupa, facilitându-ne contactul cu Oficiul Parohial al Bisericii Evanghelice din Pesta (Pesti Evangélikus Egyház, Lelkészi hivatala). Prin bunăvoința funcționarilor de aici, ni s-au pus la dispoziție și am consultat în voie registrele pentru morți ale comunității luterane germane din Budapesta. Și, întrucât sursele amintite mai sus indicau anul 1900, ca posibil an al decesului lui Hintz-Hințescu, ne-am început investigațiile luând ca punct de plecare tocmai anul menționat. Iar răspunsul nu s-a lăsat prea mult așteptat. Căci, într-un prim registru (N.R.II.), cuprinzând listele nominale ale persoanelor botezate și, respectiv, decedate – cazul nostru – pe anii 1874-1912, l-am descoperit, la p. 66 a secțiunii germane ("német regiszter"), pe Hintz József Karol, ca decedând în anul 1900.

[2] Cf. Ion Bratu, *Completări la biografia lui J.C. Hintz-Hințescu*, în "Revista de etnografie și folclor", 33 (1988), nr. 3, p. 274-275, nota 11.

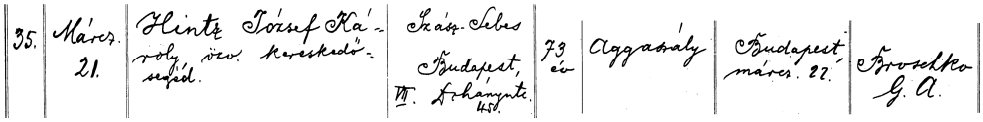

1900.
Hedrich János 151.
Havlik-Standinger Maria 152.
Haspel-Johannides Zsuzsanna 153.
Hintz József Károly 153.
Hintz János 155.
Holko Mária 157.
Haasz János 159.
Hanek Mihály 161.
Hoffmann Miksa 162.
Hennig Lajos 163.
Halva Ferenc 164.
Horlein József 165.
Hirschler Károly 166.

Lista decedaţilor, pe anul 1900, ai comunităţii evanghelice germane din Budapesta.

Alături de nume, era înscrisă, în registru, o cifră, 153, care trimitea, evident, la registrul (desfăşurat) de morţi al aceleiaşi comunităţi ("német temetés") pe anii 1893-1906 (VI.C.; pe cotor, C–VI), unde am găsit, la poziţia 35 pe anul 1900, atât numele maghiarizat al folcloristului (Hintz József Károly), cât şi alte date, în ungureşte, desigur, referitoare la el: starea civilă (özv, adică văduv), profesia avută (kereskedősegéd / ajutor de comerciant), data morţii (márcz / martie 21), locul naşterii (Szász–Sebes) şi al decesului (Budapest), cauza acestuia (aggaszály / de bătrâneţe), respectiv vârsta la care a murit (73 év / ani[3]), ca şi în cazul surorii sale preferate Johanna Regina, alias

[3] Dacă I.C. Hintz-Hinţescu s-a născut, într-adevăr, la 3 septembrie 1828, cum a dovedit, în lucrările sale – cf. *Noi date despre viaţa şi activitatea folcloristului sas Josef Carl Hintz-Hinţescu,* în "Studii şi comunicări", vol. II, Sibiu, 1980, p. 189-198; *Preocupări ale cărturarilor germani din Banat şi Transilvania pentru folclorul românesc în secolul al XIX-lea,* în *Studii de istorie a naţionalităţii germane şi a înfrăţirii ei cu naţiunea română*, vol. II, Bucureşti, Editura Politică, 1981, p. 278-285, capitolul: *Josef Carl Hintz-Hinţescu* (1828-?); *Wer war Hintz-Hinţescu?*, I, II, în "Karpatenrundschau", XIII (1980), nr. 42-43 (17, 28 oct.), p. 6; *Josef Carl Hintz-Hinţescu*, în "Forschungen zur Volks- und Landeskunde", 23 (1980), nr. 1, p. 139 – cercetătoarea sibiană Anca Goţia, înseamnă că folcloristul avea, la data decesului, doar 72 de ani, nici aceia împliniţi, şi nu 73, câţi erau trecuţi în registrul decedaţilor. Să fie vorba, oare, de o neglijenţă a familiei?

Hannchen[4]. Mai erau menţionate locul şi data înmormântării (Budapest, márcz 22), numele preotului care a oficiat ceremonia (G.A. Broschko), precum şi ultimul domiciliu, din Budapesta, al decedatului: Dohany utc. 45, str. Tutunului, cum ar veni în româneşte, probabil adresa fiului său Alexander Julius (Sándor), la care folcloristul se retrăsese în ultimii ani de viaţă, probabil prin 1894-1895[5].



Poziţia 35, cu numele şi celelalte date ale lui I.C. Hintz-Hinţescu, din registrul decedaţilor, pe 1900, ai comunităţii evanghelice germane din Budapesta.

Ne-am deplasat şi noi la această adresă, situată în zona centrală a oraşului, mai exact în sectorul VII, în apropierea staţiei de metrou din "Blaha Luiza tér", unde am descoperit o casă veche, înnegrită de vreme, sărăcăcioasă mai degrabă, cu numai două nivele, flancată de clădiri cu mult mai impunătoare, de patru şi cinci etaje.

Descoperind pe lista locatarilor din imobil şi un nume cu sonoritate germană (Klein Szilvia), am nutrit pentru o clipă speranţa că ar putea fi vorba de o descendentă a familiei Hintz. Speranţă deşartă, cum aveam să constatăm, căci nici persoana menţionată, nici altcineva dintre locatarii contactaţi nu-şi aduc aminte de vreo familie cu numele de Hintz care să fi locuit la acea adresă. Nici nu-i de mirare, de altfel, dacă avem în vedere că Hintz-Hinţescu a murit acum 104 ani, iar fiul său Alexander (Sándor) s-a născut în urmă cu 140 de ani. Mai mult decât atât, apelând, în legătură cu numele de Hintz, serviciul informaţii al oficiului de telefonie fixă din Budapesta, aveam să aflăm că în capitala Ungariei, cu o populaţie de peste 1.000.000 de locuitori, nu există, actualmente, nici un abonat cu acest nume.

Acum, că problema datei şi a locului morţii lui I.C. Hintz-Hinţescu a fost în sfârşit rezolvată, o singură întrebare îşi mai aşteaptă, în viitor,

[4] Cf. Hanni Markel şi Virgiliu Florea, *Folcloristul I.C. Hintz-Hinţescu. Noi contribuţii biobibliografice,* în "Anuarul Arhivei de Folclor", VIII-XI (1987-1990), Cluj-Napoca, Editura Academiei Române, 1991, p. 157. (Republicat în Virgiliu Florea, *Din trecutul folcloristicii româneşti,* Cluj, Editura Napoca Star, 2001, p. 50.)

îndreptăţitul răspuns: unde se află, dacă vor mai fi existând, celelalte manuscrise, în română şi germană, rămase de la acest laborios folclorist, atât de puţin favorizat de soartă?

[5] Cf. Ion Bratu, *art. cit.*, p. 273, 275 (nota 10).

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AN INSTANCE OF ENGLISHNESS FREEMASONRY

CORNELIU NICOLESCU

ABSTRACT. The aim of this paper is to present the English Freemasonry on the synchronic and the diachronic levels and to show its relationships with a certain kind of image of Englishness, the one connected to the ideas of gentlemanness, elite, social hierarchization of the classes, monarchy and aristocracy, order, morality, and divine legacy. The paper will try to show that there are may be no true discussion of Englishness without the presentation of features the English Freemasonry has contributed to this concept. Given the relative secrecy of the Ancient Free and Accepted Freemasonry this contribution may be not so obvious to the public. Nevertheless, revelations from inside the Order may hopefully make them visible.

Freemasonry in the English History

1. Roots

The oldest manuscripts that define and present the Order of the Freemasonry are called the "Old Charges" and compromise two different manuscripts: the "Regius" dated 1390 and the "Cooke" date 1425 (Beresniak, 1996:8). These places the beginnings of the Order very close to the period when the Pope Clement V was banishing the Order of the Templars in the Vienna council of the year 1311, and the French heads of this Order were being burnt in Paris in 1314. (Séde, 1994: 62:63). Although the Order of the Templar Knights was beheaded in France, where the organization was the strongest among all the European countries, it continued to preserve its power and privileges in other countries, England being among them.

The first Masonic Lodges in England were created on the already existent structures of the Guilds of the Stonemasons that were building the new Temples of the Order of the Templar Knights. It is said that the Templar Knights transmitted to their masons the secrets they brought back from their Crusades in Palestine. While in Palestine, these Knights built their Temple on the place where the Temple of Solomon, built in 950 BC and destroyed by the Romans in 70 AD, used to be in Jerusalem.

Seemingly these Knights had, during their long stay in the Holly City, numerous contacts with Jewish stonemasons, Rabbis, cabalists and even with members of Iranian occult organizations like those of the order of the Assassins from the fortress of Alamut. (Séde, 1994: 52) Thus, they become the keepers of some occult secrets regarding the true nature of this world and, probably, the true aim of its history. It seems that all these secrets sprang out of the ancient Persian religion of Zoroaster, also known as Zarathustra, who, in the 6th century BC founded a dualistic religion "based on the concept of a continuos struggle between Ormazd (or Ahura Mazda), the god of creation, light, and goodness, and his archenemy, Arhiman, the spirit of evil and darkness" (Hanks, 1990: 1530), religion known as Zoroastrianism, and with which both the cabalists and the Assassins had strong connections. (Séde, op cit.).

Templar Knights also became gradually familiar with the teachings of such initiatic societies like the ones of the neo-Pythagorean, the neo-Platonic societies, the teachings of the Gnostics and such religions as the Mahomedanism and the Islamism. In this way they were able to gather together a set of esoteric believes and knowledge that was generally unfamiliar to the Occidental society of that age. Once returned on the European continent the Order built due to its self assessed privileges within the medieval system of sovereign Christian states, privileges that made the Order become a sovereign state without a land and above the power of the nine states where it had its Commandorships, it built a strong economic system of banking that allowed the Order to become the wealthiest organization at that time, and, therefore, the most respected, feared and envied by the heads of states and those of the Church.

Therefore, one cannot rule out the possibility that the Order of the Ancient Free and Accepted Masonry that appeared soon after the banishing and gradual disappearance of the Order of the Templar Knights, and which claims direct affiliation to the Templars, could be prolongation and continuation of the same organization in another, more secretive form. This could provide then a good explanation for what can be observed nowadays of the Freemasons, in England at least, that is their tendency to gather together large numbers of powerful and influent people from within the banking system, the administration, the Government, the Justice and the police, members of the aristocracy and of the Royal family. (Short, 1998).

Anderson's Constitutions

In the year 1717 four of the most important English Masonic Lodges united into a federation called the United Grand Lodge on Ancient Free and Accepted Masonry. They nominated revered Anderson to be the head of a commission that had the task of making a compilation out of the two manuscripts of the "Old Charges". This new text was called "Anderson's Constitutions" and comprised the definition of the Order, its legendary history, and its rules, in the same form, as they are known today. The *Regius* and the *Cooke* texts identified freemasonry with the fifth science, the geometry, saying that: "Geometry is the art of measuring anything that is in Heaven or on Earth. It is the so called Freemasonry". (Beresniak, op. cit.: 10) This definition is an echo of the teachings of Phythagoras, venerated as patron under the name of Peter Gower. (Ibid. 11) The first edition of the Constitutions was published in 1723 and had on the frontispiece a group of aristocrats preparing themselves to examine the 49th theorem of Euclid, the one that reproduces the famous theorem of Phythagoras. The definition that this text gives to the mason remained almost unchanged in the case of the English freemasonry:

> *The Freemasonry is the Center that unites, and also the way of establishing a sincere friendship between people that would have remained otherwise forever strangers to one another. Bound to obey the Moral law, the Mason would be neither a reckless atheist, nor an anti-religious freethinker. Once, Masons had to belong to the religion of their country, but today they should belong to that religion that everybody accepts, that is they should well doers, honest and loyal men whichever the denominations they belong to. (Beresniak, op. cit. :12)*

This definition of the Freemason emphasizes a certain quality that every Mason should cultivate, that is tolerance for other people's faiths and ideas, and consequently for other people's dids. Therefore, Freemasonry is an extremely tolerant society. It functions like an university, in the ancient tradition of the Pythagorean and Platonic initiatic societies where symbols are thought and studied by each member in order to help him better know himself, in the spirit of Socrates' words: "Know yourself and you will know the Universe and the Gods". The aim of the initiatic rituals is to make a new man out of the old one, through the discovery of a new, truer, more pure, and freed self.

Soon after the unification of the Masonic lodges in England in 1717, members of the gentry and, then of the aristocracy and the monarchy started to join this lodges out of "curiosity, antiquarian interest, and a kind of fashionable search for an unconventional, exclusive social milieu", as

Barbara Rogers ironically puts it in her book *Men Only* (Rogers. 1988: 77). Although the secrecy around the organization was being strictly preserved then, as it is still preserved now, there were so many people involved in it that everything seemed to take place in the open as Queen Marie Antoinette put it: "Everybody is in it, so everything that happens there is known: where is the danger?" (Roberts, 1972: 186). William Doyle describes in his book entitled *The Old European Order 1660-1800* (1992) the way English Freemasonry became an important part of the English social life:

> *Yet secret societies became highly fashionable in the course of the eighteenth century, as was shown by the success of Freemasonry, which first emerged from obscure English origins in the early part of the century. The Masons who formed the Grand Lodge in London in 1717 and whose rules were codified in 1723, were a body dedicated to mutual self-help, philanthropy, and toleration, under the banner of deism but behind a veil of secret set of rules and initiation rites. Masonic lodges were self recruiting clubs, non – political, moderately Enlightened, but spiced with an element of mystery. The most regular activities were purely convivial, however, and Masonry spread Rapidly. "By 1740 it was an accepted and well known feature of English life" (Doyle, 1992: 217)*

In the time Freemasonry became a much-respected institution due to the principles it promoted and the people that were its members. These principles contributed to the promotion of an social ideal in the English society, that of the gentleman, amiable and unselfish, charitable and tolerant, cool-headed and respectful, obeying the laws of society and those of morality. Freemasonry united the elite of the society, the aristocracy, the monarchy, and those of the lower classes that looked up to their betters and wished to be in their company and to share a common sense of respectability. As Doyle explains:

> *Masonry was not a popular movement but a fashion among the established, the confortable, the respectable, 'people of quality'. It vaunted equality, but only for equals. However there is no doubt that (despite the doctrinal bickerings which created deep divisions of much of the century), it promoted benevolence and sociability and facilitated inter-provincial and international contacts. The cosmopolitanism of the eighteenth – century culture owed it a distinct debt. (Doyle, op. cit. 217).*

Daniel Beresniak says that in England and the United States, the Freemasonry were not so much involved with the study of philosophy and of the occult sciences as their brothers from the Latin countries, but they were most concerned with the practice of the rituals and with doing charitable work. In the Anglo-Saxon countries the belonging to Freemasonry has

always had a more acute social significance than in the other countries. It has always been a sign of responsibility, solvability, and strict conformism. The advancement in a social position led to the invitation to join a lodge.

In England the members of the Royal family are Grand Masters and Venerable by right of birth. They may participate or not to the life of the Brotherhood. For instance King Edward VII was a well known Grand Master of the Masons, and, actually, the Queen is formally a Grand Master. Also Prince Philip, the Duke of Edinburgh, is a member of the Navy Lodge since 1952, while the Duke of Kent is the titular Grand Master of the English Masonry. Sir Winston Churchill became a member of the Studholme Lodge in 1902. (Guard. 1995: 21)

A less reliable author, Jan van Helsing, gives other names of important Masons. He says that Sir Lloyd George and his councilor, Sir Philip Sasoon were Masons. (Helsing, 1996:53) He also says that the position of Lord Mayor of the City of London is traditionally held by Masons. He also mentions as masons Lord Albet Grey, Lord Arnold Toynbee, Lord Alfred Milner, Lord Rothmere, Lord Northcliff, and the well-known writer H.G. Wells (ibid. 48). Other famous writers may be mentioned as Oscar Wilde, Sir Rudyard Kipling, and Robert Burns. (Guard, 1995:21).

Freemasonry in media

Although there is a concentrated campaign in the media aimed at the denigration of the Freemasonry, these attacks do not succeed to reveal any cause – effect relationship between the Freemasonry as an institution and the corruption of some of its members. In spite of their biased tone, the articles in the media and such books as Martin Short's *Inside the Brotherhood (1989)*, and Barbara Roger's *Men Only* (1989) are good sources for the formation of an image of the Freemasonry in England in our Days.

For instance Martin Short states, at the beginnings of his television series based on his novel mentioned above that "since 1900's, seventeen London Lord Mayor had been Masters of the Guilt Hall Lodge as evidence of the high esteem Masons are held in Britain's traditional institutions"(Short, 1989). He also reveals that there were at that time, i.e. 1989, nine thousand lodges in Britain with about six million members out of which twenty thousands were police officers, one hundred were magistrates, and there were two Cabinet Ministers, and a Health Minister. This proves that Freemasonry has remained an elitist organization, strongly interwoven with the social structures.

The press since 1989 onward is very poor in information on Freemasonry, but the Guardian published, nevertheless, the list of outstanding members of the Britain Freemasonry that has been already used in this paper, while Jenny Rees reports in the "Daily Telegraph" about the scandal within the lodges on the subject of the Royal Masonic Hospital, and Clifford Longley (DTL, 1995) and Chris Blackhurst (IND, 1995), keep the public informed about the outgoing inquiry of the Nolan Committee on Standards in Public Life into the alleged interference of the Freemasonry in the British social life. Far from being relevant, these articles function rather as propagandistic material for the meditation of the Brotherhood.

Another interesting article by John Windsor in the Independent of the 30th of September 1995 shows how the Masonic Order on the both sides of the Atlantic supported the American Revolution. Windsor reveals out that out of the 56 "American rebels" who signed the Declaration of Independence, "50 were members of the Masonic Order" (Windsor, IND, 1995). He gives the names of George Washington, Benjamin Franklin, John Adams and Thomas Jefferson as members of the Brotherhood, not forgetting to mention president FD Roosevelt:

> *The first appearance of the pyramid and eye before the American people was not until new banknotes commissioned by President Roosevelt were printed in 1935. Roosevelt, too, so the mythology goes, belonged to a secret society based on the Illuminati, which had the All-Seeing Eye as its symbol (Windsor, 1995)*

Conclusion

Although denigrated by the media, the English Freemasonry remains what it has always been since its foundation, that is an important feature of the English society and a characteristic for a certain part of it, due its promotion of gentility, tolerance and respect for order and morality, and the enhancement of the idea of respectability. Freemasonry contributes to the idea of the gentleman Englishman, as it is known by the rest of the world. As secretive as it may be, from the little information provided by this paper it can be inferred that the English Freemasonry cannot be omitted from any attempt to define the English character.

