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ENGLISH AND COSMOPOLITANISM: THEIR SIGNIFICANCE FOR THE DIASPORIC RUSSIAN-JEWISH LITERATI

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Abstract

Cosmopolitanism has persistently been associated with Jewry, culminating in Stalin's anti-Semitic "anti-cosmopolitan campaign" in late 1930s, in the wake of which many Russian Jews left the country. A common destination was the United States, where they would experience loss of mother tongue and forced acquisition of ironically "cosmopolitan" language of English. Joseph Brodsky was among them. He writes of such a loss of the native language and of the memory that was constructed by it in his memoir Less Than One, the phrase which represents the status he remained to be in.

Conversely, Brodsky points out, in the memoir, to the "doublethink" in the totalitarian Russian (Soviet) society. The native culture that has expelled him and that he has been deprived of is, in this sense, "more than one. "
In the essay "Sly Civility" Homi Bhabha writes of being "less than one and double," referring to a colonizer, the father and oppressor, who will be overturned into the ruled and reviled through the tacitly insubordinate reaction of the colonized. Brodsky, however, is not aware of the power of such "sly civility," thus remaining "less than one," both in Russia and in the United States, and conceiving the oppressor as a double.
When deprived of a territory, the language is the only apparatus to recuperate a full sense of the national existence, neither less nor more than one. However, as a Jew Brodsky is alien to both Russian and English although the former faintly connected him to his cultural root and the latter to a broader world.

Asked in an interview if he was a Russian or an American, Brodsky answered that he was a Jew, but a Russian poet and English essayist as well. This paper is an attempt at exploring how

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Brodsky could (or could not) regain the wholistic sense of identity, maneuvering between nationalistic Russian and cosmopolitan English.

Keywords*: Cosmopolitanism, anti-Semitic, Russian Jews, identity; 'doublethink'*

1. INTRODUCTION

We are said to be living in the age of globalization.What is implied by "globalization" is variously explained, but most typically, it refers to growing presence of the one and the same standard, the life style, the social condition, etc. mostly associated with the United States. Very often the spread of English as a de-facto international means of communication is considered as a significant aspect of this phenomenon.

CHAPTER 1

The attitudes to this issue vary. One of the most negative responses was voiced, unexpectedly, by a Japanese celebrated novelist, Minae Mizumura in 2008. It was unexpected as she was a graduate of Yale University with PhD in French literature under supervision of Paul de Man. She spoke fluent English even before she went to Yale as she had spent a large part of her youth in America. And her debut novel was a scandalous one, entitled *I-Novel from Left to Right* (1995), *(I-novel is a Japanese version of Ich-Roman.)* comprising of a half-Japanese text and a half-English.

All these biographical backgrounds notwithstanding, she published a book with a provocative title of *When the Japanese Language Perishes: In the Age of English*, causing a huge debate. In the book, following the argument of Benedict Anderson in his now classic study, *Imagined Community*, that a vernacular language has been essential to the formulation of an identity of a nation, or of a nation-state itself, she describes a similar development of a national standard language in modernity in Japan (Mizumura, 2008: 109-112). From this Mizumura, however, concludes rather perplexingly (as the logical outcome of her Andersonian theoretical presumption would be that the modern standard Japanese language is also a construct of imagination) that we, the Japanese, should strive to retain the integrity and the beauty of the Japanese vernacular literary language which the literati, journalists, scholars, and so on have managed to establish and refine in the past hundred years and which, she thinks, is

rapidly decaying because of the growing presence of English as a "universal language. " The spread of English in Japan (and elsewhere) is, she argues, facilitated by the dissemination of information technology based on English such as Internet and by the imbalanced curricula at school, at least in Japan, where far more classes in English than in Japanese are taught, reflecting the widely shared belief in the supremacy of English over Japanese (Chap. 6 et passim). English *is* imposed on the Japanese society imperialistically and colonialistically.

Mizumura predicts that the age of English is marked by the division into universal English and other "mother tongues" (Mizumura; 2008: 107). By "mother tongues" she must mean national languages, many of which shall perish without conscious and effective intervention. The purpose of my presentation today is not to examine the validity of Mizumura's arguments, but to offer a case from a completely different historical milieu, from a Jewish-Russian and Jewish American context, which might counter and, perhaps, subvert Mizumura's nationalistic perspective on language. Mizumura speaks of her fear of globalizing English. Yes, English *is* a global language. We also occasionally speak of English as an international language, or "cosmopolitan English. " Of course, we also refer to "English imperialism. " What do these terms signify and how do they differ from one another?

I have been studying diasporic Jewish literature, mainly from Russia and the former Soviet Union. Not surprisingly, diasporic Jewish literature is frequently distinguished by its bilingualism, trilingualism, or even polyglotism. For instance, as an extreme example, a Jewish-Soviet playwright, Mark Razumnyi, from Latvia, published in five different languages: Yiddish, Russian, Latvian, German, and English. As in this playwright, one of the languages that Jewish literati used has often been, naturally, English, which has largely replaced the status of French as a common language and becoming more and more "universal" in the last century and onward. If the English is "universal," Jews, *the* most diasporic people of the world, cannot but acquire it. That is to say, if English is omnipresent, so are Jews. With such a historical reality, it is perfectly understandable that Jewry have been constantly associated with cosmopolitanism. Such an association was quite pronounced in the Euro-American discourse in the second half of the nineteenth century and in the first of the twentieth. One of the most well-known examples is Karl Marx's *Communist Manifesto*, in which Marx criticizes bourgeois cosmopolitanism which represents the interests of the large-

scale, international capitals, predicting today's transnational corporations. Here Marx is not necessarily making a connection among bourgeois capitalism, cosmopolitanism, and Jewry, but in the treatise *On the Jewish Question* he does describe Judaism as akin to capitalist commercialism. It is important to mention that Marx contrasts Socialist internationalism to bourgeois cosmopolitanism, which spreads over the national boundaries of economy to further exploitation: "The bourgeoisie has through its exploitation of the world" market given a cosmopolitan character to production and consumption in every country" (Marx; 1948: 124). Thus, Marx is not attributing cosmopolitanism to Jewry, but to bourgeoisie (significantly, of course, represented by Jews all the same). Nonetheless, in the later Marx-Leninist discourse, cosmopolitanism was to be characterized as typical Jewish ideology. Whatever the real prescription of Marx on the relationship between cosmopolitanism and Jewry, in the subsequent Marxist-Leninist thoughts the connection was to be established and perpetuated. Referring to the diasporic status of Jewry, this label of "cosmopolitan" was sometimes derogatory, directed by the Gentiles against the Jews, sometimes laudatory, being a self-esteem of the Jews themselves. In fact, there are some treatises in the late nineteenth century by Jewish authors, extolling their own cosmopolitanism. Jews were, for better or worse, conscious of their cosmopolitan traits. For instance, a Jewish-Russian philosopher, Iu. Manasevich wrote in his treatise of 1890, entitled *Nationalism and Cosmopolitanism*, that "my wish [to discuss the question of cosmopolitanism with those who distrust this principle] is all the more stronger that I [as a Jew] not only confess myself to be the follower of cosmopolitan tendencies, but do not vacillate at all in my belief in the correctness of the opinion, accepted almost society-wide, about the cosmopolitan nature of the Jewish people" (Manasevich; 1890: 3). A theory that smacked of such Jewish cosmopolitanism was the idea of "melting pot," advocated by the British playwright, Israel Zangwill. Co-existence of different peoples with different languages and cultures was an ideal, expressed in the formulation of "a melting pot. " The Jewry, for whom such was an inevitable reality, were supposed to, and expected to, embody this cosmopolitan principle. Marx opposed bourgeois cosmopolitanism to proletarian internationalism. Some Jewish thinkers preferred to consider their nation as being "international," rather than "cosmopolitan. " Marx's original accusation notwithstanding, the Jews were generally sympathetic to the bourgeoning socialism as a road to their emancipation from racial discrimination and economic vicissitudes. In

fact, a number of early Bolshevik leaders were Jewish. Representative among them was Leo Trotsky, propounding the concept of permanent revolution, denying the idea of "socialism in one nation. " In the Soviet Union, however, such internationalism of the original Marxism was to be replaced by a nationalist version in Lenin-Stalinism (i. e. the doctrine of historical materialism) as Trotsky lost the battle with Stalin for power. Stalin had always held anti-Semitic views, which would culminate in the infamous anti-cosmopolitanism campaign of the late 1940s. Here the connection between cosmopolitanism and Jewry were fully re-instated. A number of leading Jewish intellectuals were liquidated, including the famous Riga stage director Solomon Mikhoels, and significantly more suffered imprisonment, exile, unemployment, and so on. Notably, although the Anti-Cosmopolitanism campaign featured an incident like the Case of Doctors' Plot in 1953, an ostensible assassination attempt at Stalin, the campaign's main arena was literary scene. It started as a series of criticism against literary critics that appeared in the authoritative literary newspapers and journals such as *Literaturnaia gazeta* (Literary Newspaper). The articles criticized several well-known critics for their "rootless cosmopolitanism" which departs from true socialistic nationalism. In the articles, to the names of all the critics their real Jewish family names were appended (as they were using the more Russian-sounding pseudonyms). This revelation made it clear that the campaign was essentially an Anti-Semite movement. (Lokshin,qtd. in Yaacov; 157-167) The invective directed at Jews that they were "rootless" cosmopolitans had to do with Stalin's famous definition of a "nation" to the effect that it is "a community of people, formulated on the basis of a common language, territory, economic life, and some specificities of characters" (Stalin; 8). The Jews lacked these conditions, therefore, they were without "roots," not comprising a nation, but being mere cosmopolitans.

Among the victims of the campaign was Joseph Brodsky, the later Nobel Prize Laureate Jewish-Russian poet, although the injury he received was relatively minor in comparison with literary figures such as above-cited Mikhoels or Osip Mandelstam who died tragic deaths. Brodsky's father was a photo-journalist and after WWII worked as a chief of the photography section of the Naval Museum in Leningrad. The father, however, was expelled from the post in 1950 as a result of the anti-Cosmopolitanism campaign and the family led a life in penury. On The other hand, In 1954 Brodsky took an entrance exam to the Second Baltic Navy Academy, but was not

accepted on the ground that he was a Jew. This incident is, however, after the end of the Anti-Cosmopolitanism Campaign. In 1964 Brodsky was arrested The charge was his "having a worldview damaging to the state, decadence and modernism, failure to finish school, and social parasitism . . . except for the writing of awful poems. "He was sentenced to five years' hard labour. His term was later shortened in response to the protest against the unfair accusation to the young poet both inside and outside the Soviet Union. But even after the release from the camp, Brodsky was under constant surveillance and threat of the authorities. In 1972 Brodsky, while hosting a University of Michigan professor in his Leningrad apartment, received an ultimatum from the Ministry of Visas and Immigration, leaving him no choice but to leave the country. The professor offered him a position at his institute on the spot and Brodsky accepted it. After immigration to the States, Brodsky received popularity there, publishing in English in mainstream journals such as *New York Times Magazine*, *The New Yorker*, *Newsweek*, etc. Brodsky seems to be one of the few "fortunate" literati who could switch the language of expression. Many émigré Russian writers have consciously chosen not to change the language of literary production. Others have simply been unable to do so. Ivan Elagin, another Russian poet from Vladivostok who emigrated to the United States after WWII, clang to the Russian language and the essence of Russian culture that he thought could be expressed only in Russian. Elagin once told the newspaper reporter, "The most significant artists of this century were all very national . . . The truly international emerges only from the national" (Gled; 1991: 67). Nabokov is known for his masterly prose in English, but even he rarely composed verses in English. Concerning his writings in English, Nabokov says: "None of my American friends have read my Russian books and thus every appraisal on the strength of my English ones is bound to be out of focus. My private tragedy . . . is that I had to abandon my natural idiom, my untrammeled, rich and infinitely docile Russian tongue for a second-rate brand of English, devoid of any of those apparatuses . . . which the native illusionist . . . can magically use to transcend the heritage in his own way" (Nabokov; 1980: 315). Brodsky showed an early interest in English language. As a youth he was reading English poetry and prose with enthusiasm. In an autobiographical essay he writes how his mother was annoyed that it was difficult to divert him away from reading novels in English: " 'Are you reading your Dos Passos again?' she would remark, setting the table. 'Who is going to read Turgenev?' " (Brodsky; 1986: 456) His

poems composed in English date back to 1960 at the very beginning of his literary career. However, despite all these biographical details, his interest in English seems to have been contingent. That is to say, he was simply interested in authors he read in English. There does not seem to have been any concrete motivation for his interest like his secretly conceiving an idea of immigrating to the United States where he eventually end up being or his wishing to address the larger audience by using the more international language. To endorse this, in an interview he speaks of his writing poetry in English thus: "I have no ambition [of becoming a bilingual poet]. Although I'm perfectly capable of writing decent, readable poetry in English, to me it is a bit like a game. Like playing chess or building with blocks" (Glad; 1993: 110).