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THE ROMANIAN SUPINE COMPLEMENTING ADJECTIVES, ADVERBS, VERBS, MODALS AND COPULAS

ADRIANA TODEA

ABSTRACT. In a Relational Grammar context, of multistratal syntax, vertical revaluations and demoted elements called *chomeurs*, the distinction between what we traditionally call in Romanian "participle" and "supine" is syntactic and not morphological in nature. The Romanian participle is a chomeur predicate in a predicate union — a monoclausal structure. The supine is a participle marked by the prepositional complementizer 'de' which signals that it is the lower clause that is chomeurized, not the internal predicate alone, which leads to a biclausal analysis.

1. Supine-based small clauses complementing an adjective

Romanian supine-based small clauses may appear as adjectival complements as in 1. The adjective initializes the lower clause as its direct object in the initial stratum, as adjectives are unaccusative predicates. But this lower clause appears in surface structure as a supine CP (complementizer phrase), therefore we must account for its being chomeurized. A relative-like process is out of the question as we cannot assume that the adjective can initialize itself as a 2, the way a noun can do, due to its being both a predicate and a referent. Therefore, the chain containing the subject of the higher clause 'mărul' and its lower clause trace can be explained only in terms of movement. Which leads us to the conclusion that the only possible RG model is the ascension of the lower clause direct object to a relation in the higher clause. This would also satisfy our assumption that the supine SC (small clause) is a chomeurized lower clause, as, according to the *Relational Succession Law* (RSL), the nominal promoted by an ascension rule assumes the grammatical relation borne by the host out of which it ascends. Which means that, in example 1, the small clause, the host, bears a 2 relation, as it has been initialized by the unaccusative 'bun', and the ascendee nominal 'mărul' assumes the 2 relation in the higher clause according to the RSL, putting the SC into chomage.

[1]a. 2 1 P (lower clause)
P 2-SC (higher clause)
2 P Cho-SC
1 P Cho-SC
1 P Cho Cho-SC
Mărul este [bun [UHS[1] de mîncat .]
Apple-the is good to eat-supine
'The apple is good to eat.'

b. 2 1 P
1 Cho P (lower clause)
P 2-SC (higher clause)
2 P Cho-SC
1 P Cho-SC
1 P Cho Cho-SC
Mărul este [bun [UHS de mîncat .]
Apple-the is good to eat-supine
'The apple is good to be eaten.'

There are a few additional comments to be made on such structures. Firstly, the "voice" ambiguity can be explained as structural ambiguity at the lower clause level. In 1a the active meaning is the result of the active structure of the SC, and in 1b, the advancement of the initial direct object to the subject position by demoting the UHS (the unspecified human subject) in the lower clause brings about the passive meaning. Secondly, the ascendee 'mărul' (in both structures in example 1) assumes a subject relation in the third stratum of the higher clause as a result of the *Final 1 Law*, which demands that the subject position be filled in the final stratum. Thirdly, the final stratum in example 1 shows one final revaluation of the adjective, as the copula chomeurizes it and inherits its subject argument. The actual and the former predicates form a *predicate union*.

2. Supine based small clauses complementing an adverb

Assuming that the adverb in 2 and 3 is unaccusative, which is not easy to prove[2], and that the SC, which is initialized as a 2 accordingly, is

[1] unspecified human subject
[2] unless we are willing to accept that the syntactic valence of a predicate stays virtually the same as the predicate changes its morphological category, in this case from

advanced to the subject position under the *Final 1 Law*, we can easily explain the chomeurizing of the lower clause by the *birth* of the silent dummy D in the third stratum of the higher clause. The presence of the dummy accounts for the impersonal nature of the sentence. As the dummy is not referential, it seems normal to assume that a dummy birth cannot take place in the initial syntactic stratum, which is the stratum of semantic-syntactic correlations (Blake 1990: 72-74). The birth of the dummy as subject puts the lower clause into chomage, thus accounting for the 'de' supine SC in sentence 2 below.

[2] 1 P 2
P 2-SC
P 1-SC
1 P Cho-SC
1 P Cho Cho-SC
D E [uşor [UHS de spălat vase.]]
(It) is easy to wash-supine dishes
'It is easy to wash the dishes.'

[3] 2 1 P
P 2-SC
2 P Cho-SC
1 P Cho-SC
1 P Cho Cho-SC
Vasele sînt [uşor [UHS de spălat.]
Dishes-the are easy to wash-supine
'The dishes are easy to wash.'

As for example 3, the chomeurizing of the lower clause bearing the 2 relation is the result of the ascension of the lower direct object to the higher direct object position under the *Relational Succession Law*, in a process similar to the one in example 1.

Both 2 and 3 show a copula-adverb predicate union in the final stratum.

3. Supine based small clauses complementing a verb

[4] 1 P 2
1 P 2-SC

adjective to adverb.

1,2 P Cho-SC
1 P Cho-SC
pro Mă apuc [de spălat haine.]
(I) me-refl. start to wash-supine clothes.
'I start to wash clothes.'

Supine SCs can also complement a verb, as we can see in the example above. Example 4 is special case, though, as the lower clause is chomeurized as a result of the retroherent demotion of the subject of the main verb. For a better understanding of the phenomenon we should first analyse some pseudo-reflexive structures in Romanian.

The initial stratum in 5 is unergative (it contains a 1 and no 2). The existence of multiattachment in a non-initial stratum can be explained in terms of *retroherent demotion* or *Retro Antipassive*, a 1 to 2 demotion before advancing back to 1 (under the *Final 1 Law*). A revaluation (advancement or demotion) is said to be *retroherent* if the revaluing nominal not only acquires a new grammatical relation but also retains, in the new stratum, the same grammatical relation it bears in the previous stratum (La Fauci 1988: 15). Bearing both a 1 and a 2 relation in the same stratum means multiattachment, which is marked in Romanian by the reflexive clitic. A 1 to 2 demotion, as in the second stratum in 5, which is called Antipassive[3], is retroherent if in the new stratum the nominal bears the previous subject relation along with the new direct object relation. This means multiattachment, and in this case, a pseudo-reflexive structure.

There are only a few Romanian unergatives that display multiattachment through Retro Antipassive: 'a se plînge' [to complain], 'a se teme' [to fear], 'a se gîndi' [to meditate], 'a se rîde' [to laugh], 'a se juca' [to play].

[5] 1 P
1,2 P
1 P
Copilul se joacă
Baby-the refl. Acc plays
'The baby is playing .'

Example 6 is also a pseudo-passive. But initially the structure is transitive, and not unergative. Nevertheless, the predicate 'a juca' [to play] displays the same antipassive valence as it does in example 5 . The result of the

[3] A passive can be described as a 2 to 1 advancement, therefore the reverse - a 1 to 2

retroherent demotion in 6 is even more spectacular, as the initial direct object, in this case the name of the game the child is playing, is chomeurized in the process. And the marker of the chomeurized direct object is the non-semantic preposition 'de', the same preposition that also marks chomeurized subjects (agents) in passive structures and chomeurized clauses in constructions with supine-based small clauses.

[6]
1	P	2
1,2	P	Cho
1	P	Cho

Copilul se joacă de-a (v-aţi)ascunselea.
Baby-the refl. Acc plays of hide and seek
'The baby is playing hide and seek.'

Hence, example 4 is a pseudo-reflexive structure which displays a retro antipassive in the second stratum of the higher clause, and, as a result of it, the chomeurizing of the lower clause initially bearing the 2 relation. Also, if the 'de'-SC is not the result of the ascension of a lower argument, then the presence of 'I' as subject in both the higher and the lower clause can be explained only in terms of cross-clausal multiattachment of the matching kind.

As for the examples below, the verbs 'vrea' [want], 'cere' [ask], and 'primi' [receive/accept] are matrix verbs, accepting both transitive or intransitive CP complements as shown in examples 9 and 11. Still, as we can see in 7, 8 and 10, intransitive supine based CPs are not accepted, whereas transitive ones are.

[7]
1		2	P
1	P		2-SC
1	P	2	Cho-SC

Maria cere/vrea/primeşte e [de citit.]
Maria asks/wants/receives (something)/empty DP for read-supine
'Maria asks for/ wants/receives something to read.'

[8]
1		2	P
1	P		2-SC
1	P	2	Cho-SC

demotion - is called Antipassive.

Maria cere/vrea/primește o carte [de citit.]
Maria asks/wants/receives a book for read-supine
'Maria asks for/ wants/receives a book to read.'

[9] 1 P 2
1 P 2-CP-finite
Maria cere/vrea/primește [să citească o carte.]
Maria asks/wants/accepts to read-subjunctive a book
'Maria asks for/ wants/accepts to read a book.'

[10] *Maria cere/vrea/primește [de mers.]
Maria asks/wants/accepts to go-supine
'Maria asks for/ wants/accepts to go'

[11] 1 P
1 P 2-CP-finite
Maria cere/vrea/primește [să meargă.]
Maria asks/wants/accepts to go-subjunctive
'Maria asks for/ wants/receives to go.'

One solution is to interpret the supine SCs in the examples mentioned as reduced relative clauses modifying the DP direct object of the main verbs. Consequently, example 10 is ungrammatical because an intransitive SC cannot be a reduced relative clause. Such an account would invalidate, though, the fact that the main verbs mentioned do accept CP-complements.

My interpretation is based on the assumption that a 'de'-supine SC is actually a chomeurized CP. Therefore, the nominal 'Maria' is cross-clausal multiattached as subject in both the lower and the higher clause, which results in Equi-NP deletion, whereas the lower clause is initialized by the matrix verb as 2. It is the ascension of the lower argument (a 2 in this case) under RSL to a direct object position in the higher clause that puts the SC bearing the 2 relation into chomage.

Example 7 presents another peculiarity of this process, as it suggests that even empty categories can be ascendees, and therefore, can chomeurize a SC.

4. Supine-based small clauses complementing a modal

The verb 'a avea' [to have] in Romanian can function as a perfect auxiliary, a lexical verb expressing possession or as a deontic modal expressing

obligation.

[12] 1 P
P 1-SC
1 P Cho-SC
Maria are [de spălat.]
Maria has(obligation) to wash-supine.
'Maria has to wash (something).'

[13] Maria are [de mers.]
Maria has(obligation) to go-supine.
'Maria has to.'

[14] 1 P 2
P 1-SC
1 P Cho-SC
Maria are [de spălat haine.]
Maria has(obligation) to wash-supine clothes
'Maria has to wash the clothes.'

In examples 12, 13 and 14 the initial stratum can be described as a syntactic translation of the semantic structure, which assumes that the deontic operator 'obligation' is applied to the lower clause. If an epistemic modal can inherit the arguments of the predicate it puts in chomage, without initializing any, a deontic modal always initializes a 1 (Blake 1990: 119). Hence, the deontic modal initializes the lower clause as 1 in the initial stratum. Therefore, it is the nominal 'Maria', the internal subject which puts the small clause, either transitive (14) or intransitive (13), in chomage as it ascends to the external subject position under RSL.

[15] Maria are haine [de spălat.]
Maria has(possession/ obligation) clothes to wash-supine.
'Maria has clothes to wash.'

The structure in 15 presents some problems. First of all, it is the ambiguity of 'a avea' which can be interpreted either as a deontic modal expressing obligation, or as a lexical verb expressing possession. The possessive interpretation evaluates the supine SC as a reduced relative clause modifying the direct object of the main verb. But the deontic interpretation is problematic. Following the interpretation of the corresponding structure in 14, we can assume that in this case the syntactic valence of the lexical verb and the one of the modal overlapped, which would explain the ambiguity of meaning. Thus the modal 'a avea' acquires a transitive valence, which must be satisfied in

the final stratum, forcing the lower direct object to assume the direct object relation in the higher clause.

5. Supine based small clauses complementing a copula

[16]
1 P 2
P 1-SC
1 P Cho-SC
D Rămîne [UHS de analizat faptele.]
(It) remains to analyse-supine facts-the

[17]
2 1 P
P 1-SC
1 P Cho-SC
Faptele rămîn [UHS de analizat.]
Facts-the remain to be analysed-supine

[18]
1 P 2
P 1-SC
1 P Cho-SC
D Este [UHS de citit cartea.]
It is to read-supine book-the

[19]
2 1 P
P 1-SC
1 P Cho-SC
Cartea este [UHS de citit.]
Book-the is to read.

Both copulas 'a fi' [to be] and 'a rămîne' [to remain] initialize the lower clause as 1. The possible deontic interpretation of 18 and 19, 'The book must be read.', only confirms it. In 16 and 18 the chomeurized 'de'-SC is the result of the impersonal construction. A silent dummy is born in the second stratum as 1, putting the lower clause into chomage. As for 17 and 19 it is the internal direct object which chomeurizes the small clause as it ascends to the external subject position under RSL.

CONCLUSIONS

The Romanian supine-based small clause when accompanied by the non-semantic prepositional complementizer 'de' is a chomeurized lower clause, as a result of ascension, dummy birth or multiattachment (Retro antipassive). Such an analysis is confirmed by the fact that preposition 'de' seems to be *the* chomeur marker in Romanian, as it marks 1-chomeurs in passive clauses and in noun phrases, and even 2-chomeurs in Retro antipassive structures.

To conclude, the prepositional marker 'de' signals the biclausal analysis of the structure, whereas its absence indicates a monoclausal one (participial predicate union), which is consistent with the fact that 'de' is a prepositional

complementizer, signalling the presence of a complementizer phrase. Hence, we can argue that when it occupies the complementizer position of a CP, the marker 'de' signals from this position that the CP is a chomeur.

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WESTERN INSTITUTIONAL CULTURE AND ITS LINGUISTIC ROUTINES

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ABSTRACT. Western Institutional Culture and Its Linguistic Routines examines two concepts: institutional culture and the corresponding register with the overt aim of raising awareness of language users of the features that discriminate this register and its impact on linguistic behaviour, making them better communicators both with colleagues and customers.

European cultures, the Anglo-Saxon one included, tend to devote increasing attention to institutional culture as they strongly depend on the reinforcement thereof. Finding ways to cherish, develop and foster institutional culture has always been a central concern of management of all businesses, especially of large corporations that operate both nationally and internationally.

Culture is a broad, abstract notion that has grown more complex, and indeed, more difficult to capture in a definition. It is, nevertheless, not the intention of this article either to define it, or to capture the replete meaning of the notion. Culture can be approached from several perspectives, and maybe, if we attempted to give a full definition, we should view it integratively, from an interdisciplinary perspective.

Yet the purpose of this article is to highlight the relevance of culture and its repercussions on a non-academic, non-literary environment, on the people who represent it, and on those who approach it from the customers' stance, as this other kind of culture, i.e. the organisational/institutional culture/ business culture has become increasingly important. It has acquired a full status, developing and growing in the very proximity of the general concept of culture and has branched out into other areas of interdisciplinarity like: organisational psychology, psychology of management, socio-linguistics, management and other.

The tremendous development of this culture is broadly explained by the following rationale:

- people have become increasingly concerned with and wrapped up in their professional life

- businesses around the world have realized the vast impact that the business/institutional culture has on people, both on employees and on clients/customers
- institutional/business culture has become more and more the focus of various studies ranging from psychology through communication studies to socio-linguistics.

Generally it is agreed that **culture** comprises *assumptions, attitudes, values and standards* which determine the systems, structure and rules in an organisation and hence the way all activities and on-goings are unfolded. The kind of culture approached here is the institutional/organisational one, therefore the people who are talked about and affected by it are **employees**, and shall be referred to as such, despite the fact that yet there is one more group of people who come under its direct influence, i.e. the **customers**. Consequently, those who try to cherish and develop institutional culture must necessarily focus on both categories and envision them as targets. De facto, institutional culture 'strategists', executives' or 'implementators' work on one group in order to ultimately influence the other.

'Culture' is extremely important as it has a bearing on people's behaviour, creating patterns of behaviour, influencing them, creating and impacting attitudes, changing attitudes, morale and performance. 'Culture' can further significantly impact both *business development* and *staff recruitment* because the 'cultural' reputation of a company or institution can either attract people to, or deter them from it, with wide repercussions on customers or clients.

'Institutional' representatives or employees, especially the bureaucrats as a particular class of employees or administrators, are generally perceived as *inflexible*, and *different* by the people they come into contact with. Many of these perceptions are the external reflection of the employees' following the company norms and conventions and trying to use them in their intercourse with customers, in an attempt to keep their business operational and to better serve the clients.

Customers often find that their interactions with such employees are frustrating because the latter are inflexible, as they go by the book' and sometimes they lack the authority to get things done. Sometimes even top administrators may get annoyed and irritated by their employees' resistance to comply with their orders or directives.

The question that may illuminate the topic is *why do employees act like that?* Individuals who work for large and well-established organisations cannot elude institutional culture but be affected by it, even in their every day intercourse and speech. On taking up an ‚institutional' career, any

employee must necessarily adopt the inherent institutional culture. Many employees attend undergraduate courses which train them for institutional careers, and as employees they may also have to attend more training for the execution of certain institutional or bureaucratic responsibilities.

Modern institutions and bureaucracies, which are good examples of such cultures, develop explicit **rules** and **standards** to make operations more efficient and to treat their clients fairly. Within each institution or organisation, **norms,** both formal and informal(written and unwritten), help *preserve, develop* and *influence* the way people act on the job. Likewise institutional **values** are transmitted to employees and further down to clients.

Reversibly, *institutional culture* is also influenced by the employees who work in the institution. and who all have a major contribution to *shaping up, modifying* and *adjusting* the institutional culture to permanently respond to novel or challenging circumstances and needs.

Henceforth, institutional culture is a system that is open to changes imposed by various uncontrolled factors that exert influnce on the system from the outside environment, whether social, vocational, cultural psychological, behavioural or linguistic.

Institutional culture is primarily influenced in its selection of *policy options* by the prevailing *customs, attitudes, and expectations* of the people who work within the institutions. Institutions and departments commonly adopt and develop a kind of **institutional mission** awareness, where a particular objective or means of achieving it is strongly emphasised. The institutions with such a strong sense of mission also develop a strong *esprit de corps* that fosters the employees' motivation.

The employees are otherwise good-natured people, who dedicate their entire effort to the achievement of institutional and individual missions. Their caution and adherence to the institution rules and norms offer a measure of consistency and reliance to the system along with its protection. The ensurance of a strong institutional mission and rules is necessary, as otherwise, if the employees were free to interpret the rules as they pleased, the system would be likely to disrupt and fall apart. This adherence of employees to particular rules and norms is perceived by outsiders as the ‚going by the book' attitude, where the book, is certainly composed by the laws, norms, internal rules and regulations of an institution.

Institutional culture follows several steps or cycles including: the *forming, improving* and *consolidating stages*. It is influenced by a broader array of factors such as:

- the *environment* in which the organization operates, often displayed in a warm, friendly physical layout
- the *beliefs, values and norms of employees* of the organization, particularly those communicated by top management, i.e. the way the way customers and staff are treated, even the way employees dress to express their adherence to institutional culture, etc
- the *formally and informally appointed leaders* who personify the organisation's culture
- the *procedures* that have to be followed and the behaviour expected of people in an organisation, i.e. the structure and reporting arrangements
- the *network* of communications which disseminates the corporate image and culture; and covers areas like: publicity and advertising, staff magazines, social events, briefing meetings, and employee participation in decision-making
- *other factors* like: organisation size, history, form of ownership, and technology, that have a strong influence on the development of its culture.

It is imperative and important, however, that top management communicates and encourages all staff to observe and follow the desired culture, despite the fact that employees come from various backgrounds and share different values. Many employees are brainwashed and introduced to the culture either **formally** through induction and training or **informally** through the people they work with. The latter is a *socialisation* process that seeks to affect and shape the individual's attitude, thoughts and behaviour.

Institutional culture is also carried out and fostered by the institutional **information or communication system**. To operate successfully any business needs to communicate effectively internally and externally. Consider, for example, the chaos that would emerge if British Rail or a local transport company issued inaccurate timetables.

The institutional communication system serves the following purposes with regard to its culture:

- it issues instructions to the staff to tell them how to function under certain circumstances
- it disseminates horizontally information that is crucial to the operation of the enterprise
- it up-dates all staff on on-going events that impact them.

In turn, the communication system in an institution is shaped and framed by the institutional mission and the way its management wishes to transmit and receive information. Any institution sets certain or particular

conventionalised frames to the communication carried out internally and externally. The internal communication method/form most affected by company or institutional convention-setting norms is the **formal business meeting**. Such meetings are called at intervals, all the participants are notified in advance usually in writing, and are often provided with an accompanying *Agenda* that lists the items to be discussed. Sometimes various activities are required to be performed, such as preparing reports, documents, preparing presentations etc for the event. The discourse elements or components governed by company communication norms and conventions are: *format*, the *setting* the meeting takes place in, *the meeting time frame, procedural conventions, company role-related conventions, interaction strategies, linguistic conventions, the range of language formality*.

Despite the fact that any meeting is conducted as any verbal interaction, adhering to the conventions of the genre, the business meetings held by a company representatives can be more or less conventionalised. At the macro-level of speech interaction, a meeting has a structure which is conventionally accepted and whose phases are convention-set and serve defined purposes.

Formal spoken interaction is governed by structural and interpersonal conventions or 'rules' which function as *controlling devices*, and operate both at the macro-level of the interaction and at the micro-level of each exchange of speech. In each case there are two kinds of agreed 'rules' of social and linguistic behaviour:

a) **regulative rules** and **norms** which can be broken with a variety of effects but with no major impact on the interpersonal relationship; an example of breaking the regulative rules would be the interruption of another's speech; this is a breach against the rule according to which a speaker should not be interrupted while he is talking; breaking such rules has repercussions on the interpersonal bond causing embarrassment, but does not cause, however, serious damage to the relationship;
b) **constitutive rules** which cannot be broken, because if they were, it caused marked consequences, damaging the interpersonal relationship; an example of constitutive rule-breaking is the abrupt and unsignalled termination of an interaction; according to the rule, interpersonal encounters should be terminated by bilateral agreement, while unilateral termination could cause severe social damage, or the break of the interpersonal bond.

The accepted structure of any interaction is a three-move structure, including: an *initial phase*, a *central* and a *closing phase*.

1. The **initial phase,** according to J. Mulholland (1991), performs several functions:
   - to (re)establish/declare bonds of relationship
   - to express the speaker's role
   - to provide information about the mood, attitude or personality of the speaker
   - to pass on (send and receive)the information
   - to make decisions about psychological tactics, speech acts and politeness strategies.
2. The **central phase** consists of three stages: a *preliminary phase, a center* and a *closing phase*.
   Each *phase transition* is framed and signalled by a *boundary move* of the type: "Well, now, we'd better get down to work… **",** "Lets move to the next item on the agenda, which is …". The function of these framers or linguistic boundary-setters is threefold: a) to label the item to be discussed, thus making the item perfectly clear to the participants and preparing them for the spoken interaction, b) to summarize the already addressed item and c) to declare closed the previous part.
   According to J. Mulholland(1991), a phase transition consists of two linguistic transition markers:
   a) a **framing signal**, of the type: "Now then", "Ok, then" often accompanied by a non-verbal signal, such as a bang on the table, a tick etc;
   b) a **focus signal** performing the function of a metastatement; such examples include: "That's settled", "Let's start, now", etc.
   The two signals collocate and are normally spoken by the chairperson of the meeting, or by an agreed leader, who assumes leadership of the group, if the interactants are of equal socio-professional status.
3. The **closing phase** or closure, is the last phase of an interaction and is also governed by conventions. A formal meeting, including negotiations cannot be ended unilaterally, or else it may severely damage the (business) relationship. If in the case of informal meetings the signal of bilateral agreement is an "Ok", a nod, or a nod plus turning away, the more formal the encounter, the more signals are necessary. For example a committee agenda meeting displays three stages of closure: 1) a *preliminary signal* under the wording form of: „Any other business?", 2) a *reference* to the enxt meeting, and c) a *terminating signal*, of the type: „I declare the meeting closed". Within this frame, each *signal* has a defined role in the closure: the first permits the participants to express agreement or disagreement with the items discussed, the second allows

the participants to relate the present intercourse to the next one, whereas the third signal allows all present to ackowledge the closure.

The **spoken** form of **institutional discourse at individual level** is also marked by strong profession- and institution-bound variables. These are discriminative variables, as they are perceived by others, i.e. the customers or clients that institutional administrators or corporate reps come into contact with, as different from the average, commonly accepted norms of every day socio-linguistic and professional behaviour. However, from amongst the broad range of behavioural norms and practices, it is the *linguistic behaviour* that is perceived as unfamiliar and strange to lay persons. This strangeness springs from the language used by the professionals who represent a company corporate culture. For example, the most irritating professionals are considered to be the bureaucrats, whose equally irritating language causes discomfort and frustration to others. The language used by bureaucrats is a jargon, i.e. a specialised vocabulary peculiar to a specific occupation. A simple sentence like " Based on the evidence we decided to close the company office in Swansea" written or spoken by a bureaucrat or company rep could read: "A determination was made from the decision matrix that the relevant output variables indicated that a termination of the department 's regional office in S was necessitated at this time." One reason why such an utterance might be used in a professional encounter or intercourse is that the professionals who use this jargon have been purposefully trained for specific jobs, for specific job procedures, norms and conventionalised responsibilities or behaviour. Non-users of such long, jargon-laden sentences would argue that these people could learn to use a less complex and complicated language when they deal with non-experts, i.e to adapt their repertoire to a simple, clear sentence. Finally, it is company policy and decision whether to use an overconventionalised jargon or language as a means of communication both within the company and outside it, or not.

In addition, it is company policy to create and foster a company-specific, set of **linguistic norms** that govern *individual speech acts*. The simplest verbal encounter(business, social or professional) is the *speech pair*, which consists of two parts, roughly corresponding to two utterances: *an initial move* and *a response*, both of which are determined by the socio-linguistic norms set or recommended by the company management as linguistic policy to be observed by employees in their encounters with company insiders and outsiders. Broadly speaking, company-bound

linguistic recommendations or norms overlap with the general markers of what might be termed the **business register,** also incorporating language and style. The concept of register approached here is that of register being "a theoretical explanation of the common-sense observation that we use language differently in different situations"(Susanne Eggins, J.R. Martin, 1997: 234). What is generally aimed at with a register analysis is the examination of the variation of linguistic features along with that of the different variables offered by the social or cultural context in which the register is used, and which we shall try to briefly look at.. The identifiable markers of the *institutional* register, and also of the style and language used are the following: a *high degree of formality*, a high degree of *politeness* embedded in the linguistic wrap-up, *accuracy, efficiency*, and a general concern for a certain *standardisation of the verbal (and written) behaviour*. An insight into some institutional texts or discourse segments could further reveal the common features of register variability, and should examine the linguistic patterns available through words and structures in texts and used for the purpose of creating certain desired effects. The main areas of differences between texts relate to: 1) the *degree of formality* of the language used, 2) the *attitude/evaluation* expressed by the speaker/writer, and 3) the *background knowledge* drawn on in the text (Susanne Eggins, J.R. Martin, 1997: 234). According to the quoted authors, the major elements that define *textual formality* are: the use of standard unabbreviated syntax, no references to the writer, thematic prominence, frequent use of embedding, lexically dense noun phrase structures with heavy postmodification, nominalised vocabulary, use of 'elevated' vocabulary. The markers of the attitudinal expression inherent in institutional texts are: sparse use of intensifying adverbs, sparse use of attitudinally loaded vocabulary, etc. The third discriminative element is revealed by: the (over)use of highly specialised/technical terms, the frequent use of references to scientific data, to scholars, to bibliography etc. In the particular case of institutional culture, the markers outlined so far are claimed by the needs of the every day target situations that company members or employees will have to find themselves in.

With regard to the speech pair encounter analysis, it should be noted that any speech pair is conventionally constrained by the power it exerts on the interactants, i.e. the requirement that each first part belongs to the class of acceptable first moves, and that that the second part, necessarily relates to the first move in a socially acceptable way. The first part imposes restrictions on the second one, in that it reduces the linguistic options of the respondent. Consequently, the rule would be: the more

formal and conventionalised the register worked in, the more attention and effort will be devoted to and necessary for the planning out, the organisation and the carrying out of an encounter in a specific convention-governed register. In non-formal communication no major communication problem will arise if a question is not followed by an answer; maybe in such a case solely the status of the pair as a two-part unit will be questioned. However, in a (highly) formal company encounter the absence of the second move in the two-part unit seems conspicuous in the first place, and causes embarrassment and mistrust, perhaps even a strong social impact. Apart from the already mentioned restriction, there is still a further restriction imposed on the second move, namely that the first move triggers both *preferred* and *dispreferred* (Mulholland, 1991) verbal options. A preferred response is one which, according to Mulholland(1991: 48), "responds to the subject matter and form of the first part, and which recognises the aim of the speaker in making that speech act". Generally speaking it is easier to provide a preferred answer, if the initiator supplies all relevant and necessary clues in his/her move. Hence it lies in the verbal versatiliy and capacity of the first speaker or initiator to skillfully restrict the options and conduct the respondent to the preferred response by supplying the correct and necessary clues in the initial move. Reversibly, if the conditions are not met, the response will move in the wrong direction and may even disrupt the verbal flow. Thus, it is for example more difficult to provide a dispreferred answer, as this activity will require more cognitive energy and versatility on behalf of the respondent, as he/she will have to adjust his/her answer from the preferred response(the expected one) to the form he/she wishes to offer(the dispreferred one). Consequently, a longer, more complex, and disconnected utterance may result. This response will have the mentioned form because of the politeness strategies that might be necessary for the mitigation or apology expressed by the respondent for not meeting the expected option. Reversibly, the presence in a second move of a speech act of such politness-introducing formulas will signal a departure from the expected verbal course. Favourite devices used by respondents to introduce dispreferred responses range from the use of pause or hesitation to offering explanations and apologies for the dispreferred act. In an attempt to avoid or soften the impact that the occurrence of a dispreferred response might have on the speaker, alternative solutions were sought. One might be that of *self-correcting mistakes*, by using linguistic formulas like the one suggested by Mulholland(1991: 49):

A: But I think these resorts are not very well presented.

B: What"
A: These resorts, they are….
B: Resorts?
A: Oh, I am sorry, I mean reports".

Another means of avoiding a dispreferred answer is to use *pre-invitations* and *pre-requests.* An example of a typical pre-request used by Mulholland(1991: 49) is the following: "Are you busy at the moment?" Such a initiation will be recognized by the hearer and would permit him/her to decide whether to allow the request to be made or not. The most frequently used speech pairs are: *question* and *answer*, *request* and *response*, *statement* and *response*, *accuse* and *deny*, *compliment* and *acceptance*, and so on. It is noteworthy to know, however, that each kind of first part inevitably exerts a pressure on the hearer, encouraging him/her to speak out the preferred second part or to find less embarrassing ways of supplying dispreferred second parts without damaging the relationship or the verbal intercourse. Company employees who according to their responsibilities deal with customers need to carefully observe all these elements that are inherent in encounters and to adjust their behaviour to achieve the set targets, which most of the time are: to persuade, to induce a certain behaviour/attitude, and to inform the custmer. Apart from the main concern devoted to accuracy, i.e. to transmitting a correct and accurate message content, an equally relevant element that deserves attention is the *politeness* or *courtesy* shown to the customer, i.e. following the company-recommended norm of handling customers. Most of the time company employees issue commands that are addressed both to company peers or to company customers. **Commands** are also powerful speech acts that require careful handling both by the speaker and by the listener. First, the command may be a major imposition on the hearer. Second, the status of the speaker and his authority permit no refusal or negative answer. Consequently, the speaker consumes some effort in his attempt to elicit a preferred answer and to avoid hurting the hearer's dignity. The hearer himself may also face a serious problem, should he wish to resist or refuse to execute the command. Hence, seemingly, both hearer and speaker need to consistently focus on two elements that are crucial to the achievement of the encounter goal: the first element is *tactfulness* and the second one is the actual *message content*, i.e. topic that should be transmitted or negotiated.

The **statement** is another type of first move of a speech pair**.** Albeit it may seem that statements are not extremely demanding, they still require some interactional effort from the speaker and hearer. First, any statement

seeks a response, and usually the preferred response is agreement, signalled or expressed through non-verbal signs or verbally, through noises of the type: "Mhm", "Ok", "right" etc. It is crucial in a statement-response unit that the hearer should take up his role of active participant, or else the speaker will make further inquiries using formulas like: "Are you listening?", "Are you with me?", will expand, or reiterate his utterance because he thinks that the message substance will produce disagreement, which he will attempt to get over.

Third, any statement, as an initial move influences the interaction. It does not only restrict the response options, but also determines or imposes certain ideas, attitudes, opinions on the respondent through the linguistic devices used. For example, through a tactful and intentional choice of linguistic devices the initiator may express certain matters and exclude or ignore others, or may as well foreground some issues and overshadow others. This *inclusion* or *exclusion* policy adopted by the speaker who initiates a speech pair, can consistently influence the response and the kind of response received. Another device used by speakers to manipulate respondents is the *choice of words(wording)* and the *position* they give to various linguistic elements in a sentence, thus emphasising ideas, reducing the relevance of others, and suggesting associations between issues(topics). In other words, the speakers filter and organise the initial move in compliance with the desired attitude or approach they wish to impose. An example taken from Mulholland(1991: 53) will clarify the impact such choices may have:

> "After our decision on this matter last week, what we need to do now is to consider its implementation."
>
> "We need now to consider the implementation of the decision we took last week."

In the first example the speaker wishes to give prominence to the *decision made,* while in the second example the *implementation* receives major emphasis. This example sheds light on the way the choice of words and the place the initiators attribute to them in an overall sentence scheme can influence the hearers' understanding of the matter and consequently determine their attitude and therewith their response.

Another socio-linguistically relevant issue is the management of the topic in an interaction. Any intercourse is governed by one or more topics. Subject matter or topic management means the organisation thereof in a **propositional form,** one which acts as a **map** or **macro-topical structuring of the discursive encounter.** This means that the speech acts produced will all relate to it, will define it, explain it, repeat it, argue parts of it, agree on

it/parts of it, add, generalise, exemplify, narrow its applicability, etc. In the particular case of meetings and negotiations, once a topic proposition has been agreed on, the participants will then proceed to discussions relating to the proposition. Mulholland(1991) notes that in Western cultures this means focusing on the following:

- its definition
- its contrasts and comparison with other similar subjects
- its qualities
- its causes and effects

In formal meetings and negotiations where the participants are all habitués certain routines have developed in time, which permit the participants to plan out a meeting strategy, to route out a topic map. This further permits the anticipation of potential topical difficulties, and the preparation of arguments or interventions.

The concept of *institutional culture* is an extremely broad concept that does not represent a different register from the ones already examined by linguists, register analysts, genre analysts and so on. On the contrary, we can assume that it is a cover-concept that subsumes several registers, including the business register, and the bureaucratic/public administration register. Awareness of the features that discriminate it from other less formal registers or from particular registers like the ones used in advertising or in science will be instrumental for communicator-users in performing their *company mission* and achieving *company goals*.

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ROMANIAN TEEN MAGAZINES AND THEIR ACTIVE READERSHIP

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ABSTRACT. This paper aims to establish the symbiotic connections between the formats, focal topics and texts of the Romanian lifestyle and music teen magazines and their target: the specifically young local readership, whom they shape and construct by acknowledging their cultural subjectivities. Our intention is to highlight the ways in which the Romanian printed niche media destined for young people combine consecrated or foreign models, which have been successfully marketed worldwide, into the recipe for delineating the once emerging, now fully blown, young Romanian consumers of popular culture products. We will also make a note of the creative response of the young people in Romania to "imperial" models, their active negotiation of the subcultural identities construed by the media discourse, and their ambivalent stance as to their need for membership of the local as well as the global youth subcultures.

Introduction

The advance and the ramifications of the printed and electronic press have been echoed by an equally complex process of diversification of the readership. This phenomenon has captured the interest of media theorists. Instead of mass audiences, they have remarked, we have today ever narrower fragmented and segmented, or even polarized (male/female or young/old), audiences. Claims have been made that the audience segmentation is dictated by ethnic, generational, gendered or social factors. Yet, such determinism is an oversimplification of the intricate viewer/reader/listener – media relation. It would be misleading to predict the media preferences of the individual viewer/reader/listener solely based on the factors enumerated above. He/she can opt from a number of choices to consume a particular media product depending on his/her particular needs at any given time. A possible corollary would be that at one given time he/she could form taste allegiances with other individuals and virtually congregate into an audience or reader group that is not necessarily defined by any of the determinants listed above. But, then again, audience/readership groups do coalesce around such determinants as age, gender, profession,

ethnic background, etc. This is exactly what the niche media count on: the social and cultural coalescence of media consumers into congregations of loyal audience groups to whom they can conveniently offer the cultural products they are likely to consume as a group.

One such group has been conveniently identified, for marketing purposes, as that of young people. However, *youth* is an umbrella category which could be easily misconceived of as unitary. Scholars of youth subculture have alerted us to the dangers of totalizing young people into an entity. Early researchers[1] into youth subcultures have identified several youth subcultures, which, far from exhausting the subcultural potentialities, did however provide a powerful insight into the diversity of this social, cultural and generational category. However, in this paper we will address the issue of the niche printed media-young readership relation, ignoring the constellation of subcultures underlying an otherwise artificial construct: the prototypical teenage reader.

Hopefully, we will prove it to be a symbiotic, rather than a one way relationship. It is not simply a matter of the media influencing and shaping the subcultural scene and dictating consumption rather than a complex two way process which allows for the readers' feedback to negotiate the media products. In our study we will signal briefly some of the stages transited by the young readership in Romania since 1989, and we will focus on the current types of responses to the avalanche of magazines destined for teenagers and young adults. While making some cursory remarks on the young Romanian teens as fledgling media consumers in the early 90s, we will ponder more on their current station as expert, knowledgeable and active (rather than passive) receptionists of the mediated youth-directed subcultural discourse.

Categories of media and subcultural representation

The assertion that the mass-media is a multi-level construct that no longer produces texts for a mass audience is a commonplace. New forms of media in general, and types of press, in particular, have emerged catering for ever smaller segments of consumers which they narrow target with gendered, ethnic, and subcultural messages. The intention is to identify and reach every individual reader with a product tailored to his/her prefigured socio-cultural

[1] The mid-1970's Birmingham Tradition (Centre for Contemporary Cultural Studies, University of Birmingham, UK) empirical studies of sub-cultures – Teds, Mods, Rockers, Skinheads and Punks, with the theory of hegemony as a way of explaining the forms of rebellion expressed by certain youth groups. Leading contributors: Stuart Hall, Paul Willis, Dick Hebdige, Phil Cohen.

profile. These efforts have been moving in the direction of young people, too, and as a result this generational reading public, in Romania and elsewhere, is bombarded by a multitude of teen lifestyle and music magazines.