Or Brodsky explains his use of English thus:

When a writer resorts to a language other than his mother tongue, he does so either out of necessity, like Conrad, or because of burning ambition, like Nabokov, or for the sake of greater estrangement, like Beckett. Belonging to a different league, in the summer of 1977, in New York, after living in this country for five years, I purchased in a small typewriter shop on Sixth Avenue a portable 'Lettera 22' and set out to write in English for a reason that had very little to do with the above. My sole purpose then, as it is now, was to find myself in closer proximity to the man whom I considered the greatest mind of the twentieth century: Wystan Hugh Auden. . . . My desire to write in English had nothing to do with any sense of confidence, contentment, or comfort; it was simply a desire to please a shadow (Brodsky; 1986: 357-358).

If English was thus contingent to him, so was Jewishness for him. A biographer describes, how casually Brodsky chose "Jewish" as his nationality. As a child, Brodsky was asked by the governmental officer to choose his own nationality, and he chose "Jewish," so explains his biographer, "without a slightest idea about what Judaism was" (Poliakov; 2007: 344). By the same token, his deportation from Soviet Russia was as contingent. When he received the above-mentioned ultimatum from the Ministry of Visas and Registration, he was by chance hosting an American professor, who happened to have guts enough to offer him on the spot a position at his school, which Brodsky just accepted it. The denouement of the events was completely accidental.

In the States he became a visiting poet in residence at the University of Michigan and, as mentioned earlier, established his career as a poet of merit, translating his own poems into English and writing poetry and essays in English. However, in spite of his

relative ease at English, he, too, seems to have suffered from the loss of language and the memory that was constructed by it. In a lecture, entitled "The Condition We Call Exile," he maintains, "For one in our profession (i. e. literary business) the condition we call exile is, first of all, a linguistic event: he is thrust, he retreats into his mother tongue. From being his, so to speak, sword, it turns into his shield, into his capsule" (Brodsky; 1990: 108). The nostalgic return to the lost language that is now expected to defend the poet is expressed in the title of his memoir *Less Than One*, in which his current linguistic and literary condition is described not as substituting one language for another but as having, as a consequence, less than one.

Although Brodsky is not explicit about the meaning of the title of his memoir, being "less than one" is, probably, also associated with being a Jew in the anti-Semitic, totalitarian regime. Researchers speculate that the condition of being "less than one" refers to the position of a single individual (one) he craves to be, having come from the totalitarian regime where one's individuality is dissolved in a mass. His Noble Prize lecture, without a title, but often referred to as "On Being Private" supports this interpretation. In the opening paragraph of the lecture, he said:

For someone rather private, for someone who all his life has preferred his private condition to any role of social significance, and who went in this preference rather far — far from his motherland to say the least, for it is better to be a total failure in democracy than a martyr or *crème de la crème* in tyranny — for such a person to find himself all of a sudden on this rostrum is a somewhat uncomfortable and trying experience (Loseff; 1990: 1).

Scholars also suggest that the title *Less Than One* alludes to the 5-point school evaluation system in Russia where one is the lowest grade. Hence, "less than one" designates someone inferior even to the worst in the society, a real outsider to the system. Vaguely endorsing this interpretation, he writes in *Less Than One*: "A school is a factory is a poem is a prison is academia is boredom, with flashes of panic" (Brodsky; 1986: 17).

Now, Brodsky's idea of "less than one" is reminiscent of what Homi Bhabha writes of "sly civility" in the book *Location of Culture* that it makes one "less than one *and* double. " According to Bhabha, a colonizer assumes the position of a father and oppressor vis-à-vis the colonized, but through the latter's act of sly civility, or the

ostensibly submissive, but tacitly insubordinate reaction to the colonizer's address, evoking the persecution complex in the colonizer, he, the colonizer, will be turned into the ruled and reviled. The table is turned; the relationship between the colonizer and the colonized is made ambiguous; and the colonizer, in this act of separation and repetition, is now both less than one *and* double (Bhabha; 2004: 142).

What Bhabha describes as a reversal of the authoritative and the oppressed in a colonial context strangely finds an echo in Brodsky's interaction with the totalitarian regime. I quote here the now quite famous interrogation scene at the court that would eventually send him to the labor camp:

Judge: And in general what is your specialty?
Brodsky: I am a poet, a poet-translator.
Judge: And who said you were a poet? Who included you among the ranks of the poets?
Brodsky: No one. (Without emphasis.) And who included me among the ranks of the human race?
Judge: Did you study this?
Brodsky: What?
Judge: To be a poet. You did not try to finish university where they prepare . . . where they teach . . .
Brodsky: I didn't think you could get this from school.
Judge: How, then?
Brodsky: I think that it . . . (confused) . . . comes from God . . .
(qtd. in Bethea; 1994: 142)

Brodsky's sly, civil retort problematizes the authority of the judge and makes her vulnerable, causing paranoia in her, and making her both less than one *and* double. Brodsky himself, however, was not aware of the power of "sly civility" and he remained, so he thought, in the space of just "less than one. " Of course, it has to do with the fact that Bhabha is speaking of a colonial situation whereas Brodsky, of a diasporic. Bhabha points to the threat of reversal that a colonizer will sense concerning his legitimacy of existing in the colony, dismantling the connection between the territory and the people: to quote Bhabha, "(the colonial double existence) separates the customary association of a territory with a people" (Bhabha; 2004: 137). The colonized would compel the colonizer to doubt his existence: he is there where he should not be; he is *not* in his territory. In contrast, Brodsky as a Jew still remains less than one both in Russia and in the United States. In Russia he has ever to be ready to be deported to Birobizhan in West Siberia, the Jewish Autonomy, at any moment. In America he constantly craves his hometown, Leningrad, where he will, probably, never return. If

colonial ambiguity and doubling offers a chance of becoming "less than one *and* double," the diasporic Brodsky remains simply "less than one" everywhere. The Jews do not constitute a nation to begin with, since they lack a territory, as Stalin reminded. Deprived of a territory, the language can be the only apparatus to recuperate the full sense of the national existence, not less or more than one. However, as an assimilated Russian Jew Brodsky who did not speak Yiddish, does not have a language of his own, either, other than the language of the oppressor, Russian. Although using Russian as a native language, he is alien to Russian as much as he is to English.

But that precisely is the reason why he could accept English with such an ease. Cosmopolitan English is contingent as much as Russian is to him, or more so. In other words, in general terms, globalizing English would be recognized as a threat only to those who cherish their language as their own national (and native) language. That is exactly what we can observe in Minae Mizumura, the Japanese novelist, who endeavors to defend Japanese, her national language, against the imperialistic English. It is significant that she separates languages into two camps: "universal English" vs "mother tongues. " Mother tongues are not contingent, they are motivated, being a treasured national language. And that consciousness makes her paranoid of "universal English. Brodsky was not conceiving himself as coming to the "melting pot" where the *koine* was English. Cosmopolitan English is an arbitrary sign whereas a national language is motivated: one's mother tongue is given by chance, but once it is given, it becomes his or her destiny whereas one is perfectly at liberty either to choose or leave English. (Of course, I am not talking here of English imposed on the colonized, but cosmopolitan English) For Brodsky it was inessential that English was an international language: it was there for him just by accident. Internationalism presupposes the national. Without the national consciousness to the Russian language (although Brodsky, of course, had a deep affection to the Russian language and Russian literary tradition), Brodsky does not resist to the transnational English. For him, English is cosmopolitan, not international. And this is why Brodsky (along with some other Jewish-Russian literati such as Osip Mandelstam) was deeply enamored in Classic Antiquity, the universal poeticity of Latin and Greek, reminiscent of what cosmopolitan English can offer today. This, however, brings us to the issue of imperialism. Moving from totalitarian Soviet Russia to the United States, he was not naïve to the American

imperialism, either. In a poem "A Lullaby at Cape Cod," composed in 1975, that is, only three years after his move from USSR to USA, he speaks of "a shift of Empires" (Brodsky; 1990: 286). He was thus quick enough to perceive that his immigration was not like a transition from a repressed land to a promised land, but a mere repetition, from one Empire to another. Brodsky remains a repressed, colonized subject, perhaps, worse as he has been removed from the land. Performing sly civility vis-à-vis American imperialism, submissively using English and playing with it, Brodsky turns the speakers of American English "less than one and double."

CONCLUSION

For Brodsky English was a simple tool to maneuver his diasporic life. So he writes in a chapter in the memoire *Less Than One*, in memory of his dead parents: "I write this in English because I want to grant them a margin of freedom: the margin whose width depends on the number of those who may be willing to read this. I want Maria Volpert (his mother) and Alexander Brodsky to acquire reality under 'a foreign code of conscience,' I want English verbs of motion to describe their movements. This won't resurrect them, but English grammar may at least prove to be a better escape route from the chimney of the state crematorium than the Russian. To write about them in Russian would be only to further their captivity, their reduction to insignificance, resulting in mechanical annihilation" (Brodsky; 1986: 460). Thus, supposedly neutral and cosmopolitan English bridges and vibrates between Russian (his native language which is not national to him) and Yiddish (his national language which is absent), sometimes making him neither Russian nor Jewish, sometimes making him both Russian and Jewish. Thus, as a Jew he accepts cosmopolitan English as a language of the degree Zero. At this juncture Brodsky joins Bhabha. Brodsky was, perhaps, seeking the way to counter English imperialism by submitting himself to it, secretly turning the table around, and making it not only one of the world languages, but less than one. Precisely, by abandoning national consciousness about language, making English not "universal" (or imposing) but contingent, English ceases to become imperialistic and international, reincarnating as cosmopolitan English, belonging to no one, not even to the colonizers.

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NEAL CASSADY IN SONG LYRICS

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Abstract

It is difficult to tell whether the Beat Generation could have arisen without Neal Cassady, and if so, how different would the Beat Generation might then be. He was the least prolific writer of the movement (was he even one?), and yet he was their biggest hero, cherished and admired. Neal Cassady was, to quote "The New Yorker", both muse and demigod. Dean Moriarty became a hero for thousands of young Americans, and then for thousands of young people all over the world, who desired to live "on the road", faster and faster, according to the motto: we gotta go and never stop going till we get there. Neal Cassady became a living legend of the Beat Generation, only to then become a hippie and travel with the Merry Pranksters in their bus called "Further". No other person was the subject of a group of writers as often as he was. Subsequent generations of writers often based their protagonists on him too; so did film directors. He has become a hero of many musical pieces and his name (both the real one, and the aliases from Kerouac's books) appeared in the names of lots of bands. And lastly, many song lyrics refer to Neal Cassady (or Dean Moriarty, or Cody Pomeray etc.). In my paper, I would like to focus on these materials. The objective of my analysis is to define the image of Neal Cassady that emerges from these song lyrics.