Before we proceed with our findings, let us note the media are theorized as being constituted of different strata[2]: the mainstream media, the niche or youth-directed media, and the micro or youth-made media. The three types of media have different audiences in terms of size and composition and different circulation. Moreover, the treatment of the youth scene by these different types of media has been, at times, contrastive.

The early mainstream media's interest in the young people was dictated both by their newsworthiness and commercial potential. At first, the media were outside[3] the phenomenon of subcultures, wherefrom they identified and labeled youth. The media then returned them on the TV and in the newspapers as a domesticated Other, trying to fit them within the 'commonsensical' socio-cultural map. This recuperation took and still takes two forms[4]: the commodity form – the conversion of subcultural signs into mass-produced objects - and the ideological form – the re-definition of deviant behaviour by dominant groups, whereby the subcultural young are either naturalized (Barthes) or turned into exotica. This is exemplified by the treatment of youth as stereotypically deviant, by labeling them as folk devils[5] in such mediatic moral panics campaigns as were conducted in time against rock music, cartoon and video 'nasties', etc. The Romanian mainstream press has made no exception to this type of editorial attitude. It took some time for the local Romanian public to become familiarized with the western figures that had been vilified under the communist regime (particularly rock musicians and punks). Actually, in the early 90's, attitudes towards the incoming western media texts were ambivalent. Some of the local Romanian public was manipulated by the 'moral panic' press campaigns against youth related issues which were often politicized (e.g. the young people who were still protesting in the Piata Universităţii – an emblematic location for the events of December 1989 in Romania, long

[2] Thornton, Sarah. 1995. *Club Cultures. Music, Media and Subcultural Capital*. Polity Press.
[3] Hall, Stuart and Tony Jefferson (eds). 1976. *Resistance through Rituals. Youth Subcultures in Post-War Britain*. Routledge, London
[4] Hebdige, Dick. 1987. *Subculture and the Meaning of Style*. Routledge. London and New York
[5] Stanley Cohen and Paul Young are representatives of an academic tradition which contrasts with the cultural studies tradition of the Birmingham Center for Cultural Studies. It regards the young as indiscriminately deviant and apply to them a sociology of 'moral panics'.

after a team of civilians and politicians assumed the responsibility of the new leadership – were, according to part of the press, in the pay of the 'enemy of the state', who allegedly sustained the protest by supplying dollars and drugs (!): *the ultimate* western icons, etc). Other public segments were culturally biased against the western values after decades of communist indoctrination (e.g. rockers are necessarily drug addicts). Still others, however, embraced indiscriminately all of the media texts coming from a region that had been geographically and culturally forbidden to the Romanians. This was a phenomenon that has been interpreted by the early media theorists as the proof of the direct effects[6] of media on audiences, most of which are negative: the media narcotize the audiences into passively accepting meanings in line with the dominant ideology. They are the preferred meanings, offering a stereotyped image of youth as deviant and resistant to mainstreaming, anarchic, even.

However, more recent research angling on cultural studies and content analysis have noted that the media representations actually construct a multiplicity of contrasting definitions which serve as subject positions for the varied, rather than mass, media consumers[7]. In this vein, it would be wrong to treat the young readership as a one-dimensional category. The critiques[8] regarding the tendencies of early subculture theorists to construe a totalizing (youth are perceived as a discreet entity), normalizing (the approach is normative, for it judged the young individuals against a set of social norms), or dichotomizing (use of global categories such as domination versus subordination, resistance versus conformity) category have led to a revaluation of the media-subculture(s) relationship.

In contrast to the mainstream media, which document subcultures, the niche media identify and even construct them[9]. The niche media play an important role in congregating and maintaining a loyal audience through their formats, programme policing and orientation. Moreover, they stay permanently connected to their readership by providing a medium through which the latter become active consumers supplying direct feedback: in their electronic format, many of the teenage magazines provide public

[6] Early studies of the media effects mention narcotizing, desensitizing and creating media dependency as the direct negative effects on audiences.

[7] Ien Ang and Joke Hermes in Curran and Gurrevitch, *Mass Media and Society*, speak of the contradicting definitions of gendered roles in the media. 1994. pp. 308-309.

[8] Tittley, Mark. *A New Approach to Youth SubcultureTheory*. http://www.youth.co.za

[9] Sarah Thornton has shown the role played by the media in assembling acid house in a full-fledged subculture Loc. Cit. p. 153.

space where the young readers contribute their opinions and responses via the Internet.

The third type of media is that produced by the young people, or the micro media. Also called youth-made[10] media, this media stratum has been defined as "low circulating, narrowly targeted micro-media." Since it is poorly represented in Romania as yet, we have chosen to "ignore" it in our present study, and only signal some of its more visible, but timid, manifestations: flyers for Freshman Balls (Balul Bobocilor), handmade posters announcing thematic nights at dance club or other venues (Halloween, Valentine's Day, etc).

Teen lifestyle and music press for the Romanian young readership

Our survey covers the September 2003 issues of six Romanian teen magazines: *Popcorn, Bravo, Sunete, Cool, Cool Girl, Fan.* We intend to show that the Romanian niche printed media for young people identifies as well as constructs the young readership by offering for consumption predictable focal cultural topics cloaked in a language of solidarity. A particular point will be made of the linguistic support as one of the main agencies for identifying this socio-cultural and generational group.

If in the early 90's this type of press was poorly represented, towards the mid 90's one could note the emergence of a varied and ever diversifying press for the young Romanian people. Like teenagers everywhere, this local readership became an avid consumer of this type of press. Sociological research has established young people to be diligent media readers and to consume the media for their aesthetic feature[11], which distinguishes them from adults in terms of the purpose of consumption. The appeal of the niche press is explicable in part by the fact that they cover a niche taste that is dynamic and changeable and that more often than not the staff itself might be former or current subcultural members, forming with their readership a common interpretative community. They are what Sarah Thornton calls *aficionados*: "the writers or editors of subcultural press who at one point or another have been participants in subcultures and still espouse versions and variations of the underground". Their obvious penchant for colloquial forms and idiomatic uses, which are linguistic taboos in the mainstream media, suggest that they rally symbolically through language with their young audience.

[10] Jannis Andorutsopoulos, *Displays of subcultural identity in mediated (printed) discourse.* Paper presented at the 6th IPrA-Conference. 1998

[11] Förnas, Johan and Bolin, Goran. 1995. *Youth Culture in Late Modernity*. SAGE Publications. pp.60-61

Theirs is a decoder-friendly discourse based on the programmatic use of a particular code in which references are rich and explanations minimal for the encoder-decoder pair belongs to a common socio-cultural space.

The socio-cultural references

This socio-cultural locus is mapped mainly by the *socio-cultural references*. These, in turn, are concretized by the content, topics, visuals and graphemes in the teen magazine discourse: front covers, editorials, reviews, scene reports, interviews, star gossip, fashion tips, beauty tricks, quizzes, tests, font types, etc. A latitude study of these magazines has revealed that the combination of these editorial formats is the recurrent content structure in all. The duplication of this 'table of contents' is a repetition that helps naturalize (in the Barthian sense) a world which the ideal reader is invited to inhabit. This reader is identified and invited to join a fabricated community, which, by being repeatedly invoked linguistically and visually, becomes one of the mythologies of the young people. The selection of readers *per se* starts with the magazine cover. We have paid special attention to the magazines' covers and their aggregative function. They combine visuals with linguistic syntagms into a symbolic address for the community of young boys and girls. The magazines address, and, thus identify, their target group by an evaluative gender and age framing message:

e.g. COOL GIRL CEA MAI TARE REVISTĂ PENTRU FETE DIN ROMÂNIA
[Cool Girl the coolest magazine for girls in Romania]

They may address directly the individual reader, a sort of an ideal reader, who is the prototype for the subject position that the magazines create for their target group. The directness of the address is achieved through a second person singular imperative verb in Romanian:

e.g. *Harry Potter. Descoperă secretele noii cărți*
[Harry Potter. Discover the secrets of the new book]
Câștigă o placă de surf
[Win a surf board]

The visuals, most of which are photos of male and female pop stars, fall into the same category as the strongly male oriented videos, with males appearing as active heroes and females as passive objects, which have been met with strong criticism and have been proved to be part of the

overall stereotypical approach to youth representations in the media[12]. Feminist studies of the media[13], while acknowledging the socializing role of the media, criticize the media perpetuation of sex-role stereotypes because they reflect dominant social values.

Other visuals, anonymous but beautiful faces and figures fashionably attired, are anchored down by linguistic symbols and position the young reader as a female/male subject reader, the member of a mythic community that is naturalized through repetition. This community enlists the membership of the editorial staff – the *we* in the editorials – who invite *you,* the readership, to participate in and share a socio-cultural network. In this symmetrical discourse, the *we* and *you* are not merely representational but also carry cultural meanings, pairing up to produce the conditions of intersubjectivity[14]: "the area of subjective responses which are shared to a degree by all members of a culture," or, a subculture. The linking elements are direct address, clichés, authenticated youth linguistic uses incorporated in the media text – e.g. *Cool Girl rulz* – as well as such interactive strategies as allotting public space to the readers' private letters in the P*roblem page* or the *Editor's page*, or on the electronic *Forum*.

A content analysis shows that the main topic is music and music related issues. Music, besides being a pleasure object, plays an important role in the socialization of adolescents by helping them identify with a peer group[15] and "with a community of taste"[16]. By focalizing on this topic, this type of press not only offers a cultural product tailored to the teen psychological profile but also aggregates the individual teenagers into a community of taste.

Music is not, however, the exclusive topic of the teenage magazines. Other topics are comprehensively covered in the youth-oriented magazines such as fashion, movie stars, romance, health and hygiene, all of which help implementing the media's socialising role. Studies of the print media[17] have shown that the early teenage magazines contained traditional socialisation messages for girls like spelling out a gender role in a patriarchal society that

[12] Crockett, Lisa J. and Silbereisen, Rainer K. 2000. *Negotiating Adolescence in Times of Social Change.* Cambridge University Press

[13] Liesbet Van Zoonen in *Feminist Perspectives on the Media* in Curran, James and Gurevitch, Michael (eds.). 1994. *Mass Media and Society*. Edward Arnold: London

[14] Fiske, John and Hartley, John. 1992. *Reading Television*. Routledge: London and New York

[15] Crockett, Lisa J. and Silbereisen, Rainer K. Loc. Cit. p.86

[16] Ibidem.

[17] Klein et all quoted in Victor C. Strasburger. 1995. *Adolescents and the Media*. p. 80

included depending on someone. Later studies[18] have recorded the change, in time, of girls' and boys' identities in the printed media with new interest in such topics as safe sex and a general insecurity. Thus, the early romance picture stories were superseded by the problem pages and more recently have been entirely replaced by sex education narratives or problem pages addressing exclusively sexual issues (e.g. *Dr. Love* in *Bravo, Girl intim* in *Cool Girl, Helpline* in *Popcorn*).

In addition to the visuals, the direct addresses on the magazine covers, and the narrative contents, the linguistic syntagms also contribute to prefiguring the socio-cultural reality of young people in general[19]. They function as metonyms for the defining components of this reality and stand for music, TV, fashion, romance, etc. Most of them combine practical items linked to daily life with those of a mythical world.

e.g. *Andra Povestea unei Stele*
[Andra The story of a Star]
Star Factory Backstage Cei mai cool profesori
[Star Factory Backstage The coolest teachers]
7 piese pentru 7 zile modă
[7 items for 7 days fashion]
SOS Sfaturi de prim ajutor pentru inimioare zdrobite
[SOS First aid advice for little broken hearts]

Other linguistic and visual syntagms function as an intertextual link to the other media texts that are likely to trigger responses from young people. This is an example from the cover of *COOL*:

Star Factory (television)
Bad Boys 2 (film)
New Video Akcent (music television and video)
Game Hulk! Outlandish (computer game)

Moreover, the editorial lexico-grammatical and graphemic choices for these linguistic syntagms are a fundamental encoding instrument operating as a selector. These choices configure a code meant to appeal almost exclusively to the young people, and operate very much like the subterfuge used by the popular press to increase its circulation by publishing huge front page visuals of film stars or other VIPs.

[18] Angela McRobbie studied weekly magazines aimed at young women and noted that the space devoted to romantic texts was replaced by material on pop and fashion and the number of problem pages and letters to the editor have increased.
[19] Bignell, Jonathan. 2002. *Media Semiotics. An Introduction*. Manchester University Press

The conjunction of the encoder-decoder codes

It has been suggested that the primary relationship for analysis of the media is that between linguistic and cultural codes and patterns of class, race and gender[20]. Identifying and maintaining the readership is a process that essentially conjoins the codes used by the encoder (the teenage magazines) and the decoders (the young people). Our intention is to establish the extent to which the niche media 'language' facilitates the meanings produced by the encoder – the preferred meanings - to coincide with those decoded by the young consumer[21], and the efforts to eliminate any potential disjunction.

The survey of the discourse of the teen magazines under scrutiny has yielded results which coincide with other finds in similar research: the magazines' is a dialogic mode of discourse facilitated by the equivalence between the reader's speech code and the magazines' written discourse[22]. The effect of this choice of discourse is the sensation of an ongoing conversation between addresser and addressee, who share ideological values. The referents do not have to be explained since they are known both to the professional editors and the young consumers of pop news:

e.g. *Dulce și rea. Honey*
[Sweet and mean. Honey]
Șișu aduce fete noi și fețe noi în hip-hop
[Șișu brings new girls and new faces in hip-hop]
Miki de la fata zăpăcită la diva sexy
[Miki from absent-minded girl to sexy diva]
AndreEa + Fabrizio O iubire de o vară
[Andreea and Fabrizio a summer romance]

The ongoing dialogue is supported by a whole set of conversational devices identifiable in the printed media discourse: use of contractions, clichés, non-literary sentence structures, elliptic sentences, orally based restricted vocabulary, direct address. In addition to lending the written text orality and dialogicity, this set of features actually coincides to a large degree with the characteristics of youth discourse as established by the

[20] Denis Quail in *The Television Audience: A Revised Perspective* in Marris, Paul and Thornham, Sue. (eds.) 1988. *Media Studies. A Reader*. Edinburgh University Press.
[21] According to media theorist David Morley, the decoding can be in line with the preferred meanings or negotiated, based on the distribution of decoding competencies across different sections of the audiences.
[22] Bignell. Loc. Cit. p. 90

classical sociolinguistic literature (Labov, Romaine, Goodwin, Cameron, Cheshire, etc).

Our survey of the linguistic display in the editorial and advertising material on the one hand, and the reader input in the electronic *Forum* site on the other hand, has identified several common linguistic patterns and strategies as well as a special typography connoting orality:

		Editorial and advertising material	**Readership electronic input**
deliberate misspellings, special spellings, and calques		*Coolgirlitze, Orlando rulz, trendsetteritză*	*Mah* for mă [you] *Nust* for nu știu [don't know] *Sunt fana* [I'm a fan]
orality markers		all caps to connote admiration, surprise special spellings: *Cine eeeste el?* [Who is he?]	RUUUUULES SUNT NEBUNA DE LEGAT
short or incomplete sentences		*Ce să facă, ce să facă....* [what to do, what to do]	*sau cum s'o chema* [or whats'it called]
slang words		*tam-tam*	*e bethon* [he's tough] *naşpa* [bad, ugly]
idioms, clichés, first names, nick names		*Eminem alias Jacko* *Au spart piaţa* [it's a hit]	*chill out, AngelofRock, flowergirl, capacu*
foregrounding: puns, metaphors, alliteration, rhymes		*girl 2 girl, trend-o-metru* *cool girl cea mai tare din parcare* [the toughest of all]	*4school* *Pupiki Dulciki* [sweet kisses]
typography		combination in the same word of different font sizes and typeface	emoticons ☺), intercaps *loNiShKa,* all caps *sunt NEBUNA DE LEGAT*
colloquial items		*fă-i în ciudă* [spite him] *spune-ţi ofu*l [say what is on your mind]	*is de'ai mei* [they are my people] *tre'* for *trebuie* [must] *fain* for *frumos* [nice]
English items or sequences	in non-English context	*Delia Reloaded,* *Dr. Love răspunde,* *Animal X then and now,* *arm-band-urile sunt cele mai trendy accesorii* [armbands are the trendiest accessories] *s-a hrănit din mail-urile voastre* [it fed on your mails]	*Ce melodie do you like* [What melody do you like?] *Îmi place look-ul lor* [I like their look] *Porecla mea la school* [My nickname at school]
	English titles	*Heart Beat, Interview, Style Check, Movie Check, Chart News, Sound Check, Bravo Songbook*	

Active or radical decoding?

Media consumption by young people is one of the main articulations of subcultural activity and combines with other focal interests, a distinctive

ideology and subversive practices as the homologies of a style[23] to create an identity for the young people. Youth increasingly define themselves as music and media consumers while their media consumption patterns re-enforce their group identity[24]. Yet we should avoid the danger of considering media consumption by young people to be a straightforward, linear act. In the subversive vein common to all youth practices, young people do not passively consume the media but actively use them by negotiating the meanings of their texts, which they decode at times in oppositional or radical ways[25]. The more recent media theories dwell on the idea that audiences are active and use the media to their own benefit[26] and that the media fulfill some basic psychological needs of the individual.

This can be shown to be so in the electronic site for debate provided by some of the teenage magazines. The topics suggested for debate are meant to dislodge the readership from a seemingly passive posture and elicit active authentic responses. Here are some of the debate topics proposed by the Forum site of *Popcorn*: *introduce yourself, music, vocalists, favourite season, first love*. The following are examples of readers' contribution to the *Popcorn* Forum site (January – September 2003).

1.

cum nu am avut unde sa pun sb asta m-am gandit sa-l pun aici fiindca intra mai multe persoane pe el. Deci presupun ca tre' sa incep eu nu? Ok☺ eu sunt Gabriela am aproape 16 ani sunt nascuta in zodia sagetator si sunt din bucuresti cartierul militari. Ma mai cheama si florentina (de aici vine si userul flowergirl). Ok cred ca e sufficient acum sa va vad si pe voi ciao

[English translation: since there was nowhere to put it under I thought I'd put it here because more people enter it. So I suppose I have to start no? OK I am Gabriela I am almost 16 I am born a Sagittarius and I am from Bucharest district Militari. I am also called Florentina (hence the user flowergirl). OK I think it is sufficient now let me see you too ciao]

2.

Salz….Shtiu ca nu prea sunt placuta pe forumu' asta..da' hai sa ma prezint shi eu totusi…)) Deci..Sal Florentina Gabriela parca!))) Eu ma numesc Ioana (IoNiShKa PishKa)

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[23] Hebdige, Dick 1987. Op. cit.

[24] Fiske, John and Hartley, John. Loc.cit. p. 108

[25] David Morley speaks of the decoding competencies and strategies that the audience use in reading the preferred or dominant meanings in which the media message is encoded. *Cultural Transformation: The Politics of Resistance* in Marris and Thornham (eds*)* Op. cit. p. 473.

[26] Refers to the 'uses and gratification' theory which is criticized for seeing the media as having only positive effects for the audience.