Keywords: *Beat Generation, Neal Cassady, Jack Kerouac, music, song lyrics,*

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1.INTRODUCTION

In a telephone conversation that took place in the late 1940s in New York, young writer Jack Kerouac famously told other writer, John Clellom Holmes: "We all really know who we are, we feel a weariness with all the forms, all the conversations of the world, so I guess you might say we're a beat generation" (Holmes; 1967). *Beat* is a jazz-related term, but can also be associated with *beating* or *being exhausted*. This is at least what Kerouac had in mind at first. However, as he was visiting in 1954 the St. Joan of Arc church in his home town of Lowell, Massachusetts, he came to the conclusion that *beat* also evokes deeper connotations, such as *beatific* and *beatitude* (Clark; 1984). The Beat Generation can be defined as a social and literary movement operating in the United States, mostly in New York and San Francisco, between the late 1940s and the mid-1960s, whose members were involved in literature, led an unconventional lifestyle, and rebelled, both in life and in art, against the socially accepted norms. We should note, however, that this name does not apply solely to the literary group; rather, it defines the whole generation of people bound by rebellion, literature, lifestyle and their viewpoint on the American reality they witnessed. But, regardless of how we define and interpret the socio-literary movement called the Beat Generation, the journey through its history will always begin with the novel "On the Road" by Jack Kerouac or the poem "Howl" by Allen Ginsberg, and as we read them, one of the paths will undoubtedly lead us to Neal Cassady.

2.CHAPTER 1

Neal Cassady was born in 1926, in Salt Lake City, Utah. As a teenager, he divided his time between the library and pool halls; he also became proficient at stealing cars. In 1945, he traveled with his newly wedded wife to New York, where he met Jack Kerouac, Allen Ginsberg and William Burroughs, who would later become the foremost representatives of the Beat Generation. This generation, inspired by the New York bohemian milieus and West Coast poets, has become a driving force behind the rebellion of the youth against the post-war realities of the US, namely the government inciting a widespread fear of Communism and the nuclear conflict, and the frightened society that turned to consumption, taken in by advertising and the "idea" of replacing spiritual values with material ones, thus becoming, as Herbert Marcuse put it, a one-

dimensional society (Marcuse; 1991). Calling Neal Cassady a writer would be a certainn overstatement, as he wrote merely one book, the autobiographical "The First Third". But, without a doubt, he was an inspiration to other writers. Some expressed admiration for his intellect and the literary skill shown in his letters, others considered him a talentless hack and a joker; on the one hand, he was a well-read, sensitive autodidact, on the other – a lower-class collar worker often resorting to theft and drug dealing. His provenance and vagabond youth were not without significance. The writers of the Beat Generation were among the first to devote attention to the realities and social classes that were previously overlooked. Cassady's legend came to life in 1957 with Jack Kerouac's cult novel "On the Road", the protagonist of which, Dean Moriarty,

a rebellious oddball rushing through the wilderness of America, was based on Cassady. Kerouac made Cassady "one of the strongest, most distinctive and Nietzschean heroes of American literature" (Newhouse; 2000); he made him an icon and an archetype of a hero. Numerous poetic works were later devoted to him by other writers and poets of the Beat Generation, San Francisco Renaissance, Black Mountain College and the 1960s hippie generation. Neal Cassady also appears in several films and documentaries – both biographical and screen versions of novels. The purpose of the present article is to analyse the representations of Neal Cassady in the selected musical works. Some sources state that, as for now, ninety-nine songs have been dedicated or refer to Neal Cassady alone or Cassady and Jack Kerouac – starting from Allen Ginsberg's 1954 sung poem "The Green Automobile", and ending with Van Morrison's "In Tiburon" recorded in 2016. Although a good part of these are by American artists, we also find examples from the UK, Germany, France, Poland, Hungary and Spain. The list includes instrumental works, such as "Cassidae" by John Scofield, "Dean Moriarty's Blues" by Andrew McConathy & The Drunken Hearts or "Neal Cassady Starts Here" by Fatboy Slim, where music interacts with a speech by Ken Babbs, one of the leaders of the Merry Pranksters, the group formed around Ken Kesey that drove around the United States in a colourful, hippie bus with the word "FURTHUR" painted on the windscreen. Neal Cassady was often seen behind the wheel of that bus. Among those participating in the Acid Tests organised by the Merry Pranksters were Jerry Garcia, Bob Weir and other members of rock band the Grateful Dead, founded in 1965 in San Francisco. Their second album, "Anthem of the Sun", features the song "That's It For The Other

One" where the Kerouac-inspired chorus *Coming, coming, coming around* is followed by a short reminiscence of the Merry Pranksters' bus with Neal Cassady at the wheel: *Escapin' through the lily Fields / I came across an empty space / It trembled and exploded / Left a bus stop in its place / The bus came by and I got on / That's when it all began / There was cowboy Neal / At the wheel / Of a bus to never-ever land* (Grateful Dead, 1968). Neal Cassady was American to his core; poet Gary Snyder said the adventurer reminded him of *a 1890s cowboy* (Kirsch; 2006). According to him, Cassady *was the energy of the archetypal West* (Kirsch; 2006). Cassady is called a cowboy in Bocephus King's "Cowboy Neal".

On their 1972 debut album, the folk duo Aztec Two-Step (taking its name from a poem by Beat poet Lawrence Ferlinghetti, included in his collection "A Coney Island of the Mind") featured the song "The Persecution and Restoration of Dean Moriarty (On the Road)". The following fragment of the lyrics perhaps best reflects Cassady's persona and the concept of the Beat Generation: *He was born on the road in the month of July / And he'll live on the road 'til he sees fit to die / 'Cause he learned from the road how humanity cries, / How society lies, he sees with more than his eyes* (Aztec Two-Step; 1972). The theme of the road also appears in another song about Cassady, namely "Neal's Fandango" recorded in 1975 by The Doobie Brothers (the *fandango* being a Spanish folk dance). The author of the track, Patrick Simmons, recounts how Neal's life encouraged himself to travel in the following words: *Well it was Neal Cassady that started me to travelin' / All the stories that were told, I believed them every one / And it's a windin' road I'm on you understand / And no time to worry 'bout tomorrow when you're followin' the sun* (The Doobie Brothers; 1975). The members of the Doobie Brothers were not alone in their wanderlust inspired by the Beat Generation and the novel "On the Road". Crowds of young Americans have done likewise in the 1960s and 1970s, and many still do today. In the 1980s, the British progressive rock band King Crimson recorded the album "Beat" entirely devoted to the Beat Generation. One of the songs therein is "Neal, Jack and Me", where the band members describe their own life *on the road* and encourage their audience to read Kerouac's novel; the song lyrics begin with the words: *I'm wheels, I am moving wheels / I am a 1952 Studebaker coupe / I'm wheels, I am moving wheels, moving wheels / I am a 1952 Starlite coupe,* then end with *Neal and Jack and me, / absent lovers, / absent lovers*

(Crimson; 1982). The band Red Cortez sings *here we go on the road like Neal Cassady* (Cortez; 2011); Sean Taylor mentions him with the line *Neal Cassady, you will roam on* (Taylor; 2012). The Beat Generation was also sure to be found in the works of the Washington Squares, a neo-beatnik folk revival music group hailing from the Generation's own Greenwich Village in New York. In "Neal Cassady", the Washington Squares refer to the infamous February 4, 1968, when Cassady was walking drunk and stoned along a railroad track in San Miguel de Allende, Mexico, only to be found unconscious in the morning and taken to hospital, where he passed away a few hours later. They also sing: *Can you see Neal Cassady drive? / An old car and a girl in heaven alive / Can you see Neal Cassady drive, last night?* (Washington Squares; 1989). Cassady was known as an experienced driver, yet reckless driver. For objectivity's sake, we should quote someone who was rather famous for his honesty, if not overt criticism, and who avoided Beat milieus; Charles Bukowski described Neal's driving as follows: *it was his bullring, his racetrack, it was holy and necessary.* Cassady the driver also appears in the song "Cassidy" by the Grateful Dead (featured on their 1981 album "Reckoning"). The title refers to Cassidy Law, daughter of one the band's crew members, and to Neal Cassady of course. The second verse goes as follows: *Lost now on the country miles in his Cadillac. / I can tell by the way you smile he's rolling back. / Come wash the nighttime clean, / Come grow this scorched ground green, / Blow the horn, tap the tambourine* (Grateful Dead; 1981). Once again, they refer to Cassady often acting as the driver of the famous Prankster bus, but also to the legend of the crazy driver Dean Moriarty from "On the Road".

Neal Cassady appears as a legend and half-mythical hero. He also embodies the fulfilment of the dream of an endless travel and freedom; a dream that many aim for, but few are crazy enough to go through. His life seemed to be a real-life expression of all the ideas that the Beat Generation postulated in their works. Ginsberg referred to him as an *American-whitmanesque type* (Kirsch; 2006), while John Clellom Holmes stated that Cassady would *play with death without batting an eye* (Kirsch; 2006). He was a continuator of the protagonists from novels by Herman Melville, Mark Twain, Thomas Wolfe and John Steinbeck and met all the conditions for the cultural icon that America yearned so much for at the time. *You're mad to burn mad to fly mad to be saved* (Bell X1; 2001), as put by the band Bell X1 in their song "Beautiful Madness"

about Neal Cassady and Jack Kerouac. In 1995, Eric Taylor wrote a song about Cassady called "Dean Moriarty". It is worth noting that, over time, the real Cassady and the fictional Moriarty began to pervade each other mutually, which is why Dean is often invoked in lieu of Neal, even though, despite frequent biographical inaccuracies, they are usually recognised as the same person. The theme of the road: *Says he'm goin cross county but he might come back / But stickin to the highway to hell with the tracks*; and cars: *He's drivin somebody's car but he don't know whose* and *I didn't steal your car man just borrowed it awhile* (Taylor; 1995). also make their appearance here. Neal Cassady is said to have stolen several thousand cars in his life. Interestingly, he brought most of them back. He always used to say that he was only taking them for a ride, and in most cases, he was actually telling the truth. Taylor also sings: *He won twenty-five dollars in the hammer throw* (Taylor, 1995), which has little to do with the protagonist of "On the road", being rather a reference to Neal and the period when, being a part of the Pranksters' crew, he had his own show involving him tossing and catching a big hammer. In 2014, Morrissey paid tribute with the song "Neal Cassady Drops Dead". He sang there: *Neal Cassady drops dead / And Allen Ginsberg's tears shampoo his beard / Neal Cassady drops dead / And Allen Ginsberg's lips tighten and thin / Neal Cassady drops dead / And Allen Ginsberg's hosed down in a barn / Neal Cassady drops dead / And Allen Ginsberg's howl becomes a growl* (Morrisey; 2014). On the day of October 13, 1955, when Allen Ginsberg gave his initial reading of the famous poem "Howl" at the Six Gallery in San Fransisco, the Beat Generation was born as a literary movement and made its mark in collective consciousness. Neal Cassady, however, remained on the side, known to few. His friends were avid readers, and he was not; over time, they began to publish, and he did not. He was their muse, but according to critics, they also exploited him. *Victim, or life's adventurer / Which of the two are you?* (Morrisey; 2014) asks Morrissey in the last words of his song.

As mentioned earlier, various sources state the existence of 99 songs about Neal Cassady. But there are surely many more; I merely mentioned a few key ones. Neal Cassady's presence in music however is not limited to just lyrics and titles. Last year, a band called Neal Cassady & The Fabulous Ensemble, playing a combination of country and folk with rock, made its appearance on Kraków's local scene. There is also the Dean Moriarty Jazz Band from Rockford, Illinois, which even states on its soundcloud.com profile: *Named in honor of the fictional character from Jack*

Kerouac's "On the Road" (Dean Moriarty Jazz Band). The music-streaming websites also feature a young guitarist appearing under the moniker The Amazing Dean Moriarty. But arguably the most famous band which name refers to Cassady was founded in 1995 in France; Moriarty consists of musicians of French, American, Swiss and Vietnamese origin. The musicians confirm of course that their band got its name from the protagonist of "On the Road".

3.CONCLUSION

D.W. Brogan once wrote of Americans: *nomadism is in the national blood* (Brogan; 1968). America is in a constant motion symbolised by cowboys roaming the Wild West horseback, by fugitives who, like Huck Finn and Jim, float on a raft down the Mississippi, by people looking for a better place to live such as the Joad family from John Steinbeck's novel "The Grapes of Wrath", by adventurers in Cadillacs speeding down Route 66, such as Dean Moriarty. The protagonist of "On the Road" fits the myth of the American traveler, a recurring theme in cinematography. Neal Cassady's affirmation of life was widely respected; he was perceived as an incarnation of the American myth. Kerouac wrote of him: *a kind of holy lightning I saw flashing from his excitement and his visions, which he described so torrentially that people in buses looked around to see the "overexcited nut"* (Kerouac; 2007). Other writers, regardless of whether they met him personally, or knew him only from books and stories, featured him in their works on a surprisingly large scale making him one of the icons of American culture of the twentieth century.

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THE CASE OF *EINAR WEGENER* REVISITED BY JUDITH BUTLER AND EVE KOSOFSKY SEDGWICK

Şebnem Nazli KARALI [c]

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Abstract

In this paper, I argue that Butler and Sedgwick provide various interpretations for the case of transwoman Einar Wegener in 'The Danish Girl'. Einar Wegener/ Lili Elbe is the first identifiable person who undergoes a sex/gender reassignment surgery. In the first half of the novel, Einar is supported in his transvestitism by his wife Greta- it is Greta who asks Einar to wear Anna's clothes to finish the portrait of Anna in the very beginning of the book, yet in the second half it turns out to be that this is not a simple cross-dressing desire, which is 'the oldest deceit in the world. *Einar wants to become a "full" Lili, as he believes that he cannot be the one with 'what dangled between his legs. In the second half, Greta supports his 'transforming' surgery and Einar is physically turned into Lili Elbe. My object of inquiry is to explore the concepts of biological sex, gender identity, gender expression, gender performativity and sexual orientation in Einar's case through Butler's Gender Trouble and Sedgwick's Queer and Now. The reason why I have chosen the aforementioned theorists is that even though their theories about transgenderism and/or queer support each other, they still have different strategies which can create different interpretations in the works mentioned above: with Butler the main focus is on gender performance, with Sedgwick on sexual object choice and queer performativity. They have their own distinctive voices in their approach to sexual identity and I will attempt to show how they differ from each other depending on the case of Einar Wegener. I will apply both theories to the dialogue which I have chosen as the "summary" of the novel "The Danish Girl" by David Ebershoff (2000).*

Keywords: *Gender, Queer, Transvestite, Transsexual, Sex, SRS, Performativity, Butler, Sedgwick.*

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1.INTRODUCTION: JUDITH BUTLER'S "GENDER TROUBLE" ON EINAR AND LILI OR EINAR/LILI

Einar Wegener who wants to be transformed into a woman, believes in the sexual differentiation between man and woman. He identifies himself with the other sex, therefore he is oriented in relation to the 'very binary frame for thinking about gender'. However, MFT, i.e. male-to-female transsexual, is not a man who simply desires to turn into a woman. He is a woman- and now, with the pronoun "he" the language almost collapses with its binary application of sexes- "born into a man's body that she wishes to be rid of" (See Charles Shepherdson's "*The* Role of *Gender* and *the* Imperative of *Sex*" for an insightful analysis of transsexuality).
(Shepherdson 2006). To exemplify, Einar Wegener does not choose or have the desire to become Lili Elbe. He is already Lili Elbe but Lili Elbe has the appearance of Einar Wegener. He is not the Danish boy, she is the Danish girl just as the title implies the fluidity and symbolic ambiguity which causes the concept of sexual difference. Therefore, the transforming surgery does not transform, because with the word "transformation", one takes anatomical classification for granted, i.e. from one polar to the other polar. Yet, it is all about identification in Einar's case.

At this point I want to quote from Butler (2010) talking about the sexual difference which floats in the terms I have written above: biological sex, gender identity, gender expression, and sexual orientation:

> A *genealogical critique refuses to search for the origins of gender, the inner truth of female desire, a genuine or authentic sexual identity that repression has kept from view;*
> *rather genealogy investigates the political stakes in designating as an origin and cause those identity categories that are in fact the effects of institutions, practices, discourses with multiple and diffuse points of origin. The task of this inquiry is to center on- and decenter- such defining institutions: phallogocentrism and compulsory heterosexuality.*

As the quotation itself expresses, the power is what makes Einar feel himself as Lili, he is not allowed to see that she is actually Lili. That's why in the dialogue between Greta and Lili, she asks 'Am I now Lili? Have I become Lili Elbe? ... "Am I really a woman now?' What is this power that makes Einar ask such questions? It is the same power that makes Professor Dr. Alfred Bolk- who carries out the surgery- think about a "transforming" surgery to help Einar. He is a professor, obviously he is knowledgeable.

However, it is the battle between knowledge and ignorance that creates the problematization of the surgery. On what does Prof. Dr. Alfred Bolk constitute his knowledge? What creates his knowledge about transsexuals whom he would help only by transforming them into the other sex? What produces *the* solution to the transsexual problem: a simply instrumental and neutral change of the morphology of genitals? As Butler (2010) tells us, 'phallogocentrism and compulsory heterosexuality' are supposed to provide a solution for such a problem. It is because of the notion of compulsory heterosexuality, Einar is diagnosed with 'confused state of masculinity', unable to 'restrain [him]self… schizophrenia.' Supporting Butler's causes for binary oppositions in sexual difference, the Lacanian psychoanalyst Catherine Millot provides an explanation for the situation of doctors:

> *Such, in any case, is the dream of doctors and jurists whose vocation it is to deal in the fantasy of seemingly unlimited power- the power to triumph over death (the other real), the power to make laws [laws that would demonstrate the superiority of human law over the imperatives of sex and death], the power to legislate human reality flawlessly, leaving nothing to chance. Transsexuality is a response to the dream of forcing back, and even abolishing, the frontiers of the real.*

So, the doctors already have answers given by the phallogocentric Law and science which take compulsory heterosexuality for granted. Einar either responds to their aim of "legislating human reality flawlessly and leaving nothing to chance" or he would end up with no solution provided by the knowledgeable doctors. For the medical doctors Einar is in need of a solution because he has a problem. His problem is to feel different from how he should feel. To state the obvious, if he has a penis, he should feel and behave like a man. If he does not conform to the Law, he should belong to *the other* category. In that sense, the transforming surgery is a precaution for any possible deviation from the power. The power delineates the borders between natural and unnatural and each and every one of human beings should heed the word of it.

In addition, there is no consensus of opinion on the exact name of the operation: some say sex reassignment surgery, some gender, and Prof. Bolk says "transforming" in the novel. Even the fluidity of the name seems to mirror the fluidity of one's biological sex and gender identity. Does the surgery assign Einar Wegener sex or gender? Having the aim of 'legislat[ing] human reality flawlessly'what does the surgery assign Einar that

he does not have but hopefully and fortunately he would have at the end of this beneficial imposition of assignment? Even the surgery itself is not sure of what it assigns Einar, which supports the unstable definitions of female, sex, and gender which are inherently political as Butler suggests in *Gender Trouble*. Einar already acts a role he is supposed to act: a Danish boy. The surgery changes his role by taking out the penis and inserting a vagina: a Danish girl. His gender is determined over his sex again, nothing differs at the end of the re-assignment. I strongly consider that the word "re-assignment" clearly suggests the situation: It re-assigns another definition assigned by phallogocentrism and compulsory heterosexuality until the "right" identification of Einar occurs. The cultural roles unchangingly continue to be assigned on the basis of chromosomal sex.

The word "re-assignment" brings us to Butler's world of gender performativity where I will explore Einar's desire to become a woman and Greta's answer to Einar/Lili: 'That's not the only thing that makes you Lili.' My question would be: Who is Lili? Is Lili the origin of Einar's identity? Is that why Prof. Bolk thinks that the best way to cure Einar is to give him another body on which she can write her new life story? As Butler claims in *Gender Trouble,* one never has an access to an unmarked body. All bodies have already been written over, therefore there is no body 'that preexists the acquisition of its sexed significance' and nobody who has this illusory '… medium, indeed, a blank page.' There is neither a point of origin nor a pure start, though in Einar's case '…coherence is desired, wished for, idealized, and that this idealization is an effect of a corporeal signification.' Einar's acceptance of three surgeries to become a 'fruitful' Lili, his act of taking Greta's clothes from her wardrobe, his articulation and therefore confirmation of his desire with the question 'Am I really a woman now?' 'create the illusion of an interior and organizing gender core, an illusion discursively maintained for the purposes of the regulation of sexuality within the obligatory frame of reproductive heterosexuality.' He is an actor of the very self he thinks he, unfortunately, belongs to and prepares for the next self which he wants to belong to. After all, if he wants to perform 'womanhood', he has already taken the prevailing 'binarism and its implicit hierarchy' for granted as suggested in the case of sex/gender reassignment surgery above.

Then, what happens to 'political regulations and disciplinary practices which produce that ostensibly coherent gender?' Simply, they take the form of the psychology of the very self of the individual: 'The displacement of a political and discursive origin of gender identity onto a psychological core precludes an analysis of the political constitution of the gendered subject and its fabricated notions about the ineffable interiority of its sex or of its true identity.' It is politically necessary and expedient to understand the gender and maintain the understanding in the way it has been presented. The notions of 'the inner truth of gender' and 'a true gender' are effects generated by institutions, yet presented as origins. That's exactly why Einar and Greta think of an origin and of providing the "right" origin for Einar to produce a unified semblance of an identity. Even though Greta's answer suggests that Einar does not have to have a vagina to feel like Lili, she takes for granted the fact that Einar would actualize his "inner truth of gender" when a vagina replaces the penis. Hence, the reassignment surgery is not that much different from the parodic 'resignification and recontextualization' where Butler (2010) argues that drags show the way we establish gender with their focus on the absence of any origin and and their 'parody is of the very notion of an original.' They decenter the meaning of the origin (al) through parody thereby embodying the illusion of originality.

However, when the contemporary culture and its requirements are taken into account, Greta's encouragement of Einar's operation and her appeal to medical doctors for any 'solution' to his transsexual 'problem' can be 'understood' as Butler (2010) explicity asserts:

> *Discrete genders are part of what "humanizes" individuals within contemporary culture;*
> *indeed, we regularly punish those who fail to do their gender right. Because there is neither an '"essence"' that gender expresses or externalizes nor an objective ideal to which gender aspires, and because gender is not a fact, the various acts of gender create*
> *the idea of gender, and without those acts, there would be no gender at all.*

Greta and Einar are exposed to a certain culture where there have been public repetitions of gender performance, which create the very notion of gender. However, those repetitions are acted by the individuals themselves. The individual action ends up in a 'public action.' Hence, the gender performance suggests a binary framework on

which the individuals 'come to believe and to perform in the mode of belief' while simultaneously constructing what they believe. Einar wants to 'approximate the ideal of a substantial ground of identity', however this is only an illusion, a fantasy which s/he never attains. So, the answer to his question "Am I really a woman now?" might be "Who are you?" depending on Butler's explanations of *strategies* of identity *constructions*- the words which negate the notion of origin.

2.EVE KOSOFSKY SEGDWICK'S "QUEER AND NOW" ON EINAR/LILI

Butler (2010) describes gender as 'an identity tenuously constituted in time, instituted in an exterior space through a *stylized repetition of acts.'* Very much like Butler, Sedgwick (1993) starts out saying that '… the notion of sexual identity [is] something that the common sense of our time presents as a unitary category.' However, Segdwick's focus is on sexual object choice which has already created the binaries of homosexuality and heterosexuality in contemporary culture. She lists the elements encompassed by the notion of sexual identity, which ends up in Butler's binary framework of gender.