P, am 12 anishori, sunt din Piatra-Neamt… (trandafiiirrr de la Moldova…) sunt din zodia Fecioara shi cam atat … shi sunt NEBUNA DE LEGAT !!!!!!)))) Asa ca ar fi bine sa va feritzi de .. j3☺)))))
Pa-pa-pa-pa!!!! }{}{}{}{}{
[English translation: Hello…I know I'm not very liked on this forum but still let me introduce myself…So.. Hi Florentina Gabriela I think. My name is Ioana (IoNiShKa PishKa) P, I am 12 little years old, I am from Piatra-Neamt…(Rose from Moldova…) I am a Virgo and that's about all…and I am nuts crazy. So you had better beware of …me. Bye!]

3.
salz! Eu ma numesc caludia..dupa cum se poate observa din user! Am 15 ani .. shi sunt in clasa a 8-a din pacate pt mine…am capacu peste doua saptamani …((((((aa…sunt din cluj..sunt fana candy system cocktail shi imi mai plac o gramada de formatzii dar nu ma pot numi fana adevarata decat a celor trei super formatzii…ce sa va mai spun? Aaa…nik bye! Clau
[English translation: Hello! My name is Claudia..as you can notice from the user! I am 15…and I am in the 8th grade unfortunately for me… I have capacity [national examination for 8th graders] ..oh..I am from Cluj I am a fan of Candy, System, Cocktail and I like countless other bands but I am a real fan only of the three superbands…what else should I say? Oh..nik bye! Clau]

In this new media – the interactive media - messages are passed in both directions, in contrast to the old media. This audience feedback is a most concrete contribution by an active audience to sustaining the dialogic media. It is also a signal that the teen magazines have managed through a narrowly focused discourse to identify their target from among the fluid niches within the audience. The magazine discourse, thus, comes in the packaged form of popular culture texts which effectively reach their audience. Moreover, by offering such texts they justify their consumption and thus empower the consumers whose cultural tastes are thus legitimated. This empowerment goes one step further: the readers are activated to appropriate the media messages, rework them and build on them a subcultural knowledge that affords the young readers status.

Local versus global subcultural identities

Our choice of research of a local linguistic area has to consider the venue opened by recent audience studies and media effects: globalisation. We have tried to examine how the local teenage music and lifestyle magazines

alternate between accommodating global identities built on imperial export models[27] and re-negotiating them for the local readership.

Perhaps, the most tangible sign of these internal processes surfaces at the linguistic level in the overt form of spelling. Special spellings have been noted both in the magazine printed texts and the readers' electronic contributions to the magazines' Forum sites. We have not necessarily differentiated between the deliberate misspellings and the special spellings (we have ignored the misspellings that often occur in the typing process, due either to the urgency of communication or to actual lack of knowledge, but would just like to note that their functions often coincide). They are used both for loan words and for the Romanian lexicographemes. In the following we have highlighted some of their functions:

1. They contextualize subcultural identity. The spelling variants occur both in English loan words and in native (Romanian) words.
   - spelling of Romanian words according to English pronunciation rules
     e.g. *sh* for ş *shtiu, shi, cunoshtinta, asha, reushit*
     tz for ţ *feritzi-vă, spunetzi, intratzi, invatza, mintzi*
     ph for *f* *marpha*
   - spelling of English words according to Romanian pronunciation rules
     e.g. *x* for *cks* *sux*
   - spelling of English words according to pronunciation
     e.g. *rulz* for *rules*

2. They contextualize subcultural originality and creativity.
   e.g. *th* for *t* *bethon*
   ph for *p* *supher*
   k for *c* *moldovenesk, pupik dulcik, apuk*
   k for *ca* *muzica mai comerciala k aia*
   k for *că* *dak, adik, văd k, ce conteazăk*
   ki for *ci* *pupiki*
   j for ş *ejti o fană, najpa* for naşpa
   ah for ă *mah*

The strategies for defining a special youth or subcultural identity are mostly imported consecrated usage: all caps, intercaps, all small caps, use of

[27] James Lull warns against the generalizing assertion that globalisation creates uniform audiences although he admits that certain imperial imports, of which the American soap operas are an example, create a domination by consent of American ideology over local cultures. Lull, James. 2000. *Media, Communication, Culture*. Polity Press p. 5

number for letter or number for word are graphemic features which function either as orality markers or contextualized cues or simply signal subcultural identity[28].

Use of caps to contextualize shouting or exclamation:

e.g. *BAFTA LA CAPACITATE* or *SUNT NEBUNA DE LEGAT* or *They RUUULE*
Intercaps: in nicknames *IoNiShKa PiShKa, AngelOfRock, GuyS*
All small caps: *candy, cluj, capacitate*
Use of number instead of letters:
00 for OO *c00l , l0ve, g00d, Hell0*
Use of numbers for words:
I want 2 know them, 4school , Nice 2 meet U

The foreign models can be adopted and re-contextualized[29], which is an instance of how language functions as a resource in the construction of a particular ethnic-social identity. This is the point where the local language creativity surfaces to create a unique style. It is the case of special contractions:

e.g. vb for *vorbesc, vorbim* [speak]
nust for *nu știu* [don't know]
ce's for *ce este* [what is]

or ways of address:

e.g. greetings *sal, salz* for salut [hello]
addressee pronoun *U* for *tu* [you]
addresser pronoun *Yo, moi, j3* for *eu* [I, me]

The repetitive uses, the recurrent occurrences show that this is a normative language whose functions besides being representational, connotative, emotive, and poetic also occult the messages to the unknowledgeable outsiders turning it into a veritable anti-language[30]. Yet, while antilanguages are, by definition, meant for the use of a closely-knit underground group of insiders to the exclusion of everyone else, what we encounter on the teenage magazine covers is a highly connotative variety. The language used unites the general (global) and the specific (local and

[28] Crystal, David. 2001. *Language and the Internet*. Cambridge University Press
[29] John Clarke defines this as a particular stage in the process of style formation. Cultural objects which have been borrowed from different contexts are re-integrated in a new social context.
[30] Montgomery, Martin, 1995. *An Introduction to Language and Society*. Routledge, London & New York

subcultural) in-groups through youth currencies[31] rendered, at times, in English, assuming that a command of English is a prototypical skill of young readers everywhere, Romanian teenagers included.

All of these processes are mediated through the linguistic code choice of the niche media, a language that is deliberately coincidental with youth language(s). Thus, rather than having a mainstreaming effect, the niche media actually are integral to subcultural formation, to the "way we create groups with words"[32].

Conclusions

The aim of this paper has been to show how the niche printed media acknowledge the existence of a collective young audience by encoding their subcultural taste and ideology. In doing this they fulfill a socially aggregative function, for through their discourse and content they construct young communities of media consumers.

The youth directed niche medium in Romania draws heavily on imported models, which, however, are re-contextualized in a new socio-cultural context to suit the local tastes of the Romanian teenagers. A defining feature of the local, in contrast to the imperial, media is that they do adopt the foreign dominant ideology, yet cloak it in a language that reflects the membership of the Romanian audience of a geolinguistic discursive space. Thus, they acknowledge the existence of a young local audience that they also helped shape and construct and with which they espouse a socio-cultural solidarity through language.

This linguistic solidarity materializes at the levels of the socio-cultural references, the discourse strategies and patterns and the linguistic variants of the oral and written discourses of the printed media. The congruence between the linguistic codes of the encoders and the readership is explicable in part by the fact that the niche printed press adopts a common set of closely shared identifications which are the underlying socio-cultural frame of youth networks. Although the media are subject to some linguistic discipline, and their codes are primarily mainstream and encode dominant meanings, the niche media 'bend' the linguistic rules to 'humour' their young audience. This is achieved by drawing on the vernacular of young people, by adopting the discourse strategies that have been found to correlate in young people's verbal displays, and by featuring

[31] Sarah Thornton draws on Pierre Bourdieu when she speaks of the subcultural capital that is constructed by youth currencies, values that are authenticated by acceptance of and circulation among young people.

[32] Fiske, John and Hartley, John. Loc.cit. p. 108

in the written discourse the normative anti-language of the Romanian teenagers' e-chatting. In conclusion, the linguistic encoding of subcultures and ideology by the Romanian teen music and lifestyle magazines for the Romanian teenagers is effected primarily through the use of a language of solidarity and a dialogic discourse, which, although formatted on foreign imperial models, give full credit to the originality, creativity and media literacy of their active local readers.

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JENNIFER JOHNSTON AND THE THEME OF ISOLATION

DORINA LOGHIN

ABSTRACT. By focusing on Jennifer Johnston's novels from different periods of her creation we can see how she uses an aesthetic of appropriation to stage a dialogue between Irish and English-Continental traditions. They incorporate and deconstruct narratives that derive from an elitist culture: Johnston's novels incorporate – without being samples of classical autobiographies – the 'saga' of her own life impersonalized in the life of the modern Irish woman which she deliberately attempts to de-mythisize by stripping it of the usual artificial psychological make up and emotional pretense.

Throughout her entire writing, Jennifer Johnston reiterates, sometimes with discretion and other times overtly, the theme of isolation, one of the (several) elements which seems to have related most – if not all – of Irish writers, disregard their genre of affiliation. Because her protagonists are with but few exceptions women, this life condition is revealed from a unquestionable feminine perspective, without, however, determining any interpretative partiality on the writer's part. Isolation may, therefore, be read as a gender-less attitude, as a response to specific social or political, or merely genetic-environmental stimuli.

This could be because before all, Jennifer Johnston's women are strong personalities, personalities of Joycean descent, one might categorize them, individuals who want themselves simply themselves. If we were to gather them all and melt them together and let them arrange by themselves, the outcome of this will be her, Jennifer Johnston, the woman and the artist at the same time. Summed up, Jennifer Johnston's women are faithful autobiographical representations of the writing subject, or better said, a multiple reflection of it; the lives 'confessed' of in her novels are lives of emotionally refined and meandering personalities, usually of intellectual extraction, at various stages of their individual and artistic development.

Could then, Jennifer Johnston be another product of the Irish personal and artistic isolation? Let her answer herself this question.

The 1970s introduce the reading public with a new Irish woman novelist, one who seems to have chosen to turn to an artistic career during a period regarded as one of revival from more than merely an economic point of view.

This explains why literary critics too have ever since displayed a keen interest in this particular period and have tried to analyse carefully all

aspects related to the place literature occupies in the general context. Well known voices such as that of Maurice Harmon who so rightfully observed that:

> "*modernized Irish society no longer so readily provided the dissenting artist with those manifestations of Irish purity, puritanism and repression that had afforded the angry novelist or poet with distinctive material for the iconoclastic realism which had once found a curious readership abroad. As Irish life became more and more like urban and suburban life everywhere in the developed world both the pressures on the artist and the uniqueness of his subject matter lessened in ways which rendered their role problematic.*
>
> *The kinds of public roles which had stimulated the most serious writers in the post-revolutionary period, compact of isolation or exile and heroic dissent, seemed no longer appropriate or indeed possible. Nor was a public art of any kind (whether critical or celebratory), for the writer most often experienced a sense of disassociation from the ways in which his society presently defined itself. Their own private obsessions and the social world they inhabited were oddly at variance and no ideology or coherently enabling Irish literary tradition offered modes of thought and feeling to bridge the gap.*
>
> *Private life has been the primary concern of novelists in the period too. Following the decades when Irish novelists felt themselves peculiarly bound to employ the novel and the short story ads the tools of surgical analysis of an apparently diseased Irish reality, and when that reality provided them with a ready if narrowly intense subject matter, the 1960s 1970s, with their more liberal and even indifferent climate and their more varied social scene, have allowed novelists to reflect on individual human experience rather than on the distinctive oddities of Irish life. While their new circumstances have necessarily reduced their sense of immediate social significance the retreat to privacy in Irish fiction, in which the local environment can be taken for granted (in as much as recent social changes have reduced its uniqueness), has borne fruit in work of a more variegated emotional and physical weather than was the case in earlier years. The characters who now people the pages of contemporary Irish fiction prove that 'the emphasis is not so much on the environment as on the private graph of feeling within the individual person' (The Irish Novel in Our Time, p. 132*).

Jennifer Johnston asserts herself with an astounding precision and force as a writer of fiction. She seems to have found her voice from the very beginning, and wishes to share with the reading public of Ireland and elsewhere some of her stories. Johnston and her female characters fight confidently with life, assuming audacious roles and winning too, in the long run, no matter how impossible this might seem. They – Johnston and her characters - are undeniably women, firstly and ultimately. This woman feels that by becoming a writer, by assuming the responsibility of being the spokesman for all this art implies, she will be able to let readers know that she has something to say, both lucid and responsible, for the time in which she

lives, as an *Irish* artist and also bearing another highly original experience of life.

Jennifer Johnston started writing during a period when religious conventions and society's mores were such that she probably felt the pervasive influence of this mentality too limiting. Therefore, she found that what she wanted to speak about was in fact quite simple; to let personality come to light unaffected by either accepted convention or trendy opinions.

Johnston's women characters come to destroy the conception according to which the very categories of difference are displaced and denaturalized through the articulation of those categories with the structures of domination in which they were historically produced. These historical structures of domination, therefore, determine which differences are considered socially (and politically in certain contexts, less here) relevant and which are not. Very much a panoramic and comprehensive study in this respect, Johnson's creation which is constructed principally around women characters comes to demonstrate that similarities between women exist within context of the differences between them, and her great art resided in that she captured the multi-faceted, labyrinthine construction of the woman personality. She has done nothing else than reflect from different angles – each time so inventively different – woman's chameleonic versatility which will always astonish and invite to discovery and decoding.

Her appearance within the arena of both Irish and international literature, in a moment when literature was following the tumultuous stream of post-modernism, was both unanticipated and, in effect, most welcome. Her contribution to the Irish novel writing, very notable and bountiful as time went on ever since her literary debut in 1972, has thrown a favourable light on Irish literature in general, and turned the world's attention once more towards a nation who have never ceased to prove its untarnished excellence in this field.

* * *

Isolation.
Such a grandiose word.
Insulation.
There was no connection in the dictionary staring
me in the eye.
No place alone or apart; to cause to stand alone; separate,
Detached, or unconnected with other things or persons;
to insulate.
The good OED puts things straight for you.
……..

> The larks can sing. They have their own peace in the
> empty sky.
> I am insulated from the sound of their song and other
> realities by the thin panes of glass from one wall of this
> studio that I have built on the hillside just above my cottage.
> That also sounds grandiose.
>
> (*The Railway Station Man*, p.1)

This is probably the best 'definition' Jennifer Johnston has given to isolation: "detached, or unconnected", a state in which one feels separated, "insulated" and protected, at the same time, from external intrusion, even from one own 'un-constructive' self. The veil has been cast over all but one mirror. The one in which the artist scrutinizes the reflection of Art. She sees what lies beyond, far beyond. The freedom is all hers by now. Truth, perhaps, perhaps not.

> Is this not what she has always been after? Herself transposed, transfigured into art?
>
> "The lark can sing, it has its own peace in the empty sky." (p. 1)

Most of her predecessors, like, say, Elizabeth Bowen, felt isolation was a central part of Anglo-Ireland experience, made the more severe by the development of the Irish Free State and the depredations of war-time, but a constant of its history.

> Each of these houses, with its intense, centripetal life,
> is isolated by something very much more lasting than the
> physical fact of space: the isolation is innate; it is an affair of origin.
>
> (Elizabeth Bowen, *Bowen's Court*, p.14)

Isolation the way we perceive from Jennifer Johnston's novels is not an unfamiliar issue with the Irish writers whatever the period of creation. However, this term may assume various meanings according to the text and historical context in which it was written. For a nineteenth century writer such as Maria Edgeworth, for example, isolation - setting aside its strictly physical implication - could have been interpreted as her singularity as a creating female voice in a period when in Ireland only male writers signed their work. In the case of the great James Joyce, as well as of the lesser-known Phadraig O'Connair, isolation superposed on his exile as both a citizen as well as a writer.

With Jennifer Johnston, however, isolation might be on the one hand what she herself declared in her interviews to the press, namely a condition she deliberately assumed in order to be able to 'hatch' her texts, her art, and this can be regarded as rather an instinctual behaviour in times of

artistic creation when one finds oneself face to face with one's imagination. Or, it might be what Laura Quinlan almost obsessively repeats in her monological speculations at the window of her existence.

> Out of this window I see the night white and empty. Like my future – an empty page on which I will begin to write my life. I will try to embellish the emptiness of living. Perhaps I may come alive. (p.180)

For Laura, however sorely she had been wounded, life had not come to an end. It hold true in the same way to any of Jennifer Johnston's women. Physical or moral wounds will not defeat them. There is always 'tomorrow' to look towards, and a solution is there, lying dormant, sometimes already wide awake, in that 'tomorrow'. Writing, painting, Art is there in store, a big bright promise. The fraternity with art will save the woman, whoever she may be, from the destructive effects of ordinary solitude. If solitude, isolation for Art's sake is there, the possibility for anyone to end up in heart-break, to die of heart-break is practically inexistent.

Not unlike her, but, of course under different circumstances seems to think and feel almost any other protagonist of her novels. Alexander Moore, from *How many Mile to Babylon*, discovers in isolation his alter-ego while fighting on His Majesty's Service, away from home in the French trenches for a cause he doesn't feel committed to.

> 'I will live alone.'
> .....
> 'Wouldn't you be afraid to be lonely? To be alone for ever? '
> "No. I'm only afraid when I'm with other people.'
> (p.141)
> .....
> 'That's no way to live.'
> 'It's all right. My house will only be a shell for my body. I don't want anyone to breathe my air with me, to disturb my dust. […] Maybe I'll write soft-centered books. Sometimes my fingers itch to write, but my mind is blank. I have neither plots nor messages.'
> (p.142)

In *Shadows on Our Skin*, isolation remains – the way it has always been - the only companion for Joe, the Catholic boy found at last a friend, his first love, perhaps, in the wrong person – the much-too-old for him Protestant teacher, Kathleen – and at the wrong time.

Both male characters are cut out according to the easily-recognized pattern of the Johnston women – characters who fight a strangely unjust fight with life in order to find their true identity and way in life. Strangers to and standing aloof from the conventions generated by the socio-denominational conflict which had cut deep into the flesh of the Irish nation for ages, this type of characters are predestined to isolation right from their birth. They either die, as in the case of young Moor, after he had married within his soul the two halves of his ancestry, the Irish Catholic and the English Protestant, attaining the supreme isolation from life itself, or, else, remain doomed to a solitary existence, isolated from their very family who refuse to understand and accept them as such.

This alternative is the more painful because the protagonist comes to realize his lack of affiliation to either side of the society in which he lives. Because understands that he does not belong anywhere, he isolates himself and arrests his chance to become a grown up in the conventional sense. Joe will always be remembered as the child who chose to remain aside from life.

In *Two Moons*, Grace Gibbon, a true woman this time, for whom it is the measurement of her existence as she sees it perpetuating throughout three generations of women in which she is situated at equidistant scope from the previous one (her mother, Mimi) and the one to come (her daughter, Polly). Isolation threefold, the same forever, without leaving chance for anyone confronting it to opt for its opposite. For Miranda, isolation built a sanctuary, a shelter to protect her form pain but also from defining herself and from becoming complete in marriage. Her share of happiness in couple was doomed from the start by her having made the wrong choice in favour of Cathal, her first and only love. Isolation and solitude seemed to have been the only consolation as well as the only familiar face which was left for the girl to keep her company after the brutal elimination form her life of her future. With the murder of Cathal, and the subsequent death of her father, isolation remained Miranda's only future which closed her wounds and stiffened her soul. Unlike Prospero's daughter, who married her love and left her 'sanctuary' to live her life accomplished as a human being, Johnston's Miranda, remained in her sanctuary to be kept company by the Caliban of her past. Reflected in the mirror, her Caliban had kept his beastly face…

For Stella, life with Martyn was a form of forced isolation, inflicted onto her by the one who should have brought her as wedding present its opposite: her liberation from the barriers imposed by a way of life based on old-fashioned conventions and rigours. Soon dashing her hopes she used to hold on her husband, Stella started to acknowledge her isolation, which, from then on, turned into an alternative of life. She tried to substitute it for

her idealised dream and tailor her life according to the new pattern. This state of mind and of facts evolved from a merely perceived presence, in the beginning, to a distinct for that she could clearly perceive during the dark moments of depletion. It became the reflection of her own self in the mirror, this time not as a woman and a wife but as an artist. The artist she had always felt she could be.

Isolation helped Stella to discover her artistic vocation, which filled the void left behind by the loss of her love for her husband and the absence of her daughter. In the most constructive way, Stella's isolation generated art when she found out her talent for writing and helped her free herself form the malevolent spell of her husband. Her life with Martyn was a painful detention inside the labyrinth of illusion, of wicked, life-distorting mirrors which arrested her development as an independent and potent personality. With obvious autobiographical references, Stella felt crippled by marriage and consequently tried to find a way out of her predicament. She reached out for something to get a hold on, and what she found changed her life for good and brought her well-deserved relief.

Reiterating Jennifer Johnston's example, by becoming a writer, Stella Macnamara was able to stand her place in life determinedly and assertively.

> I live alone.
> Sometimes people commiserate with me, talk about loneliness,
> the prospect of old age alone, the emptiness of a solitary life.
> I let them ramble on. I smile and nod my head.
>
> (*The Illusionist*, p.3)

Very similarly, isolation comes up Art in *The Railway Station Man*, too. Helen Cuffe loses her husband, who dies, and her son, who leaves her to live in another place, but instead of breaking down and falling apart she finds herself at the age of fifty strong enough to resume her life. She discovers that it is only now that she has started to live for real. Moreover, she understands that her marriage made her procrastinate her decision to become a painter – and thus assert her independence and value as integral person. She kept stifling the artistic urge she had constantly felt from within regarding it a mere whim, a piece of extravagance. She somehow knew that there would come a time when she would have to make a decision in this respect, and also felt that this decision would not be made without pain. It wasn't she who made this decision, however, life had made it for her by eliminating all 'obstacles' that stood in her way and by releasing the true self from the trap of conventional life. Her marriage once over, Helen's uncreative, inhibiting isolation came to an end and she was

now able to pass on to another stage of her life and to redefine herself in another form of isolation, 'creative', this time, through art.

It was another place and another time for Helen Cuffe, another dimension of existence. And that new life, she knew for sure, would provide her with all the emotional equipment for the metamorphosis. The cocoon had broken open to let the butterfly soar freely towards brand new horizons.

Timidly and hesitatingly in the beginning, Helen reached out for Art and filled her days with it, never to let it go again, not even for a potential fulfillment through love, probably the only one that ever made her feel a real woman. She knew by then however that there should never be room for compromise in her life again. She found that painting satisfied her completely, and that neither lover nor son could ever compete with it. Human love, like the seasons, like the waves, would come and go. In this isolation there was no room for human affair.

Isolation in art was the only way in which she could be strong and complete. Her pain would have to be turned into image, her tears, into colours.

From a social and political point of view, Helen, the Anglo-Irish, would never have accepted to sway towards either of these sides of her ancestry - which the authoritative English 'railway station man' would probably have induce in her had they built up a relationship together. She simply had to remain herself, with both halves of her personality knit closely, or would have dissipated for good.

This holds true for all the protagonists around which Jennifer Johnston has constructed her fictional world. That holds true, no doubt, for Jennifer Johnston herself.

> I didn't think that anything else mattered.
> As in a fugue the shattering glass recurs and recurs,
> punctuates the rhythm of my life. New endings, new
> beginnings occur. Each shattering unveils the eye.
> .....
> On canvas [on paper, Jennifer. Johnston], I belong to the world. I
> record for those who wish to look, the pain and the joy
> and the loneliness and fear that I see with my inward and
> my outward eye

Like her creator, Helen, remained in creative, benefic isolation to ask herself questions, to look, or, rather not to look, for answers…

> All those questions.
> God-given.

And no answers.

(*The Railway Station Man*, pp 215-16)

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INFINITIVAL CLAUSES AS SUBJECT IN THE AV AND NEB

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ABSTRACT. The use of parallel and translation corpora is an issue of research in linguistics and continues to reveal links between sentence-grammar and discourse. Sentence and text-level factors appear to be interconnected and the link between syntax and text is a relatively unexplored field of research. Our opinion is that to investigate particular structures, to look for the distribution of the particular structures and their meanings yields a much better picture of the linguistic items under scrutiny and makes such an investigation relevant. The object of this study is the Bible, the analysis is limited to grammar. The range of "infinitival clauses as subject" has been made the subject matter of investigation in the present study. In origin and use the infinitive is a verbal noun, having in the course of time acquired gradually increasing verbal force. In Present English it is performing the functions of a verb and a noun combined. Our approach in analyzing infinitival constructions as clauses stresses the verbal quality of the infinitive.

One of the current goals of research in language and linguistics is to use the data and results of linguistic investigation for various practical purposes. For religious texts such contributions have in the past been most striking in the realms of lexicology, in the case of grammar in the study of this area a great deal of detailed analysis has still to be done in order to establish only the points at which discriminations are likely. Such problems call for clear and thorough descriptions of constituent systems within language. This article undertakes to provide such a description for infinitival constructions as subject in English religious texts.

The abstract, discontinuous, and overlapping nature of syntactic units makes it inevitable that a great deal of detailed analysis has to be done to enable a description objectified with linguistic evidence statements of how language varies according to the user, according to the functions for which it is being used or for comparison of different registers of language.

An infinitival clause is defined in our study as a non-finite clause with an infinitive as its predicate verb. Such clauses are always part of a so-called complex sentence. The principal parts of a simple sentence are the

subject NP and the predicate VP; the predicate verb of such a sentence is always finite. A complex sentence consists of two or more clauses, each with a predicate VP of its own[1]. There is one main clause, or matrix, with one or more clauses embedded into one or more of its constituents. The matrix verb is finite, but the embedded clause, or dependent clause, may have a non-finite form.

The grammatical analysis in this study is carried out with the aim of describing the infinitival clauses in the corpus according to the syntactic function they have in the matrix sentence. The derivation of a clausal constituent involves various types of embedding processes such as Nominalization, Complementation, Adverbial Clause Formation etc. The derivation follows certain rules which may change the order of elements, insert or delete items or replace items by other elements. (Fowler, 1971: 116) Exactly what kind of embedding process is involved for the constituent clause in a given matrix is determined by syntactic and semantic conditions.

Non-finite clauses have much in common with finite dependent clauses, which, in a similar way, cannot acquire sentence status alone (Hudson, 1971: 106). This observation has important repercussions for our study, as we use comparison with finite embedded clauses as a methodological device. Rather than trying to establish detailed formal deep structures for sentences, we give rough outlines of relationships between syntactically related sentences. Sometimes this involves postulating a remote structure, at other times the use of one or more paraphrases. Suggestions concerning the meaning of structures are offered at various points.

The Bible versions dealt with in this study are separated by a time-span of 350 years, and belong to two different periods in the history of the English language. The AV represents the Early Modern English (EME)[2] period, and the NEB falls into the Present- Day English (PE) period.

The aim of this study is to analyse *infinitival clauses as subject* in the Authorised Version and the New English Bible. The analysis will focus on two aspects. Firstly, we analyze the properties that characterize the infinitival clauses as subject found in the corpus. Secondly, the material is looked at from a historical perspective, in order to find out whether the examples from EME and PE texts show any differences with regard to infinitival clauses as subject.

[1] The notion of verbless clause is not discussed in our study. (See Quirk et al. 1972:725 ; Strang 1971:83)

[2] The abbreviation EME is used in this study, because it is simple (cf. e.g. Barber 1976: eModE), and no confusion with Early Middle English is possible.

The grammatical analysis is based on PE. The grammatical framework draws heavily both on the long-established tradition and on the insights of several contemporary schools of linguistics. Each of those propounded from the time of de Saussure and Jespersen onwards has its undoubted merits, and several (notably the transformational-generative approaches) have contributed very great stimulus to us. Recent trends suggest that our own compromise position is a fair reflection of the way in which the major theories are responding to influence from others.

The AV grammar is weighed against PE grammar in general, rather than systematically contrasted with the corresponding NEB grammar sentence by sentence. Comparing individual verses is often unsatisfactory because of the substantial lexical differences between the two versions which have syntactic repercussions, too. Compare, for instance, the following verse:

AV :	NEB :
Moreover the law entered,	Law intruded into this process
that the offence might	to multiply law – breaking.
abound. (AV Rm 5,20)	(NEB Rm 5,20)

Corpus-based studies often involve elaborate statistical methods, by which the results of the study can be proved to be representative.

The five books, Genesis, Psalms, Isaiah, Matthew and Romans have been chosen without using any random sampling procedures. Any continuous passage as such is very far from a random sample, since particular words tend to be repeated (Yule, 1968: 35-36). For the present purpose we assume that the findings can be generalized to cover these two versions of the Bible. 0ur corpus comprises 20 % of the volume of the biblical text, divided between the OT and the NT in approximately the same proportion as the two parts of the Bible as a whole.

SUBJECT CLAUSES

The exponent of the syntactic function normally called subject is a Noun Phrase. In addition to a NP, nominal clauses are also able to assume this function, and thus finite ***that***-clauses, interrogative or relative clauses as well as non-finite clauses with a participial or infinitival predicate may be embedded into the sentence under the subject NP (Fowler, 1971:36, 135; Quirk et al.1972: 734-735, 737, 739). First, only subjects actually holding the subject position are considered. Second we will deal with clauses where ***it*** has been inserted - a topic which is closely associated with subject clauses. Consider (1).

(1) to will is present with me (AV Rm 7, 18)

The predicate verb in the matrix sentence of (1) is in the 3rd person singular. In fact, this is the case with other infinitival subjects, too. This would suggest that an alternative NP is a singular one, and can be referred to by the personal pronoun it, as in (1a):

(1a) it is present with me

The finite ***that***- clause whose predicate the infinitive corresponds to would look roughly like (1b). Being finite, the clause requires a subject, which is chosen on the basis of the pronoun ***me*** in the matrix. If there were no co-referential element in the matrix, the subject of the infinitive would be expressed in the surface structure preceded by the ***for to*** - complementizer, as in (1c).

(1b) ?That I will is present with me
(1c) ?For me to will is present

Because the use of the verb ***will*** expressing volition is restricted in contemporary English, the resulting sentence is possibly ill-formed. The NEB has reconstructed the sentence with the derived nominal the ***will***;

(1d) the will to do good is there (NEB Rm 7,18)

In Mt 20,23, both the AV and the NEB have an infinitival subject clause;

(2) but to sit on my right hand and my left, is not mine to give (AV Mt 20, 23)
(2a) but to sit at my right or left is not for me to grant (NEB Mt 20, 23)

An alternative finite clause can be a ***that***-clause as (2b) or a relative clause as in (2c). Both finite clauses seem to have an "antecedent"; instead of ***that*** one could perhaps say ***the fact that,*** and ***who*** contains the "antecedent" implicitly, cf.

(2b) That someone sit at my right or left is not for me to grant
(2c) Who sits at my right or left is not for me to grant

There is no clue in (2) as to what NP might be the subject of the underlying clause. The subject has been deleted under indefiniteness, as is often the case in infinitival clauses. (e.g. Huddleston, 1971: 147). Therefore, it is difficult to say whether (2b) is actually synonymous with (2).

There are cases when a sentence is interrupted after an infinitival clause, and a second, pronominal subject summing up the clausal subject is introduced. The two constituents are at the same level in the sentence, however, and thus in apposition. An example of this type is (3):

(3) but to eat without first washing his hands, that cannot defile him (NEB Mt 15, 20)

The AV does not employ an appositive construction here, compare (3) and (3a).

(3a) but to eat with unwashen hands defileth not a man
(AV Mt 15,20)

The total number of infinitival subject clauses in the corpus is 21. Out of the examples, 5 (24%) were found in the AV and 16 (76%) in the NEB.

Considering that the subject is one of the primary elements in a sentence, the number of infinitival subjects is remarkably low in the corpus. This may be an indication of the fact that infinitival subjects are relatively unimportant as far as fulfilling the subject function is concerned. At least, this is the conclusion as regards the AV and the NEB.

CLAUSES WITH IT

The clausal subject can be moved further on from the position to the left of the predicate verb in the sentence. The operation which performs this permutation of sentence elements is called ***extraposition.*** The nominal subject position is filled by the pronoun ***it***, so that the resulting sentence contains, as it were, two subjects. The ***it*** is the anticipatory subject, and the notional subject containing some new information will be expected after the predicate verb. (Quirk et a1., 1972: 633, 963).

According to another analysis, ***it*** is not an inserted element. Instead, it is part of the underlying structure of the embedded nominal clause taking the subject function. If extraposition does not apply, ***it*** will be deleted prior to the surface structure. (Langendoen, 1970: 180).

There are several types of sentences with an extraposed subject. They will be classified here according to the overt form.

(**i**) IT + BE + Noun + ***to*** -inf clause

Consider (4).

(4) At the festival season it was the Governor's custom to release one prisoner (NEB Mt 27,15)

If the subject clause had not undergone extraposition, the sentence would look roughly like (4a).

(4a) To release one prisoner was the Governor's custom.

The source for (4) and (4a) can be postulated as (4b).

(4b) It [the Governor release one prisoner] was the Governor's custom

One may now choose one of three complementizers. (4) showed the infinitival clause option; the subject NP ***the Governor*** was deleted under identity with the second occurrence of the same NP. (Kruisinga 1, 1925: 272 - 173). A finite clause would take the form of (4c).

(4c) That the Governor released one prisoner was the Governor's custom

Here one of the co-referential NPs would be pronominalized in the overt sentence. The third option available is a participial clause like (4d), where the subject is deleted under the same conditions as in (4a).

(4d) Releasing one prisoner was the Governor's custom

The non-finite constructions in (4a) and (4d) have been given a past tense equivalent in the finite clause (4c) on the grounds that the tense can be recognized with reference to the context, i.e. the tense of the matrix verb. (Cf. Kruisinga1, 1925: 173). The postponement of the weighty subject in sentences like (12) reflect the tendency in English to place such elements after the verb. (Quirk et al., 1972: 963 - 964).

According to Bolinger, the notion of "anticipatory" ***it*** is unsatisfactory. (Bolinger, 1977: 66 - 74). He points out that sentences with ***it*** differ in meaning from sentences without ***it***. The semantic content of the pronoun ***it*** is derived from its membership in the ***he***, ***she***, ***it*** set. Although a pair of infinitival sentences like (4) and (4a) are interchangeable in many contexts, the ***it*** relates to some kind of prior basis. However, it is difficult to show what such reference could be other than the proposition represented by the extraposed subject clause in sentences like (5) and (6).

(5) It is a good thing to give thanks unto the Lord (AV Ps 92,1)
(6) It is a light thing that thou shouldest be my servant (AV Isa 49, 6)

(**ii**) IT + Be + Prepositional Phrase + ***to*** - inf clause

An example of the second type comes from the AV;

(7) but it is in his heart to destroy nations not a few (AV Isa 10,7)

The arbitrariness of a sentence-to-sentence comparison between the AV and the NEB is illustrated by the fact that the equivalent verse in the NEB, (7a), has a sentence with an infinitival subject complement. The (ii) type exists in the NEB corpus elsewhere, cf. (8).

(7a) for his thought is only to destroy nation after nation (NEB Isa 10, 7)
(8) It is in my power to do an injury (NEB Gen 31,29)

(**iii**) IT + BE + Adjective + ***to*** - inf clause

There are three different subtypes to be considered here. Depending on the reference of the subject of the infinitive, this subject may or may not be expressed. There is nothing novel in that, but since the subjects of the infinitives may be preceded either by ***for*** or ***of***, we shall keep them separate from overtly subjectless infinitives.

First consider (9).

(9) It is right for a man to be gracious in his lending (NEB Ps 112, 5)

There are two alternatives for the treatment of the subject ***a man***. Firstly, it may be retained in the constituent clause, as in (9) and (9a), i.e. the finite equivalent, and (9b), an infinitival clause without extraposition. Secondly, the complement subject may be raised into the matrix sentence, as in (9c). (See Huddleston, 1971: 160 - 161).

(9a) That a man should be gracious in his lending is right.
(9b) For a man to be gracious in his lending is right
(9c) A man is right to be gracious in his lending

The effect of the permutation of ***a man*** to the matrix subject position is that of thematic fronting. It gives emphasis to the subject rather than the whole predication, as is the case with sentences having an anticipatory ***it***. (Quirk et al., 1972: 955).

There are restrictions on the application of subject raising. Consider (10).

(10) It is lawful to do well on the Sabbath days. (AV Mt 12, 12)

As no overt subject is expressed, an indefinite pronoun may be postulated to fulfil this function in (10a) and (10b).

(10a) that one should do well on the Sabbath days is lawful
(10b) for one to do well on the Sabbath days is lawful

An attempt to replace ***it*** in (10) by ***one*** produces an ill-formed sentence, since *lawful* cannot be used of persons.

(10c) * One is lawful to do well on the Sabbath days

An AV variant of (10) is (10d).

(10d) It is not lawful for to put them into the treasury, because... (AV Mt 27,6)

Here the use of ***for*** deviates from the PE rule of placing it only in front of the overt subject of the infinitival clause. The infinitive clause formation rules around the year 1600 permitted ***for to*** as complementizer marker even if the underlying subject was deleted from the overt non-finite clause. (Partridge, 1969: 156; Partridge, 1973: 135).

Let us now examine a series of sentences related to (11).

(11) Is it unjust of God to bring retribution upon us? (NEB Rm 3, 6)
(11a) That God brings retribution upon us is unjust
(11b) For God to bring retribution upon us is unjust
(11c) It is unjust for God to bring retribution upon us
(11d) God is unjust to bring retribution upon us

The above sentences are all grammatical, and display pragmatic sameness. (Bolinger, 1977: 135ff). However, (11b) and (11c) are different from (11) and (11d), though they all have infinitival clauses. The phrase ***for God to bring*** is insensitive to the human or non-human reference of the adjective. As for (11d), the adjective only inferentially modifies the action. The infinitive modifies the main proposition, i.e. it specifies how ***God is unjust***. As (11b) brings out the subject very emphatically, (11) is a kind of euphemistic construction, according to Bolinger; (Ibid, 137) such constructions may be used when the adjective has a negative colouririg, e.g. ***unjust***, ***unwise***, ***foolish***, though a sentence like ***It was nice of you to come*** is equally normal English. Because the ***of***-phrase is agentive, it can be used of persons only.