What Butler (2010) tells us about the 'binary frame for thinking about gender' is implied in Sedgwick's (1993) list of 'the elements that are condensed in the notion of sexual identity' with the use of the word "opposite" twice. Butler's 'dialectical reversal of power' acknowledges the positions of males and females. For instance, when a female 'reverses the gaze', she gets the masculine position and experiences autonomy. So, it is all about whether or not the individual has the power. The reversal of gaze supports the idea of opposites argued by Sedgwick (1993): 'the masculinity or femininity of your preferred partner (supposed to be the opposite of your own)/ your self-perception as gay or straight (supposed to correspond to whether your preferred partner is your sex or the opposite).' So, man is not like a woman- man is a man because he is not a woman. This differential relation between them is based on the opposition which is a cultural category. If they were regarded as different from each other, there would not be as many problems as there are now. However, opposition creates polarization: masculinity is a pole, femininity is the other pole. The idea of binary framework and opposition go hand in hand with their focus on politics, institutions, and culture. This easily works for Einar's situation: Einar is a political entity, and institutionalized construction. Einar should stay either as Einar or as Lili

because Einar and Lili are two opposites. The idea of transformation and Greta and Einar's appeal to it show that the cultural category of opposition is in their framework of thinking about Einar's sexual identity.

Additionally, Sedgwick's exploration of the denotations and connotations of "queer" provides an argument for Einar's question 'Am I now Lili? Have I become Lili Elbe?' and Greta's answer 'You've always been Lili.' Yet, Einar's Lili is all the way different from Greta's understanding of Lili, which mirrors the argument of Sedgwick (1993) who posits that 'anyone's use of 'queer' about themselves means differently from their use of it about someone else.' Who is Lili for Einar? Lili is his childhood in Bluetooth, what he felt for his best friend Hans without thinking of any operation, his appearance as a woman in the Artists Ball, his first kiss with Henrik, and his denial of the first appointment with a doctor saying that 'There is nothing wrong with me', people's fear factor and laughingstock, and then his acceptance of three surgeries for transformation. On the other hand, Greta's Lili is not that encompassing - she refers to what is required for Einar not to spend so much effort to live like a woman. Therefore, "Am I a woman?" implying that he knows he has been physically transformed into a woman, is 'fraught with so many social and personal histories of exclusion, violence, defiance, excitement- never can only denote; nor even can it only connote.' Sedgwick's extreme concentration on linguistic performativity of "queer" provides an insightful analysis of sexual identity for gender performance of Butler.

Another parallel between Butler and Sedgwick is their use of the word "public" and "project". Even though Sedgwick (1993) takes the sexual orientation as her focus in *Queer and Now*, she uses the same words to provide an explanation for the 'heterosexual identity and desire' as opposed to the homosexual ones in *Project* 1. She furthers the argument giving the notion "public" as a determining factor in the sexual object choices of human beings:

> *Think of how a culturally central concept like public/private is organized so as to preserve for heterosexuality the unproblematicalness, the apparent naturalness, of its discretionary choice between display and concealment; 'public' names the space where cross-sex couples may, whenever they feel like it, display affection freely, while same-sex couples must always conceal it…*

Also, the argument of "public" mirrors the argument of Butler (2010) three years after *Gender Trouble* is written:

> *The notion of a "project", however, suggests the originating force of a radical will, and*
> *because gender is a project which has cultural survival as its end, the term strategy better suggests the situations of duress under which gender performance always and variously occurs… The action of gender… is a public action… indeed, the performance is effected with the strategic aim of maintaining gender within its binary frame.*

The use of the words "project", "public", and "cultural" suggest that the either gender or sexual object choice grows under the shadow of certain constitutions and institutions. In a sense Sedgwick seems to complete Butler's argument of gender performance providing the so-called "sexual object choice performance" for the whole construction of (sexual) identity and sexuality. In the *Project* 2, she explicitly shows the significance of 'Judith Butler and her important book *Gender Trouble*' to delve into the differentiation between description and performance.

In *The Danish Girl,* Einar appears as a project which needs to be corrected for the sake of 'cultural coherence' as he is not allowed to freely perform Lili in public as if being Einar was not a performance in and for itself. What has been 'unproblematical' and 'natural' is heterosexuality, therefore he should physically turn into a woman to marry Henrik. As a cross dresser in the first half of the novel, Einar does not disturb the "cultural coherence" but his penis would create problems for Henrik in the Danish society between 1925- 1931 where homosexuality is not allowed to be practiced in public. With Einar's transformation into a woman, all possible precautions are taken in case of any deviation.

Going back to the harshness of cultural reality paving the way for Greta's search for a solution in Einar's case in *Gender Trouble,* Sedgwick (1993) also shows how the individuals, therefore culture has been shaped:

> *I've heard of many people who claim they'd as soon their children were dead as gay. What I took me a long time to believe is that these people are saying no more than the truth… Seemingly, this society wants its children to know nothing; wants its queer children to conform or (and this is not a figure of speech) die; and wants not to know that it is getting what it wants.*

This quotation is no different from Butler's (2010) acknowledgment of 'a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, comes to believe and to perform in the mode of belief.' Greta and Einar are 'such people- that indeed, the public discourse… was increasingly dominated by them.' They mirror the frameworks of the society which they belong to while they participate in the construction of their society with their own frameworks in their own 'individual bodies.'

3.CONCLUSION

All in all, in this paper I have wanted to show that two distinct names in the field of feminist and queer theory provide many problematic aspects for the sake of a better understanding of transsexual desires. Even though those desires are naturally supposed to only belong to the individual psychology, Butler and Sedgwick claim that the individuality of the subject cannot be separated from the institutions which create the basis and understanding of desires in certain ways. Individual actions and cultural actions are so intertwined that it is impossible to think about them as independent effects. Both are dependent on each other and participate in the existence of one another.

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TRANSGRESSION OF BOUNDARIES AND "*OTHERNESS*" IN LORD BYRON

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Abstract

The literary discussion of Byron is still a controversial topic because Lord Byron is one of the most prominent yet complex figures of the 19th century Romanticism. He is strongly male, yet a part of his personality is female, he is a skeptic yet in an unorthodox manner religious. Byron believed passionately against war, yet he died trying to lead a rebellion in Greece. New Historical Criticism and Cultural Studies applied to qualitative research will illuminate Byron's contradictions as a transgressor. Primary resources include Childe Harold's Pilgrimage, by Lord Byron, Letters and Journals of Lord Byron: with notices of his life by Thomas Moore, The Scandalous Adventures of Lord Byron by Rupert Everett, (who visited Albania a couple of years ago and shot a part of his documentary), and the film entitled Lord Byron by Biography Channel.

The objective of this article is to overview our understanding of Lord Byron, especially Lord Byron in Albania, through the study of "Otherness", and the transgression of boundaries.

In this article, it has been intended to clarify that Lord Byron used cultural, societal and sexual transgression, and travels – transgressing literal geographical boundaries – to experience the "Other", and to become the "Other" in order to learn. A clear example which illustrates this is that of Albania. Although Byron initially considered Albanians as the "Other", he adapted himself into that society, becoming an "Other" in the eyes of the West. His detailed descriptions regarding his experiences and praises about Albania through his actions and his pen have also been highlighted.

Keywords: *"Otherness", transgression of boundaries, Romanticism, Lord Byron and Orient*

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1. INTRODUCTION

"Mad, bad and dangerous to know" (Gillam-Smith, 2004). We are not referring to a 19th century "rock star", but to an "outstanding and extraordinary" poet who lived fast and died young: Lord Byron. He is considered one of the prominent figures of the Romantic Movement in the early 19th century England. One of his most famous works, *Childe Harold's Pilgrimage*, is a narrative and semi-autobiographical poem in four parts. A central and integral part of the research is "Otherness". Edward Said (1977) proposes in his work *Orientalism* that "there is always somebody who is superior or inferior when two cultures meet and all academic knowledge about the "Orient" – India and Egypt – is somehow tinged and impressed with and violated by, the gross political fact" (Said; 1977: 11). We will focus on the concept of "Otherness" and discuss it in two different aspects. Firstly, during Byron's glorious times in Britain, when he was a lovable Byron and a romantic poet until his "fall" when his affair with his step sister was published and he was considered an unacceptable "Other", as someone who did not belong to the Regency Era. He was not regarded anymore as the lovable poet. Secondly, after Spain and Malta where he had affairs with married women, Byron headed to the wildest country as he called it, "terra incognita" or "the forbidden land", Albania. This was the ideal place for him to thrill everyone in Regency England and make him famous. This was the place where he found himself and where he could taste the forbidden. Byron did not travel just to see, but to be seen. This was the place where he felt sexual ambiguity: "...asking for me at night when he was more at leisure" (Waldman; 2002).

Firstly, we have overviewed Lord Byron and *romanticism*. It presents questions, materials, methods and literature review of *Childe Harold's Pilgrimage*. Critics, writers and biographers who contributed to Byron's studies are mentioned.

Secondly, we have analyzed Byron's fame and glory through his semi-biographical poem *Childe Harold's Pilgrimage*. It explores why Byron was a Romantic and how his relation was with the Regency Era. Before the detailed analysis of Byron's works and life, it would be appropriate to mention what *romanticism* is in general and to explain its characteristics while investigating Byron's leading influence during this literary era.

1.1. Byron and Romanticism

By the middle of the 18th century "romantic" in English and "*romantique*" in French were both in common use as an adjective conveying the notion of praise for natural phenomena such as spectacular views and sunset. Romanticism, as a period, varies greatly between different countries. Margaret Drabble (1985) describes Romanticism as follows:

> Romanticism may be regarded as the triumph of the values of imaginative spontaneity, visionary originality, wonder, and emotional self-expression over the classical standards of balance, order, restraint, proportion, and objectivity. Its name derives from romance, the literary form in which desires and dreams prevail over everyday realities (Drabble; 1985: 872).

In English literature, M. H. Abrams (1993) asserts that "the 'Romantic Period' is usually taken to extend approximately from the outbreak of the French Revolution in 1789 – or alternatively, from the publication of Wordsworth and Coleridge's *Lyrical Ballads* in 1798 – through the first three decades of the nineteenth century" (Abrams, A Glossary of Literary Terms; 1993: 125). The romantic association of nature and spirit expressed itself in one of two ways. Maurice Z. Shroder (1961) claims that the landscape was regarded as an extension of the human personality, capable of sympathy with man's emotional state while nature was regarded as a vehicle for spirit just as man (Shroder; 1961: 80). One of the greatest romantic poets, William Wordsworth (1798), in his Preface of *Lyrical Ballads* writes:

> I have said that Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, similar to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood similar to this it is carried on; but the emotion, of whatever kind and in whatever degree, from various causes is qualified by various pleasures, so that in describing any passions whatsoever, which are voluntarily described, the mind will upon the whole be in a state of enjoyment (Brett & Jones; 2005).

William Wordsworth appears to be certain that poetry is the ultimate means of expressing feelings and emotions. Such emotions arise from contemplation. Thus, he pays attention to what he [human] is surrounded by - nature. To him, what he produces [poetry] is a product of "the mind of man" and nature is a catalyst of this process. Poetry then, is a moment of reflection and enjoyment. Wordsworth, often described as a nature writer, believes that there is a close relation among *nature*, *mind* and *poetry*.

Romantics were different from the writers of the *Enlightenment*. They believed in a connection between man and nature. They thought that there was a feeling which relates these universal concepts. However, to describe the romantic poets as simply 'nature poets' is a highly simplified false approach. In addition, romantics tended to address their readers directly having a profound impact on many people during that period. M. H. Abrams (1993) suggests that "much of romantic poetry invited the reader to identify the protagonists with the poets themselves either directly or in altered form" (Abrams; 1993: 128). For instance, in contrast to Jonathan Swift's *Gulliver's Travels* (formidable critique of enlightenment thought) which exposes the moral failings of his age and which, in fact, is an imaginary voyage. On the other hand, Byron's *Childe Harold's Pilgrimage* is a totally experienced "pilgrimage" as the author entitled it.

Besides, it is of high importance to mention here the term is carefully chosen as "pilgrimage". Byron intentionally prefers the term *pilgrimage* to the terms *travel* and *voyage*. Macmillan Dictionary, (2007 edition), defines the word '*voyage*' as a long journey, especially by boat or into space, and the word '*travel*' as series of journeys that someone makes to different places, while the '*pilgrimage*' is defined as a visit to a place that is connected with someone or something that is important to you (Shovel; 2007). So, as it can be deduced that Byron preferably called his lines "pilgrimage", in which he feels free to express himself. It was not just a voyage, nor travels. It was a pilgrimage; something hard to forget, something Regency English could not experience.