(**iv**) IT-clauses with a matrix verb other than BE.

Sentence (12) is an example of extraposition of the subject clause in a sentence with the matrix verb PLEASE.

(12) Yet it pleased the Lord to bruise him (AV Isa 53,10)

With passivized predicates, extraposition happens after passivization. Consider (13).

(13) It is therefore permitted to do good on the Sabbath (NEB Mt 12, 12)

The prepassive form looks roughly like (13a).

(13a) Someone$_1$ permits that someone$_2$ does good on the Sabbath

After infinitivization we get (13b).

(13b) Someone$_1$ permits someone$_2$ to do good on the Sabbath.

To make (13b) passive, the object clause becomes a clausal subject of PERMIT. The subject of ***to do*** and the agent are deleted under indefiniteness, to give (13c).

(13c) To do good on the Sabbath is permitted

After extraposition has applied, the sentence has the form of (13).

(**v**) IT as a 'formal subject'

The above analysis is not valid for another sentence of the type IT + BE + NP + ***to***-inf clause, such as (14).

(14) It is time for you to wake out of sleep (NEB Rm 13, 11).

Deleting ***it*** and "returning" the infinitive clause to the matrix subject position results in the ill-formed sentence (14a).

(14ba) * For you to wake out of sleep is time

Here ***it*** is not an anticipatory subject, but it is an empty "prop" subject, or a "formal", subject[3]. (Quirk et al., 1972: 965; Kruisinga 2, 1925: 141).

Table 1. shows the results of the frequency count.

TABLE 1.

Clauses with IT

		AV	NEB
i	IT + BE + Noun + ***to*** – inf clause	5	7
ii	IT + BE + PrepPhrase + ***to*** – inf clause	1	2
iii	a) IT + BE + Adj + ***to*** – inf clause (AV: good, lawful, meet; NEB: good, right)	8	11
	b) IT + BE + Adj + for + NP + ***to*** – inf clause (AV: good, lawful, pleasant, vain; NEB: good, right, possible)	10	5
	c) IT + BE + Adj + of + NP + ***to*** – inf clause (NEB: unjust)	-	1
iv	IT + verb + NP + ***to*** – inf clause (AV: give, become, please; NEB: fall to, grant, permit, please)	3	7
V	IT as formal subject	1	5
	TOTAL: 66	28	38
	100%	42%	58%

All the types occur in both versions except for the ***of***-construction. This is interesting, since ***of*** is otherwise an agentive preposition in EME.

	AV		**NEB**		
		%		**%**	**100%**
Infinitival clauses as subject	33	38	54	62	87

CONCLUSIONS

We can say: the texts do not present noteworthy differences in the distribution, they indicate that the number of infinitival clauses as subject is larger in the NEB, that extraposed subject clauses occur in both Bible versions, but sentences of the type It + BE + Adj (+for + NP) + ***to*** – inf tend to have different lexical items as the adjectival element in each version. The

[3] In PE anticipatory ***it*** is usually distinguished from the use of ***it*** as 'prop' subject in expressions of time, atmospheric conditions and distance such as: -It's raining or It's often damp and cold in the north: Semantically, the situations expressed by such clauses do not contain any participant, only processes (rain), attributes (cold, damp) locatives (in the north) or other circumstantials. (cf. Downing, A., Locke, Ph. – *A University Course in English Grammar*, 1992, 37)

analysis also showed that the syntax of the infinitival clauses as subject is often connected with meaning, and has changed remarkably little since the Early Modern English period. Our analysis proved the rich informational content of the infinitival constructions; the absence of time, aspect or person limitations which gives these constructions the ability of expressing general objectivity. Our procedure makes it possible to analyze grammatical aspects in texts of a particular register of language.

The results seem to demonstrate that such a procedure can highlight tendencies of interest not only in synchronic and diachronic linguistics but also in stylistics and literary studies; and that, in consequence far more extensive inquires on these lines would be clearly rewarding.

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PECULIARITIES OF STYLE IN TED HUGHES' S *GAUDETE*

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ABSTRACT. *Gaudete* – the story of Reverend Lumb, vicar of an English village, who was abducted by spirits and taken to the underworld - is a completely singular work that cannot be read with the usual literary preconceptions. It is a genuine break-through in its abandonment of conventional poetic technique. If Hughes's technique is not at all conventional in this book, then what does it consist of? *Gaudete* is a mixture of prose and poetry and therefore style is not at all homogeneous. Our purpose is to describe how style changes (style in the Epilogue poems differs from that in the Main Narrative), to exemplify the stylistic devices which are responsible for the particular stylistic aspect and to concentrate on the importance of these stylistic devices for the literary interpretation.

Introduction

After surprising his readers with the imagistic poetry of *The Hawk in the Rain* and *Lupercal* and the didactic mythographies of *Crow*, Hughes proved his talent once again in 1977 when he published a mixture of prose and verse narrative which he entitled *Gaudete*. Originally written as a film scenario, the book was begun in 1962, finished by 1964, and to be submitted to a Swedish film director. Nothing came of it. Between 1971- 1972 Hughes started rewriting the story, translated dialogue and camera directions into riveting, supercharged prose-poetry with a verse written in a way that –as Hughes said -"would stop you dead at every moment" (quoted in Faas, 1980:130).

The work begins with an Argument which precedes the Prologue and summarizes the story of Reverend Lumb, vicar of a isolated English village who, having been abducted by the spirits and taken to the underworld to perform the healing of a sick female figure and to help her with a difficult birth, is replaced in the ordinary world by a double of himself made of a lopped oak. After the death of his changeling, the real Lumb returns to this world in the West of Ireland, transformed by his traumatic experiences in the other world. While the Main Narrative recounts the events of the changeling's final day, the Epilogue consists of 45 poems, hymns and prayers of extraordinary spiritual honesty, which the real Lumb composed to a nameless female deity. According to Hirschberg (1981: 206)

"the Epilogue continues and deepens the theme of a sacrificial death that purges the old corrupt life and prepares the way for a mystical communion that inaugurates a new life." These poems do not tell us the 'unwritten half' of the story (Roberts, 1994:66), that is Lumb's experience in the underworld, an experienced that changed him completely but they presupposed it.

The psychological changes Lumb undergoes in his two personalities are emphasized by a change of style; therefore, *Gaudete*'s style is not at all unitary and its particularities gave birth to controversies with respect to Hughes's art. That is why, defending himself against all those who criticized his style, Hughes explained:

> " It's like a mathematical problem – to which the style is the correct answer. It's only when the problem's understood, that the style will be seen for what it is. To hear it called crude, clumsy, etc. (all of which it is) means that the reader hasn't understood why I took so much trouble to make it that way." (unpublished letter to Keith Sagar, August 1977, quoted in Roberts: "Hughes, Narrative and Lyric: An Analysis of *Gaudete*, p.63)

Which way? What are the characteristics of style in *Gaudete* that troubled the author at the moment of writing this piece of literature? It is our intention to try to answer these questions in the following.

Style in the Main Narrative

The Main Narrative is preceded by a Prologue whose function is to set the scene of Lumb's abduction in a North England town turned 'mass-grave' and to describe the process of abduction itself. The terrifying chaotic environment "All the length of the street, dead bodies are piled in heaps/ and strewn in tangles everywhere between the heaps" (p.11) in which the hero is immersed, causes him a state of confusion: "He has no idea where he is going. Or where he is./ Is it dusk or is it eclipse?" which he can handle "searching in himself for control and decision." (p.11)

From the beginning there is no lucid overview of events for which Lumb himself is searching (Bishop, 1991:143). Therefore the narrative perspective and the difficulty in deciding the heroic point of view of the narrative would represent, according to Bishop (1991:148), the primary problem of style in *Gaudete*.

The narrative proper begins with Hagen looking through his binoculars at his wife and Lumb. He is introduced through clipped short noun-phrases which emphasizes his detached inertia: "Major Hagen, motionless at a window,/ As in a machan,/ Shoulders hunched, at a still focus" (p.23). In contrast with the 'still focus' of Hagen, the landscape is active, abounding in verbs: "The parkland unrolls, lush with the full ripeness of the last week in

May, under the wet midmorning light. The newly plumped grass shivers and flees. Giant wheels of light ride into the chestnuts, and the poplars lift and pour like the tails of horses." (p.23)

The binoculars serve as an instrument of narrative continuity to take us outside to the scene shared by Mrs. Hagen and Lumb. Particularly interesting, though, is the use, on several occasions, of the medium of the lens within the narrative. Hagen watches his wife through binoculars and Estridge watches Mrs Holroyd through a telescope. The perspective that the reader shares in these episodes, is obviously voyeuristic. He is alerted to the importance of the lens in the Main Narrative by the opening word: 'Binoculars' and it is exactly this ubiquity of the lens in this part of the book that reflects the absence of an authoritative overview of events. The relation of the men to their wives and to Lumb is repeatedly symbolised by the pointing of a lens or a gun, which eventually merge into one instrument and represent one of Hughes's emblems of the 'objective' mode of perception.

This shifting succession of viewpoints, devoid of authorial commentary, in a sense engages the reader in events and represents a characteristic of the cinematic technique which becomes even more obvious in the cutting between brief episodes. The photomontage technique of *Gaudete* with its zoom lens close ups and sudden changes of focus, evokes a trap that gradually closes upon the protagonist. The precision telescope guiding the bullet that will kill Lumb is on his track from the beginning. The cutting between episodes creates a sense of lifelessness and dissociation in this part of the book; nothing is in a living relationship with anything else. That is why Sagar (1978:195) considers the Main Narrative "fragmented prose, with all the links left out."

One of the direct consequences of the shifting viewpoint is the fact that the non-participating third person is conceived only fleetingly. According to Bentley (1998:58): "The omniscient 'third person' where present, seems only to constitute an edge over which a dissolve may occur; far from enabling a stable 'non-participating' view of events, it is as if the authoritative position (where this position is to be found in the first place) were set up only to be overturned among a shifting succession of viewpoints (it does not frame or bind the narrative)."

As far as the language in the Main Narrative is concerned, it is quite obvious that it was influenced by Hughes's initial intention of writing a film scenario. In many cases the abundant use of present tense (the past tense is seldom used and when it is, it creates a time-gap between the act of narration and the events narrated) and the preference for simple sentences reminds us of the terse instructions of a shooting script rather than of true poetry. The following series of main clauses is a very good example for it:

"Maud/ Walks in the graveyard./ She is carrying twigs of apple blossom./ The graveyard is empty/ The paths are like the plan of a squared city./ She comes into the main path./ A woman is walking ahead of her./ Maud follows the woman." (p.94)

While there is a scarce use of subordinate clauses, there are plenty of cases when there is no predicate at all in the sentence. Such constructions may vary in length from short structures such as: "The photograph/ Is suddenly there. His weapon" (p.117), to long stanzas such as: "Powerful, age-thickened hands./ Neglected, the morning's correspondence/ Concerning the sperm of bulls./ The high-velocity rifles, in their glass-fronted cupboard,/ Creatures in hibernation, an appetite/ Not of this landscape./ Coffee on the desk, untested, now cold,/ Beside the tiger's skull – massive paperweight with a/ small man-made hole between the dragonish eye-sockets." (p.23)

All these characteristics create the impression of an 'unarticulated' language which is employed for a narrative in which characters' actions resist explanation and in which the present is not meaningfully related to the past or future. (Roberts, 1994: 64)

Beside the continuous use of the present tense, one can also notice the repetition of one particular articulation: the "as if" locution introducing a more or less extended simile: "Like swimmers from a wreck,/ As if the cathedral were sinking, with its encumbering mass of despairing women,/ As if that altar were the only safety,/ As if the only miracle for them all were there." (p.119). Its characteristic use creates a sense of absurdity and contradiction. Hagen tosses the pigeon he has just shot to Lumb "Who catches it/ as if to save it' (p.28) or Estridge's daughter screams at him "as if in perfect silence" (p.48). Referring to this locution, Roberts (1994:63) considers that it "epitomises a rift between consciousness and action that is given more extended expression at certain key moments."

Even if the abundant use of present tense and of simple sentences in some cases makes the text resemble a film scenario, it cannot be denied that the very language of the narrative –as Bentley (1998: 71) says – "veers between overwrought metaphors and conceits" and at times it is "so full of itself that it seems to 'burst' its referential confines, its tangled metaphoricity and intertextuality in effect foregrounding its figurative status." The lavish use of images and, in particular, of similes creates a strong impact on all the five senses and establishes a further and deliberate network of correspondences between various realms of conscious and subconscious experience.

The Epilogue poems – changes of style

The change of style in this last part of the work is a consequence of the fact that narrative has been mostly supplanted by lyrics and thus the shifting viewpoint disappears together with the multiple lenses, that dominated and led to cycles of repression (remnants of these lenses can be found in poem 19 in the word "camera"). Still, in order to create a frame for the 45 poems composed by the real Lumb, Hughes uses an epic part –the interlude of the Epilogue – told by an omniscient writer who describes Lumb's first 'miracle', that is to draw an otter from the loch by whistling on the back of his hand in the presence of three little girls for whom he performs it. The impression that one might get when reading the interlude of the Epilogue is that what really matters in this part are facts. The writer's intention was not to describe details but to communicate the miracle that had occurred in a news-like way. Thus, the whole paragraph is characterized by vividness and the reader gets the impression of taking full part in the events.

But which are the main stylistic devices that make the interlude so vivid? First of all the prevalence of coordination versus subordination which is usually a characteristic of spoken language since it simplifies the planning of sentence structure. (Leech and Short, 1981:163). The fact that Hughes really intended to simplify the sentence structure is also reflected in the use of rather short and not intricate sentences – with very few exceptions, the number of epithets, metaphors or similes is very reduced, while the abundance of verbs is quite impressive. In order to convey the intensity of the experience, Hughes juggles with different tenses of the verbs. The prevalence of the past tense is quite obvious but what seems to be quite interesting is the way in which the alternation simple/ progressive aspect functions in the text. The progressive primarily signals that the activity described was or is still in progress at the time specified by accompanying indicators. According to Toolan (1990:101) "the most general impression of imperfective state, or incompletedness, naturally gives rise to an emphasis on ongoingness: that which is not completed is still in progress. And the fact of having especially reported on the incompletedness of an activity, we again assume, implies that the reporter has been particularly struck by the ongoingness of the activity." Moreover, when the progressive constructions are used alongside other constructions (simple or progressive) there are strong impressions that the activities rendered in the progressive temporally overlap all adjacent others.

The first two paragraphs of the interlude establish the frame: time and space of what is about to happen and consequently one can notice

the prevalence of simple past and past perfect. In this frame there is an action going on: "They [the three girls] had been playing among the rocks." This action is interrupted by other actions: the unexpected presence of the man, the penetration of that "uncanny noise", the coming up of the otter from the waters of the lough and its behaviour. The importance of these occurrences which create moments of tension in the text is stressed by the use of the progressive verbal form:

> "One minute there was just rocks, and the next minute there was this man, right beside them, *sitting* on a rock, *watching* them." (p.173)
>
> "An uncanny noise *was coming* from the back of the man's hand. A peculiar *warbling* thin sound. It was like a tiny gentle *screaming.* A *wavering*, *wringing*, awful sound that caught hold of their heads and was nearly painful. It was like a fine bloody thread *being pulled* through their hearts." (p.173)
>
> "Something *was standing* up out of the water at the lough's edge. It was a beast of some kind, *gazing* towards them."… "the creature *was sitting* there in front of them, the size of a big cat, its dark fur all clawed with wet, *craning* towards the man, *sniffing* and *shivering*…" (p.174)

Another stylistic device which is used by Hughes in the interlude and will further appear in the Epilogue poems is repetition whose main function is to emphasize the idea. The first repeated elements which draw our attention are the two words: "rock" and "mountain". These are the elements that create the geography of the place. There is a lough surrounded by mountains building a room comparable to that of a cathedral from which there is practically no escape. The girls' thought of running off vanishes pretty soon. Trapped among rocks, they are compelled to take part in the sacred ceremony of the miracle, whose humble performer is the real Lumb after he had returned from the underworld. The ritual involves two movements: "He [Lumb] put the back of his hand to his mouth" and "he pursued his lips against the back of his hand." These two movements give birth to a special sound that has nothing to do with speech and can hardly be identified. It is described through a sequence of epithets and in some places the generic term of 'sound' is replaced by more concrete concepts: 'noise', 'screaming', 'cry' that intensify the tension which becomes so unbearable, that one of the little girls burst into a 'whimper', another type of sound that might be added to the paradigm of sound. The unexpected disappearance of the otter reduces the tension and closes the story of the three girls.

The 45 poems that follow are founded on the tension of opposites that is created by the very essence of the goddess: both immanent and transcendent. The idea is stylistically reflected in an obsessive use of paradox. The first example of paradox comes up in poem 8. Constructions such as: "stone of

heaven", "pieces of water" and "ark of blood" combine two different principles: earth and air in the first case, solid and liquid or limited/ limitless in the other two. The result is that the solid appears to be less secure and thus the use of paradox completes the unique image to which the whole poem converges: that of self-abandonment and disorientation.

The idea that the disoriented Lumb could be rescued only after he has been devoured, emptied and abandoned is also expressed by the relationship between the oak and its bride. Paradoxically "Dropping twigs, and acorns, and leaves./ The oak is in bliss."(poem 15). The goddess whose identity is beautifully described in poem 16 means both annihilation and revival for Lumb whose painful striving towards the union with her fails so even if "she reveals herself" she "is veiled" (poem 18) and the veil is untouchable.

There are also cases of isolated oxymorons such as: "hot cloud" (poem 23), "cage of freedom" (poem 36) or "sun-darkness" (poem 19) but the poems that best illustrate the language of paradox are 42 and 43. The first stanza offers a really amazing image: "The dead man lies, marching here and there/ In the battle for life, without moving." Both words 'to march' and 'battle' express an intense motion which is totally contradictory to the initial state, that of the dead man lying. It is as if the 'dead man' abandoned the petrified state for a moment in order to march in the 'battle of life' and than returns to the initial state expressed by total lack of motion: 'without moving'. Being dead alternates with being alive throughout the poem; Lumb feels moments of joy when he succeeds in uniting with the goddess under the form of a kiss and thus the 'dead man' 'never stops trying to dance and to sing'. Passing from death to life and vice versa, Lumb feels himself torn between extremes, an image that is wonderfully expressed by poem 43: "Every day the world gets simply/ Bigger and bigger/ And smaller and smaller/ Every day the world gets more/ And more beautiful/ And uglier and uglier." Lumb's world – indeed his inner world – is sometimes compressed by the pressure of pain getting smaller and smaller, some other time it expands due to the flame of joy, getting bigger and bigger.

Hughes's work is also full of strange collocations, that is he combines words in a rather weird way: constructions such as "I saw a tree grow inwards from my navel", "the oak's bride" or "the oak's grasp" may appear as semantically deviant but in these cases one should not forget the fact that in the Prologue of the book the spirits made an exact duplicate of Lumb out of an oak log, and filled it with elemental spirit life and therefore the oak was endowed with human attributes.

If we are to speak about ungrammaticalness in the Epilogue poems, there are some cases to be mentioned but few: the substantivization of some adverbs and temporal locutions: "Of almosts and their tomorrows"

(poem 2) or "With his year after year" (poem 2), the use of the noun 'North' in a plural form and the construction of a new word: 'fire-quake' built through similitude with 'earthquake'. Still, the effect of these apparently incorrect forms is important. Hughes does not refer to a specific 'tomorrow' but to a temporal continuity, a sequence of days in which each day is a tomorrow for the previous one; when using 'almosts', he also refers to a sequence of moments, those in which one finds himself pretty close to something without being able to get to the end of it. But one should keep in mind that the world of the goddess, as opposed to the terrestrial world, is perfect; everything is possible in this world, including 'many Norths' and 'fire-quakes'.

Conclusions

While Hughes's earlier verses were still subject to the conventions of rhyme and stanza-pattern, in *Gaudete* the poet broke into a much freer form of poetry, creating a language that aimed to express the massive flow of natural forces which underlie life and our everyday existence. The stylistic devices which he used to compose the lines of *Gaudete* are: unusual collocations creating numerous metaphors, epithets and similes, the use of repetition and of paradox – the reason why he was often called the 'poet of extremes' - a specific use of verbal tenses and lexical anomalies which play an important role in the understanding of the deep sense of his work. Style in *Gaudete* is not homogeneous, the language of the Epilogue appears much more 'articulated' than that of the Main Narrative. It is as if it underwent a process of refinement together with the main character, Reverend Lumb and is considered by Scigaj (1991:86) "some of the most elegant verse ever written in the English language." Thus, Hughes fulfilled his aim of writing a verse that "would stop you dead at every moment."

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SPATIAL STRUCTURES IN LAWRENCE DURRELL'S *THE ALEXANDRIA QUARTET*

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ABSTRACT. The present essay deals with a possible poetics of space as enacted by Lawrence Durrell's *Alexandria Quartet*. The first part is concerned with placing the novel within a historical context that would help explaining the advent of an original, highly idiosyncratic work standing at the border between modernism and postmodernism. The next sections are conceived as inquiries into the manifest consequences of this poetics on the fictional structure using concepts borrowed from literary theory, philosophy, sociology, and – last but not least – contemporary science.

As many commentators have pointed out, the relationship between fictional works and the spatiotemporal view of an age is undoubtedly a double and reciprocal one: concepts of space and time simultaneously underlie and are constructed by narratives. Novels are not only "events" in space and time: their privileged condition rests upon their potential of disclosing the cultural codes and conventions that regulate our perception of place and history. They do not only provide coherent and accessible ways of envisaging the spatiotemporal background of an age, but perform an active part in its instalment as a dominant ideology. In this respect, Lawrence Durrell's *The Alexandria Quartet* presents the double advantage of being overtly intended as a "space-time" novel, and of providing an "inside perspective" on an age when such concepts were sufficiently new to directly challenge the poetics of fiction. The experimental impulse of the author combines sources from contemporary science – Einstein's theory of relativity – with a re-interpretation of the tradition of the novel, which renders it even more valuable as an object of study from the perspective of the spatiotemporal dimensions.

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By promoting the notion of space as an ordered whole, the Victorian novel functioned as a principle of social ordering, but at the same time postulating the existence of an alien exterior that was being brought closer and closer every day by the extension of the empire. In *The Alexandria Quartet*, Durrell follows Conrad in exploring the degree in which the "heart of darkness" lies rather within than outside the borders of the familiar and the "civilized". The imaginary opposite that the "civilized" ego creates in order to indulge itself is gradually dismantled and revealed to be a projection of the latter. *His* expatriation looks more radical than that of Joyce or Beckett, as England is rarely turned into an explicit setting of the novels (except to deplore the devastating effects of the consumer society, like in *Tunc* and *Nunquam*). Nevertheless, an attentive reading of his fiction confirms Steven Connor's analysis, according to which "the fiction of the earlier and later twentieth century unhouses in order to disclose and illuminate more permanent forms of dwelling"[1]. The close connection between space and narrative structures has become a major theme of contemporary thought. The inquiry goes beyond issues concerning the structural organization of the story, or the linear nature of language itself, which conditions the very reception of the written narrative. Following the line of investigation inaugurated by Martin Heidegger, narratives are construed by today's social theory as "spatial syntaxes" – components of the body of everyday practices and behaviour that define space as part of the world. It is not only that the net of practices and comportments which make up our "being-in-the-world" are understood in terms of spatial metaphors (like "walking", "the city", "the way"). The syntax of the narrative controls, adjusts, or, we are tempted to add, in the case of several fictional works (like *The Alexandria Quartet*), undermines the regular spatial series that make up our ordered Euclidean universe.

Lawrence Durrell's fiction often reveals a familiarity with themes explored by the popular fiction of the Georgian age, closely connected with ideas of social, psychological and moral degeneration, the language of which had been already provided by the social theory of the end of the eighteenth century[2]. The notable difference is, of course, that his characters rarely find the strength to regenerate. His aim is rather to subvert and displace

[1] S. Connor, *The English Novel in History*, 1950-1999, Routledge, London and New York, 2001, p. 85

[2] *ibidem*, pp. 109-130

the cultural stereotypes carried on by conventional novels. The degeneration theory seems to present a fascinating correspondence with the European myths about the ancient Asian races that populate not only *The Alexandria Quartet*, but also the great majority of his writings. Madness, incest, reversal of sexual roles, disease, disorder and physical decay, although depicted in an almost naturalistic manner, take on a highly symbolic value, both outside and inside the European borders.

If we are to consider *The Alexandria Quartet* only (not to mention *The Revolt of Aphrodite* and *The Avignon Quintet*), such elements as sexual confusion, the probable death of the protagonist's child, or the many unrequited loves are signs of the general sterility and confusion that the Western logocentric and rationalistic tradition cannot encompass. The several versions of the same events that eventually constitute the novel as a whole range from the metaphysical to the sordid, attempting to offer a full-scale study of "modern love" (the author's own words).

The point to grasp is not so much that the novel investigates the boundaries of the human spatial and temporal experience of the Other – as Modernism had already attempted, but rather that in doing so it stretches the limits of the modernist worldview and technique to an extreme of fictional self-consciousness. This is meant to account for the "production of space" (in Henry Lefebvre's terms) – the projection of the human *habitat* – and is accomplished by means of structural correspondence between the text of the novel and the projected space, which are both defined by fragmentariness, discontinuity and heterogeneity. In this respect, *The Alexandria Quartet* gets closer to contemporary fiction which challenges the comfortable continuity of everyday space and time through a poetics of the heterogeneous, the fragmentary and the discontinuous. Contemporary sociologists quote Michel de Certeau's work in order to show how narrative codes and conventions regulate changes in space and turn it into a habitable place: "Every story is a travel story – a spatial practice"[3]. The syntax of the narrative controls, adjusts, or, we are tempted to add, in the case of several fictional works (like *The Alexandria Quartet*), undermines the regular spatial series that make up our ordered Euclidean universe.

The main focus of the four volumes is represented, in this respect, by the coming into being of this space – or, should I say *spaces*? – by means of the multiple acts of narration enacted by various characters. The act of

[3] Nigel Thrift, *Spatial Formations*, Sage Publications, London, 1996, p. 32

narration becomes, in Emmanuel Levinas's terms, an "invocation" of the Other, equated with its coming into existence[4]. For the self, the advent of the Other is conditioned by the former's acknowledgement of the latter through the language of memory. The alien is a function of the very relation that is installed by the "invocation" and that works both ways.

With Heidegger, "being-in-the-world" is defined by the readiness to "open" the self towards the things surrounding it, which re-sets the bases of our knowledge of otherness and at the same time turns itself into a re-negotiation of the identity of the self. This seems to be also the most important effect of the multiple perspective technique used by Durrell. Identity is constantly re-created through a continuous renegotiation that takes place within the fragile borders set by this relation and that transcends the classical paradigm of knowledge, described by the Cartesian separation between the knowing subject and his/her object. However, despite the apparently exclusive focus on scientific metaphors, Lawrence Durrell's vision in *The Alexandria Quartet* is informed by a characteristic mixture of modern and mythical (archaic) views on space and time, summoning up models as various as Einstein's relativistic space and D.H. Lawrence cosmic integration (both acknowledged by the text), the creation of a "poetic continuum" thus envisaged being meant to displace Renaissance notions of space as a pre-existing container of being.

Alexandria is a self-enclosed, "heterotopian" space, precluding the sense of social communion, ontologically uncertain and full of contradictions, constantly re-created by the minds of its inhabitants, with which it exists in permanent symbiosis. Its privileged symbolical status within the novel is established from the very first page:

> Flies and beggars own it today – and those who enjoy an intermediary existence between either.
>
> Five races, five languages, a dozen creeds: five fleets turning through their greasy reflection behind the harbour bar. But there are more than five sexes and only demotic Greek seems to distinguish among them. The sexual provender which lies to hand is staggering in its variety and profusion. You would never mistake it for a happy place. The symbolic lovers of the free Hellenic world are replaced here by something different, something subtly androgynous, inverted upon itself.[5]

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[4] Emmanuel Levinas, *Între noi. Încercare de a-l gândi pe celălalt*, traducere Ioan Petru Deac, All, București, 2000

[5] L. Durrell, *The Alexandria Quartet*, Faber and Faber, London and Boston, 1991, p. 17

The city (inhabited, humanized, if still chaotic space) and the desert ("the nakedness of space, pure as a theorem") represent the two spatial poles summoned up by the act of writing performed by the several narrators of *The Alexandria Quartet*. The "continuum" lying between these two poles consists of a set of variable potentialities, pointing to, in the author's own words,

> the switch [in modern thought] from *believing* in the logical causality of an ordered universe in which time marched forward and the self was a stable, moral entity, to *believing* in only probability distribution of the events in a relatively indeterminant universe[6].

The existence of several versions of the same story is not only a measure of the individual's incapacity to encompass the world, but also an illustration of the new image of the universe not as unique, but as a set of possible histories – a direct consequence of the relativity theory. It is the source and emergence of these histories that is investigated by means of the complicated structure of the tetralogy (to which we will have the opportunity to return). The ultimate spaces provided by the heterogeneous fullness of the *city* – the place of story proliferation – and the void of the *desert* – mirage and silence – are counteracted by the utterly isolated condition of the island from which Darley, the principal narrator and a possible alter ego of the author, recounts most of the events. They are symbolically visited by the Westerner that questions the bases of his/her civilization in the attempt to avoid the dehumanizing effects of modernization.

In the notes to *Balthazar*, significantly labelled "Consequential Data", the reader is given a glimpse into the new poetics of the novel through "Some shorthand notes of Keats, recording the Obiter Dicta of Pursewarden in fragmentary fashion":

> I know my prose is touched with plum pudding, but then all the prose belonging to the poetic continuum is; it is intended to give a stereoscopic effect to character. And events aren't in serial form but collect here and there like quanta, like real life.[7]

Pursewarden's notes provide an appropriate introduction to the spatiotemporal structure of *The Alexandria Quartet*, to the extent to which it mirrors the actual construction of the novel, in terms both of "form' and

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[6] quoted in John Weigel, *Lawrence Durrell*, Twayne Publishers Inc., New York, 1965, p. 31
[7] L. Durrell, *op. cit.*, p.385

"content". By conceiving even the discontinuity of events in terms borrowed from quantum physics, the text reveals its function of containing the spatial organization of the contemporary world.

The contemporary French thinker Paul Virilio regards the so-called "crisis of the narrative" (which, since Lyotard, does not require any kind of introduction) as an aspect of the "crisis of the dimension" defining the modern perception of the world[8]. With modern science, the concept of material dimension, seen as "geometrical narrative" – the discourse enacted by the act of measuring the real and made visible to everybody ever since the Renaissance – requires a radical redefinition. According to Virilio, this becomes a symptom of the crisis undergone by the idea of centred whole. To put it differently, we are witnessing the transition from the Greek geometrical concept of space as a substantial, continuous and homogeneous entity, to an accidental, relative and heterogeneous space, where the essential role is held by the fragment and the part.[9]

The formal structure of the novel, based on redundancy and repetition (every one of the first three volumes consisting more or less of a "re-writing of the one which precede it) echoes the loose, fragmentary and indeterminate space of the City. Time becomes inseparable from space inasmuch as the complicated loops (back and forth the discontinuous narrative) integrate the curvature of the "space-time continuum" in a "word continuum". The author is fully aware of the technical questions forced upon the poetics of the novel by such a stand point. Much of the text is devoted to discussion among the characters of the necessity to take in the "disclosure" of the world as such (to use Heidegger's concepts), like the paragraph attributed to Darley in the beginning of the second volume:

> Somehow, then, the problem is just to introject this new and disturbing material into (under) the skin of the old without changing or irremediably damaging the contours of my subjects or the solution in which I see them move. The golden fish circling so lightly in their great bowl of light – they are hardly aware that their world, the field of their journeys, is a curved one…"[10]

[8] Paul Virilio, *Spaţiul critic*, traducere din limba franceză Sebastian Big, Idea design and Print, Cluj-Napoca, 2001, p. 20

[9] *ibidem*, p. 20

[10] L. Durrell, *op. cit.*, p. 234

In speaking about repetition and analogy I am referring to a specific model of non-Euclidian spatial representation, which can be successfully applied to the description of the tetralogy. The labyrinthine construction of the cycle, the intricate system of inter-relations and references established between events and even places, a series of improbable coincidences and the programmatic disregard for chronology seem to lack any ordering logic. Classic geometry becomes incapable of encompassing such a universe, more apt to be described, from our retrospective position, by Benoit Mandelbrot's fractal geometry, based on the idea of the primacy of disorder in nature. Taking chaos and hazard into account, it is meant to translate "irregular" and "fragmentary" objects into mathematical language[11]. The principles governing the structure of "fractal objects" (such as snowflakes, soap bubbles, celestial bodies, the line of the coast of Britain) are self-similarity and repetition.[12]

To interpret the spatial configuration of the *Quartet* in the light of Mandelbrot's theory may undoubtedly appear as an anachronistic critical imposition on the formal structure of the text, but it is rather a manner to account for its truly innovating potential, placing it at the border between the cultural paradigms of modernism and postmodernism. I am not only interested in the parallelism between the four extensions of the narrating act, corresponding to the four volumes, and the spatiotemporal structure of human experience. Here one could add the iterative background generated by the plurarity of narrating voices, but most of all *a whole poetics of the mirror*, enacted both at the level of textual signifiers, and signifieds.

Superimposed effects of textual mirroring and distortion are created by the *mise en abyme* of a "novel within the novel" – the work of Justine's first husband, Arnauti, which has the same topic as the novel we are just reading. The conventional functions of this particular technique are to explain and/or question the theme or narrative codes of the work of art. Its presence in the text offers the reader an insight into the mechanisms of

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[11] B. Mandelbrot, *Obiectele fractale (formă, hazard, dimensiune)*, trad. F. Munteanu, Nemira, București, 1998, p.13

[12] „Firul conducător care definește fractalii este ideea că anumite aspecte ale lumii au aceeași structură de aproape ca și de departe, la toate scările, că numai detaliile fără importanță se modifică atunci când le mărim, pentru a vedea lucrurile de aproape. Astfel, fiecare vârf minuscul al fiecărui fractal conține cheia întregii construcții.", in *ibidem*, p. 13

creation of the work itself. The very title of this fictional novel, *Moeurs*, points at a certain narrative tradition that is thus both invoked and displaced by the *Quartet*.

It is not only at a formal level that *The Alexandria Quartet* enacts a poetics of the mirror (a central image of Durrell's poetic work, too). The celebrated scene with Justine envisaging a prismatic novel while seeing a multiple reflection of her image in the mirror, is only one of a long series. While this scene certainly serves to create effects of *mise en abyme*, self-similitude and self-consciousness within the text of the novel, the fact that many of the first and final encounters between the characters actually take place within the frames of one mirror or another has been lees noticed by the critics.

Justine's mirrored image precedes the first conversation she has with Darley in a bar. She literally meets her first husband, Arnauti, the author of *Moeurs*, in the great mirror of the Cecil Hotel – the bar and the hotel, public spaces, reducing the intimate and the private to an object of general concern. The barber's mirror acts as a unifying space for a great part of the characters in a memorable scene placed at the very beginning of *Balthazar*. And this is not to mention all the instances which show Pursewarden, one of the many-faced characters of the novel, reflected in, or even writing on, a mirror (including Darley's last memory of him, after the suicide).

The history of the mirror imaginary is, probably, as old as literature and art. While depriving it of its magic powers, the modern age preserved its symbolic influence intact. According to a recent analysis[13], for the human subject, the mirror represents the place of emergence of a bodily geography which makes self-consciousness possible. Seeing one's own reflected image constitutes a major step in the process of separation of the self from the outer world and from the others. The mirror does not cease to be equated with the notion of unreliable appearance offered to the senses, but it simultaneously functions as a guarantee of the self's physical continuity in a world of perpetual change. The reflected image is at the same time identical to and different from its model: *the subject is simultaneously the same and another.*

[13] Sabine Melchior-Bonnet, *Istoria oglinzii*, traducere L. Brăileanu, Univers, Bucureşti, 2000, p.7

What follows is the eliciting of the *surface* as the privileged place of contact between the individuals: it is not only that the reflected image becomes the substitute of the communicative contact, thus rendering the de-centred self incapable to negotiate with the Other. On the other hand, the play of mirror images also creates reflexions and depths of space that transcend the surface and that match the summoning of identity out of the instability of referential systems. The privileged condition of the mirror in the novel matches Bachelard's description of the *surface* as the ambiguous region of space where we desire both to show and to hide ourselves, the place of encounter between the inside and the outside of the being[14]. Here the Other meets the self in its most manifest presence. The surface provides the link with the exterior and turns the void into an inhabited space, thus annihilating the non-being through the cancellation of geometrical certainties. Distance, real or imaginary, is abolished on the surface of the mirror. The scene of the meeting between Justine and Arnauti embodies these ambiguities:

> I have already described how we met – in the long mirror of the Cecil, before the open door of the ballroom, on *a night of the carnival* [my italics]. The first words we spoke were spoken, symbolically enough, in the mirror. She was there with a man who resembled a cuttle-fish and who waited while she examined her dark face attentively.[15]

From this point of view, Arnauti's eventual failure to know Justine and their divorce may have a symbolic significance as well. However, the quoted paragraph illustrates the narcissistic fascination of the mirror image which levels differences by functioning, as a unifier of disparate elements. The mirror brings the visible and the invisible together within the same frame.

On the other hand, the intimacy of the self may become, in Gaston Bachelard's terms, de-centred to the point of disappearance in the distorting play of the mirrors, where appearance can be transformed at will. It may not be without significance that most of the action in the novel seems to take place in public spaces, like the street, the hotel, the ballroom or the bar. Narcissistic indulging on the one hand, the reflected image may turn into pure display. The confusing space of the carnival is the perfect illustration

[14] G. Bachelard, *op. cit.*, p. 200
[15] L. Durrell, *op. cit.*, p 167

of this reversed perspective: identity becomes interchangeable, the powers of recognition are lost. Summoned as the basic instrument of knowledge, the *eye* proves deceptive as well. The mirror has lost the traditional power of opening the gates to another world, although its multiple reflections may allow for glimpses of partial truths.

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