Byron [Harold], through the term "pilgrimage", wants to mythologize his journey and force his readers that it was not a mere journey, but a pilgrimage with a definite destination and purpose. Although critics of his time argued that Byron in *"Childe Harold's Pilgrimage* had no clear destination and it was more a narrative of a modern tourist than a pilgrimage" (Caminita; 2014: 25), he was careful in entitling his book. Through Harold, Byron presents a Regency man, but not a common one, in search of

his freedom and ideals. Harold was not travelling to entertain himself. He was travelling to achieve his ideals which may also be considered his destination.

Furthermore, Cristina Caminita (2014) in her research *Explaining the Explanation: Byron's Notes to Childe Harold's Pilgrimage* states that:

> Byron entitled his poem Childe Harold's Pilgrimage: A Romaunt. By the title alone, Byron forced his readers to form naturally specific preconceptions of the work: the story of a pilgrim's travels, the pilgrimage itself implying a definite destination; a young, male, upper class hero, the "childe" an archaism referring to a young knight (Caminita; 2014: 11).

Undoubtedly, Byron's readers would love to read this genre [Romaunt] and learn more about the young knight, Harold. In addition, the Regency conservative society, especially women, were eager to read and learn more of what lied behind the Occident border. Eventually, Byron "wakes up one morning and finds himself famous" (Bloom; 2009: 4)**.**

Eventually, our ultimate Romantic hero seems very conscious, satisfied and proud of the deeds he has accomplished. He expresses it with the following lines from *Canto IV*:

But I have lived, and have not lived in vain:
My mind may lose its force, my blood its fire,
And my frame perish even in conquering pain,
But there is that within me which shall tire
Torture and Time, and breathe when I expire (Byron; 1900: 263)

Here, Byron distinguishes himself from his fellow writers. He thinks that his life was not a common one - he lived and died for a great cause – at least, he thinks so. He is sure that he has left something which will never perish and that is his work and pilgrimage.

1.2. Byron and his Glory

Byron was a champion of liberty. He gave all he possessed. He gave his money, time, energy and life to the Greek war of independence. Today he is a national hero in Greece. But his glory lies behind the Greek war of independence. In literature and in the world of poetry it lies in what Byron created – the Romantic hero, Harold. With

such a popular Romantic hero, Byron became the most popular poet of the time. All London was eager to read about the East and Byron was the one to "feed" his reader the way they wanted to. Byron had huge effects on society. Although after one of the worst moments of his life – the death of his mother - the publication of his first Cantos were a breakthrough of his career as a poet. "The English drew a parallel between Harold and Byron and it soon became enormously popular" (Gillam-Smith; 2004). Mina Gorji from Oxford University explains that "multiple editions were sold out and Byron finds himself adored by thousands of women who write him letters and send him locks of hair. They find his verses appealing and liberating" (Gillam-Smith; 2004). John Murray 7 who runs the John Murray Publisher in London explains that:

> "When *Childe Harold's Pilgrimage* was published Byron wakes up to find himself famous while John Murray – the publisher – finds himself a gentleman. 500 hundred original printings were sold in three days and then the sales just sky-rocketed" (Waldman; 2002).

People had not travelled so much so everyone was curios. They invited him to their parties. Byron was considered a travelled man. He was considered a hero of his time in the new changing society. However, on the one hand, Byron was a champion of liberty and freedom. On the other hand, he was the subject of scandals. While attending Cambridge University he fell in love with a boy. If he had been caught, he would have been hanged for it. After graduating from Cambridge, Byron did what he had to do or what the aristocrats did: start a journey. In the summer of 1809 Byron set sail on an extraordinary adventure. Accompanied by four servants and a friend from Cambridge, the 22 year-old was hungry for excitement and exoticism. Although Europe was at war [Napoleonic wars], Byron wanted to go to the edge tasting every danger and delight. Departing from England, "he disembarked in a city in the south of Lisbon, famous for its bordellos" (Waldman; 2002). After Portugal he visited the Spain and the East Mediterranean [Albania, Greece and Turkey]. After his Grand Tour, he was now a gentleman; ready for the English Regency society. He had seen the world and he had wrote about it. Byron had much to show to that conservative society. Two years after his departure, he reached England again on July 14, 1811. Byron was to mourn the death of his mother [who died on August 2, 1811].

Lord Byron's fame and influence throughout Europe, especially in England, was achieved due to the heroes and exotic and historical settings he created in his works. He achieved great success with his first two cantos of *Childe Harold's Pilgrimage*. He created a romantic hero or the so-called Byronic hero which became the best known of that time. Byron hated and loved many things in his life. He hated the society he lived in, its norms and its people. Yet, he loved his country. He shows that in the preface he included in his masterpiece *Childe Harold's Pilgrimage*:

The universe is a kind of book that the one who only has seen his own country has only read the first page of have flicked through a rather large number of them, all of which I have found to be equally bad. Doing such a review, however, did not end up being for nothing. I used to hate my country. All of the impertinence of the various peoples amongst whom I experienced have reconciled me with her. Even if that had been the only benefit I would have gotten from my travels, I would not regret either their cost or physical weariness (Byron; 1900: 9).

Byron confesses that the world is mean because "men marks it with ruins" and he has seen and experienced it. Although he died in exile, he finally learned how to love his country and does not regret it because he "has read the whole book". Travel poems in that period were very common. They were a very recognizable genre, but Byron's *Childe Harold's Pilgrimage* was a unique travelogue because it was a very personal poem veiling his personal scandals and adventures. He affected his readers through the Byronic hero he created [firstly in *Childe Harold's Pilgrimage* later in *Don Juan*].

2. LITERATURE REVIEW

Of all the English Romantic poets Byron is often thought of as one of the most prominent figures. Although he was personally attacked and hurt with the publication of his first poem *O Hours of Idleness (1808)* by critics of Edinburgh Review, he received enthusiastic praise with the publication of *Childe Harold's Pilgrimage*. "In two days about three thousand copies were sold (twenty thousand within a year)" (Bloom; 2009:144). He was appreciated by readers and critics alike. Francis Jeffrey (1773–1850), a literary critic, an editor of the *Edinburgh Review* two months after the publication of the poem writes about *Childe Harold's Pilgrimage*:

> The most surprising thing about the present work, indeed, is, that it should please and interest so much as it does, with so few of the ordinary ingredients of interest or poetical delight. There is no story or adventure—and, indeed, no incident of any kind; the whole poem—to give a very short account of it—consisting of a series of reflections made in travelling through apart of Spain and Portugal, and in sailing up the Mediterranean to the shores of Greece (Bloom; 2009: 144).

George Ellis, another literary critic of *Anti-Jacobin* supports Jeffrey's assessment. He explains that "the subject Byron selected were perfectly suited to such a purpose; and his materials sufficiently ample for the most magnificent superstructure" (Bloom; 2009: 146-147).

T. S. Elliot (1888-1965), however, holds a different view. He claims that "Byron did not contribute to the development of English literature and that he discovered nothing in the sounds of individual words" (Bloom; 2009: 137) . On the other hand, Virginia Woolf (1882-1941) expresses her admiration for Byron. She writes that he [Byron] "has at least the male virtues" (Bloom; 2009: 135). And Oscar Wilde agrees with her. He writes:

> Most personalities have been obliged to be rebels. Half their strength has been wasted in friction. Byron's personality, for instance, was terribly wasted in its battle with the stupidity, and hypocrisy, and Philistinism of the English (Bloom; 2009: 37-38).

Since he became a celebrity, there has been a great involvement in writing about and of his personality, works, character, transgressions, adventures, etc. Biographies and books about him include *Byron, Life and Legend* by Fiona McCarthy (2002), *Byron: Child of Passion, Fool of Fame by* Benita Eisler, *Byron: a Biography* by Alfred Knopf (1957), *Xhorxh Bajroni* by Afrim Karagjozi, *Byron* (1899) by John Nichol, *Byron* (1991) by Sigrid Combüchen, *Byron* (1930) by André Maurois, *Augusta Leigh: Byron's Half Sister: A Biography* (2000) by Michael and Melissa Bakewell, *Jane and the Madness of Lord Byron* (2010) by Stephanie Barron, *Lord Byron's Don Juan with Life and Original Notes* (1852) by Allan Cunningham, *Lord Byron: The Last Phase* (1909) by Richard Edgcumbe, *Lord Byron, a biography, with a critical* essay on his place in literature (1872) by Karl Elze, etc.

Fiona McCarthy has produced an important work on Byron, *Byron: Life and Legend*, which explores unrevealed aspects of Byron's complex creative existence, reassessing his poetry, reinterpreting his incomparable letters, and reconsidering the voluminous record left by the poet's contemporaries: his friends and family, his critics and supporters. McCarthy believes that "Byron was indeed someone special because he was the first Briton to show his countrymen that there were other nations in Europe that were worth believing in and dying for" (Hughes; 2002). In *Byron: Child of Passion, Fool of Fame* (1999), Benita Eisler reexamines his poetic achievement in the context of his extraordinary life: the shameful and traumatic childhood; adventures in the East; the instant stardom achieved with the publication of Childe Harold's Pilgrimage; his passionate and destructive love affairs and finally his tragic death in the cause of Greek independence. Another prominent critic of Lord Byron is Peter Cochran, a Cambridge scholar. He has written many books about Byron's literary activity and Romanticism. In *Romanticism and Byron* Cochran examines 'Romanticism' and shows that it is a word meaning anything and therefore nothing. It is an academic construct created by academics. Dr. Cochran examines the life and work of Byron in the non-'romantic' context of his contemporaries. *Byron and Women [and Men]* is a compilation of new biographical and literary essays, examining the poet's bisexuality and the ways in which it affected his poetry and drama. *Byron and Hobby-O* is about the relationship between Byron and his supposed best friend, John Cam Hobhouse. Peter Cochran uses letters from Byron's family and friends to argue that the poet was an immoral parasite on his relatives and friends.

There are lots of journals and international conferences about Byron due to his international fame. Moreover, passionate scholars of Romanticism and Byron have already established different societies such as *The International Byron Society* and *The Byron Society*. One of the most recent films about Byron is Rupert Everett's *The Scandalous Adventures of Lord Byron* in which Everett imitates Byron and experiences the very same Grand Tour in the 21st century. Many other films and documentaries have been produced about his life some of which elude his male and female identity, and his secret affairs.

3. MATERIALS AND METHODS

This literary research is conducted through the application of New Historical and Cultural criticism. In general, the research uses primary resources; examples of "the core" materials of and about Byron; *Childe Harold's Pilgrimage*, by Lord Byron, *Letters and Journals of Lord Byron: with notices of his life* by Thomas Moore, *The Scandalous Adventures of Lord Byron* by Rupert Everett, (who visited Albania a couple of years ago and shot a part of his documentary), a film entitled *Lord Byron* by Biography Channel, journals, and other materials from literary critics including Peter Cochran, Edward Said, Dorian Koci, Harold Bloom and Afrim Karagjozi. The main question to which this work tries to give an answer and a detailed explanation is: How will the study of Transgression of Boundaries and "Otherness" expand our knowledge of Lord Byron and specifically Byron in Albania? The study includes specific questions; how the transgression of boundaries is presented in Byron's writing. How is Albania as a boundary of transgression presented in his writings? What was "the forbidden" in Regency England (a period preceding Victorian age)? Examples of these elements are provided from the core materials in order to support the hypothesis. Is Byron an Oriental poet? Why did he achieve immediate success? How do critics view his "deeds"? What are his contributions to Romanticism, especially poetry? How is the "Other" defined and who is the "Other" in his story? Why did Byron visit Albania? Was Ali Pascha simply an "Other"? Which are his sexual, social and cultural transgressions? All these questions are analyzed from a New Cultural and Historical perspective. To sum up, through the study of the "Other" and transgression of boundaries, it is proposed that Byron did not travel just to unchain his erotic desires, but he travelled to experience, learn and achieve fame. He did not achieved success with *Hours of Idleness and he did not like the idea of being suppressed or a total failure. Therefore, he planned to visit Greece because he associated it with the origins of democracy and freedom and "it was in the East Mediterranean (Greece) where he became a poet"* (Bloom; 2009: 176). *Although he died of fever, his hero, Harold, still survives nowadays in many books, films and discussions. This discussion provides a better understanding of Lord Byron's travelogue Childe Harold's Pilgrimage taking into consideration many views of different critics and historians* through the study of "Otherness" and transgression of boundaries. It aims at assisting and contributing in the

discipline of Romantic studies, Oriental studies through the cross-cultural impact of Lord Byron's "pilgrimage" and verses.

4. CHILDE HAROLD: A ROMANTIC PILGRIM

Lord Byron is known as one of the ultimate Romantic poets; he was dangerous, damned, and completely exciting. He was characterized by rebellion, passion and talent. Although he died young, he is seen as a prominent figure of literature, especially poetry. Byron was a Romantic not only in his art but also in his life. After his early death in Greece, he became even more a symbol of Romanticism. In this chapter the focus will be on Regency England, Romanticism, Lord Byron, his rebellious character, and his devotion to liberty and freedom. There will be description of the Regency Era and its characteristics. What was Regency Era characterized by? How long did it last? What was Byron's relationship with the Regency England? Next, comments and analysis of Romanticism and the romantics will be given. Different points of view regarding Romanticism are discussed. In addition, *Childe Harold's Pilgrimage*, the narrative semi-autobiographical, will be discussed as Byron's Pilgrimage. What was Byron's contribution to Romanticism? Why was he considered "mad bad and dangerous to know"? Was he forced to leave England? Why?

4.1. Regency England and Romanticism

Lord Byron is described as the champion of liberty and freedom. Throughout his life he tried to break free from the chains of manners and etiquette, as the Regency Era was considered. He also gave what he possessed in a great cause: [Greek] war of independence. Byron gave his money, his gift (writing), his youth and finally his life to this war. His readers loved his poetry, yet they "turned savagely upon the bisexual and incestuous poet" (Bloom; 2009: 14). This was the reason why Lord Byron, once again, left his country never to return again. Although Byron's close friend, John Cam Hobhouse, insists that he "[Byron] left England voluntary" (Hughes; 2002), what he had done [adultery and incest] could not be accepted in a society such as the Regency England. The Regency Era is described as a period characterized by rules, etiquette, balls, duels, Corinthians and debutantes. It was a romantic period of more than politeness which lasted nine years, from 1811 until 1820. In 1810, George III was taken seriously ill. He was considered mentally incapable of ruling so the Regency Act was

passed. George Prince Regent, his son, seized the throne. David Ross (2010) states that ""Prinnie" – referring to George IV - , as he was called by his intimates, was an impulsive, Bacchanalian character, given to extravagance and excess" (Ross; 2010).

Figure 1. Regency Gentleman's Clothing: Pants, Trousers, and Pantaloons

The Romantic period, as a literary era, also includes the Regency period (1811-1820). Many literary works were also called "Regency" romances. The main representatives of Romanticism were the Romantic poets Byron, Wordsworth, Poe, Whitman, Emerson, Coleridge and Shelley and the Romantic novelists, Sir Walter Scott and Jane Austin. The Regency lasted about more than a decade and Romanticism about a century. Encyclopedia Britannica (www.britannica.com) describes Regency style as the "decorative arts produced during the Regency of George, Prince of Wales, and the opening years of the 19th century as well as his entire reign as King George IV of England, ending in 1830" (Brittanica online; 2014). In his work "Romanticism", Aidan Day (1996) asserts that:

> Romance was, and is, a term used to describe mediaeval and Renaissance tales – in verse of various forms, ranging from ballad to epic – concerning knights and their chivalric exploits. And the word 'romantic', when it first appeared, described on the one hand what were perceived as the fictions of the old tales, with their enchanted. The main characteristics of Romantic literature are feelings about nature, imagination is more important than reason, beauty and it also emphasizes the importance of romantic individualism (Day; 1996: 79-80).

Nature was the key word in Romanticism. The Romantic poets, through their imagination and experience could transcend their everyday life and connect to something divine. They placed the idea that poetry should be written in natural

language how it flows from humans. Man and nature were the subjects of the romantics and Byron is one of the best examples of this. He was deeply influenced by nature and people. Nature was his muse of poetry. In Canto VI (*Apostrophe to the Ocean*), he writes:

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep Sea, and music in its roar:
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal

Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown (Byron; 1900: 283-284).

Pathless woods, lonely shore, and *deep Sea* are all the terms related to nature which Byron combines with the self and imagination (Man and Universe). Through these verses he uses nature as source of oneness to the world. Byron described nature as a companion to humanity. He recognized both its beauty and danger. Lord Byron believes that man is a destructive force that "marks the Earth with ruin". But the ocean is the limit of man's destructiveness. It is by its shore where man's power stops. Its sounds and waves exterminate all man's evil. These are the last lines of Canto IV at the ocean where Byron finds the ultimate power of nature – the ocean – which can never be explored and destroyed. Byron's contribution to Romanticism is not due to his style of writing but mostly of his settings and the characters he created. His poetry is mainly in Spenserian stanzas - each stanza is made up of 9 lines – following the rhyme scheme ABABBCBCC. Different from his Romantic predecessors (Wordsworth, Coleridge), Lord Byron wrote and "sang" of other nations after visiting them because he believed

that "it is from experience not from books, we ought to judge of mankind" (Moore; 1830: 68).

Figure 2. Lord Byron's Portrayal by Richard Westall (1813)

Many writers and critics of Lord Byron praised his work and his popularity. In his review *Byron* (1890), W.E. Henley considers Lord Byron "the most romantic figure in the literature of the century, and his romance of that splendid and daring cast which the people of Britain prefers to regard with suspicion and disfavor" (Bloom; 2009: 107). George Saintsbury (1896) regards Byron's success and appeal as "a result of the use of unfamiliar scenery, vocabulary and manners, and the installation of a personage who was speedily recognized as sort of fancy portrait" (Saintsbury; 1896: 79).

Harold Bloom (2009) claims that although "Walter Scott (1771–1832) had created the market for romantic narratives in verse, Byron outrivaled him with his erotic and exotic Oriental tales" (Bloom; 2009: 19). This was one of the main contributions of Byron to Romanticism – which also explains his immediate success.

Lord Byron was also careful in choosing the words of his poetry. They conveyed a clear image of the Orient making him one of the first romantics who used the linguistic Orient to revive his poems. John Quincy Adams (1830) admits that Byron's contribution to literature in undeniable due to the characters he created. "Byron

was one of those writers whose lives are interwoven in all their works. The author keeps his reader forever in sight of himself" (Adams; 2010: 218).

4.2. Byron: "Mad, Bad and Dangerous to Know"

Lord Byron is a literary figure well known for his part in the Romantic period. Although he was a *Byron,* — a title of Lord usually given to a baron in England —his intimate life is one of the most controversial in the world of the Romanticism. The characters he created can be seen even nowadays in films and books. Atara Stein (2009) in her book *The Byronic Hero in Film, Fiction and Television* gives these examples of Byronic hero: "Arnold Schwarzenegger as the Terminator in *Terminator 2: Judgment Day*, John de Lancie as Q in *Star Trek: The Next Generation* and Linda Hamilton as Sarah Connor in *Terminator 2: Judgment Day"* (Stein; 2009: 74-75). When writing *Childe Harold's Pilgrimage* Byron was not only expressing what he felt; he was creating a completely new character which, later, was considered a Byronic hero. He was equally hated and loved for transgressing boundaries and "walking into the unknown". He achieved success with the publication of his masterpiece *Childe Harold's Pilgrimage* and became a romantic myth, and his fame and stardom continued to grow even after his death. Harold Bloom (2009) describes Byron's "deeds" in details:

> The most notorious of the major romantic poets, George Gordon, Lord Byron, was also one of the most flamboyant personas and most fashionable dandies of his time. As the originator of the concept of the Byronic hero—a melancholy, brooding and defiant man, haunted by some secret guilt—his European readership consistently conflated the man with his writing. Byron represented a romantic myth: a member of the aristocracy, he became a deist and a liberal in politics, who championed liberty and gave his money and finally his life for the cause of Greek independence (Bloom; 2009: 1).

"Born on January 22nd 1788 in London, Byron was to become one of the most well-known poets of British literature and one of the main representatives of Romanticism" (Moore; 1830: 4). He followed a classical style, yet, he became one of the most prominent figure of poetry. Lord Byron spent his childhood in Scotland, Aberdeen. His father, "Captain John Byron, was nicknamed the "Mad Jack" because of his chaotic

life" (Bloom; 2009: 1). One of the women Lord Byron married, the novelist Lady Caroline Lamb, noticed his unusual nature and claimed that he had inherited some madness from his father. She described Lord Byron as being "mad, bad, and dangerous to know" (Waldman; 2002).

Lord Byron had always been in search of freedom, fame, adventure and the forbidden. When he was ten years old he inherited the title of Lord from his great uncle, Lord William. "Byron studied at Harrow School in northwest London before attending Cambridge University in 1805" (Moore; 1830: 29). Byron's first book, *Hours of Idleness*, was published before the end of his studies. He travelled throughout Europe, including Spain, Italy, Portugal, Turkey, Greece and Albania. In 1811, Byron returned to England and just after his arriving he successfully "published the first two *Childe Harold's Pilgrimage* cantos in 1812" (Moore; 1830: 143). His life was filled with fame and scandalous affairs. *Childe Harold's Pilgrimage* was appreciated by critics as well as by its readers. Women were eager to read every word of Byron writing back to him. "In two days about three thousand copies were sold (twenty thousand within a year)" (Bloom; 2009: 144). The poem brought immediate fame to Byron, therefore, he became a popular figure in London social circles.

Byron did not represent a common gentleman of Regency England. He was grown up with an abandoned mother and he was a drunkard. Even though he had many debts, he refused to accept money for his poems. He was a gentleman not a mere writer. He called himself "dreadfully perverted" (Dear; 2003). Byron seems to be someone who wants something he can never have. This is what drives him mad. On 24 April, 1816, Byron left England on self-imposed exile (Moore; 1830: 295). Once the most famous poet of his time, he was now the most famous exile of his time. Now he was free and he could do what he wanted, just as during his first continental tour. There was no Caroline and no Annabella. On the evening of 19 April, 1824 at around six o'clock, George Gordon, 6th Lord Byron, died. He was thirty-six. Today, Lord Byron's poetry is read all over the world. The hero he created and the passionate narration with beautiful imagery make his verses still one of the most favorite of Romanticism. Byron stands apart from the other major Romantics because when he passed away he became mythologized: Byronism was born.

Critics and biographers started to write about the heroes he created and the noble cause he fought for. The story of the intelligent, charismatic and well-educated Harold with a

troubled past but in search of freedom and the death of Byron were a very significant breakthrough of Lord Byron as a literary and cultural persona. Many researchers and critics now and then studied his art and even today his Harold is commonly known as the *Byronic Hero.*

5. CONCLUSION

From *Childe Harold's Pilgrimage* by Lord Byron, one sees that he is indeed a complex character. During his time, his name was synonymous with danger and seduction, beauty and mystery. Byron had the Romantic tendency toward self-destruction. His life, as he chose to live it, had few limitations and boundaries. Byron said that, "For a man to become a poet he must be in love…or miserable (Dear; 2003)." He was one of the few travel writers/poets not only to champion and praise the East, but also to attempt to become one of them *(Albanian costume, Tambourghi song, chibouque, moustache, etc).* He was impressed by Eastern education and apparent honesty. Byron tells Regency England that he had seen mankind in various countries and, "he had found them equally despicable. If anything, the balance was slightly in favor of the Turks" (Dear; 2003). A surprised woman replies that "they [Turks] were not Christian." "Oh Dear", responds Byron ironically" (Dear; 2003). He learned how to adapt himself to the "Other", being in his element and finding part of his true "Self". Byron was a true transgressor. He transgressed physical, cultural, literary, social and sexual boundaries, but it is from these transgressions he did his most famous works, and won the fame, attention and the popularity he still possesses today. It is because of these transgressions that scholars, students and common people still read *Childe Harold's Pilgrimage* and regard it as one of the greatest literary works of Romanticism.

The Grand Tour Byron took to the Orient was more than a mere journey. It was to be his inspiring muse and all the while at these places he was collecting raw materials for his masterpiece. His transgressions, including his attitudes and behavior, were conditioned by early experiences: a dissolute father, who deserted wife and young child; a violent-tempered mother; a sexually abusive nursemaid, homosexual attachment to a college classmate, and the sense of inferiority and agony over his crippled leg. However, there were some transgressions Byron actually planned and then followed through on. One of them is his cultural transgression, and his 'celebrity' image

with the splendid Albanian costume. He knew perfectly what he was building for the years to come. He wanted to be remembered as the Byron with the moustache. Byron was absolutely aware of what he was doing in creating his image.

Byron's heroism of going to war and fighting for the freedom of Greece was not conditioned by his love for the Greeks, but because he had always supported the underdog, and because, "he thought he had done nothing with his life, except luxuriate" (Dear; 2003). Another reason for his rebellion against the Ottoman Empire was his aim at putting into this scene his hero, *Don Juan*. And in the end Byron seems content with what he had done:

> *"But I have lived, and have not lived in vain*
> *My mind may lose its force, my blood its fire,*
> *And my frame perish even in conquering pain*
> *But there is that within me which shall tire*
> *Torture and Time, and breathe when I expire* (Byron; 1900:130)."

Thus we claim that Byron is the incarnation of literary travel writing and because he is a transgressor, his image Byron portrait , heroes Byronic heroes and poetry are still very popular today. His muse for such characters as he developed would have been impossible without his exploration and adaption to the East. He was not just an observer; he wanted to create a hero who could be remembered for the years to come. He achieved that through his "deeds" and his continuous war for the Greek Independence – today he is a National Hero of Greece. In the end, Byron is our hero – because he appreciated our culture –, whose name and verses have been carved on different stones and whose steps have been followed by many other British and European scholars and historians including Benjamin Disraeli (1804-1881) and Edward Lear (1812-1888). He does not regret going on such journeys, because he believes he has seen the world and has learned to love the people of his country.

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A LINGUISTIC ANALYSIS OF '*TANDY*' BY SHERWOOD ANDERSON

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Abstract

English language as an International language has made it essential to do many researches on its linguistics for the Speakers of other Language for many years. Many of the English language users in the world are non-native speakers known as NNS. It is essential to do linguistic analyses for students of EFL in countries such as India so that they can gain an insight into linguistic aspects of a literary piece written in the English language. The researcher has selected the short story "Tandy" by Sherwood Anderson in order to do a linguistic analysis. A linguistic analysis is a wider study area; however, the researcher has restricted his study to certain points only: Noun, adjective, adverb, article, pronoun, prepositions, verb, infinitives, co-coordinators and subordinators for the linguistic analysis of "Tandy". There are no further sub-divisions of grammatical items other than the ones mentioned above. The verbs are divided into two categories for the analysis: finite verbs and to-infinitives. The conjunctions are divided into two categories: co-coordinators and subordinators. The researcher has considered a sentence unit as displayed in this example. In this type of sentence- ("I have not lost faith. I proclaim that. I have only been brought to the place where I know my faith will not be realized," he declared hoarsely.), the researcher has considered each sentence separately. The first sentence is ("I…faith"), the second sentence is ("I…that."), the third sentence is ("I…realized," he declared hoarsely.) In this manner, all the sentences are divided in "Tandy". The linguistic analysis of "Tandy" was carried out by the researcher, the co-researcher and some students of Bachelors in Education. All the selected grammatical items as shown above are entered in MS Excel. All these selected grammatical items are analyzed both in frequency and percentage. In this manner, a comparative depiction of the uses of grammatical items by Sherwood Anderson in "Tandy" is presented with the aid of some students so that the students can develop an insight into a linguistic analysis of a literary piece.

Keywords*: NNS , EFL, linguistic analysis, grammatical items*

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2. INTRODUCTION

The English language as an International language has made it essential to do many researches on its linguistics for the speakers of other languages for many years. Many of the users of the English language in the world are non-native speakers known as NNS. It is essential to do linguistic analyses for students of EFL in countries such as India so that they can gain an insight into linguistic aspects of a literary piece in the English language.

2. GENESIS

A natural question that arises from a reader's mind is "Why was the text of "Tandy" analyzed by the researcher in a quantitative form?" The answer is that, being a language teacher, it is interesting for the researcher to find out where students of EFL make mistakes in the English language. Students seem to be knowledgeable in the theories of grammar items such as 'noun', 'verb', etc. For example, they are able to define 'noun' and explain the types of 'noun'. However, sometimes they fail in identifying a 'noun' that exists in a particular text. In other words, students of EFL sometimes have good theoretical knowledge of grammar elements/parts but are not comfortable with the grammar used in a piece of literary work. Keeping in view this experience, the researcher decided to do a linguistic analysis of "Tandy" with the aid of students of EFL.

3. STATEMENT OF THE STUDY

"A Linguistic Analysis of 'Tandy' by Sherwood Anderson"

4. OPERATIONAL DEFINITIONS

4.1. NNS

As Wikipedia says "Non-native pronunciations of English result from the common linguistic phenomenon in which non-native users of any language tend to carry the intonation, phonological processes and pronunciation rules from their mother tongue into their English speech. They may also create innovative pronunciations for English sounds not found in the speaker's first language. They may also create innovative pronunciations for English sounds not found in the speaker's first language". For instance, the English language spoken by the Indians is considered as NNS.

4.2. EFL

EFL is defined as a traditional term for the use or study of the English language by non-native speakers in countries where English is generally not a local medium of communication. EFL is usually learned in environments where the language of community and school is not English. English for Indian people is termed as EFL in this study.

4.3. Linguistic Analysis

Linguistic analysis is defined as the description of language in the context of its morphological, syntactical, and semantic structures. It is the study of the description of the internal phonological, grammatical, and semantic structures of languages. In the present study, the linguistic analysis is restricted to certain points of grammar; hence the text of "Tandy" was analyzed keeping in mind only some selected grammar points.

4.4. Grammatical Items

The word 'Grammatical items' in a language may sound unusual to some people, but in Gujarat the word is widely used. The Teachers and students of the English language refer to 'noun', 'pronoun', 'verb', etc. as grammatical items, so, in the present study, the researcher also uses the same terminology in order to do the linguistic analysis of the text "Tandy".

5. METHOD OF STUDY

- The researcher has selected six students of EFL of Grow More College of Education.
- They were asked to divide the text into paragraphs.
- They were also asked to divide the sentences and to assign a code to each sentence.
- The code "2.3" means that the paragraph number -2 and the sentence number -3 of that paragraph viz. the digit before '.' represents the paragraph number and the digit afterwards '.' represents the line number of that paragraph.
- The researcher has considered a sentence unit as demonstrated in this example. In this type of sentence- ("I have not lost faith. I proclaim that. I have only been brought to the place where I know my faith will not be realized," he declared hoarsely.), the researcher has considered each sentence separately. The first sentence is ("I…faith"), the second sentence is ("I…that."), the third sentence is ("I…realized," he declared hoarsely.) All the sentences in "Tandy" are divided in this manner.

- The six students of Grow More College of Education were assigned the task to identify each word of the text of "Tandy" from a grammatical point of view.
- The students were supposed to do an analysis of each word of "Tandy". A linguistic analysis is a wider study area, but the researcher has restricted his study to certain points only: *Noun, adjective, adverb, article, pronoun, prepositions, verb, infinitives, co-coordinators* and *subordinators* for the linguistic analysis of "Tandy". There are no further sub-divisions of the grammatical items other than the mentioned above. The verbs are divided into two categories for the analysis: finite verbs and to-infinitives. The conjunctions are divided into two categories: co-coordinators and subordinators.
- The researcher reviewed the analysis done by the students and noted down the mistakes made by the students in identifying words of the text. The analysis of the mistakes in the identification will be useful for the researcher for his further teaching planning in the classroom. The mistakes by the students were rectified.
- The co-author had also gone through the text and identified each word. In that manner, the final analysis of each word emerged.

6. PARTICIPANT

The researcher has selected six students of EFL of Grow More College of Education from the academic batch of 2015-16. These students are pursuing their Bachelors in Education degrees. Their specialization is teaching English as a second language.

7. QUANTITATIVE ANALYSIS

The analysis of each word of the text was entered category wise (noun, verb, adjective, etc) in MS Excel format.

All these selected grammatical items are analyzed both in frequency and percentage. In this way a comparative depiction of the uses of grammatical items by Sherwood Anderson in "Tandy" is presented with the aid of some of students so that the students can develop an insight into a linguistic analysis of a literary piece.

8. DISCUSSION ON THE ANALYSIS OF "TANDY"

8.1. Pages

The text of "Tandy" consists of two pages.

8.2 Paragraphs

The text "Tandy" is divided into 14 paragraphs.

8.3 Sentences

8.3.1. Longest Sentence

The longest sentence is 1.4 numbered. It consists of 47 words.

8.3.2. Shortest Sentence

The shortest sentence is 12.10 numbered. It is "Be Tandy". It consists of two words only.

8.4. Words

There is a total of 1043 words in the text.

8.5. Adjectives

- The author has used 45 different adjectives 55 times in the text of "Tandy".
- The following adjectives are used by the author once (1.82 %). They are- 'all, alone, another, babbling, better, big, brave, breaking, childish, city, concerning, courageous, darkened, drunken, earnest, easy, enough, half, harder than, inevitable, late , long, lovely, manifesting, more, much, one, only, passing, prolonged, red-haired, rich, rural, sharp, tall, together, trembling, true , very.'
- The adjectives 'dead', 'my', 'new' and 'strong' are used twice (3.64 %) in the work.
- The adjective 'young' is used thrice (5.45 %) in the work.
- The adjective 'little' is used five times (9.09 %) in the work. The adjective 'little' is used most of all the adjectives in the text of "Tandy".

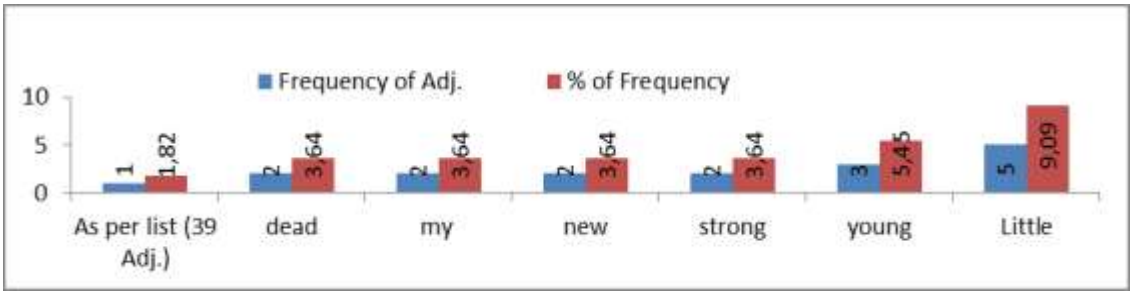
The following table represents adjectives, frequency of adjectives and % of the frequency of the adjectives.

Table 1

Adjective	As per list (39 Adj.)	dead	my	new	strong	young	Little	**Total of Frequency**	**Count of Adj.**
Frequency of Adj.	1	2	2	2	2	3	5	**55**	**45**
% of Frequency	1.82	3.64	3.64	3.64	3.64	5.45	9.09	**100**	

The following chart represents adjectives, frequency of adjectives and % of the frequency of the adjectives.

Table 2



8.6. Adverbs

- The author has used 29 different adverbs 35 times in the text of "Tandy".
- The following adverbs are used by the author once (2.86 %). They are- 'almost, always, better, bitterly, ecstatically, ever, hard, hoarsely, instead, later, new, old, once, perhaps, sharply, softly, sometimes, somewhere, then, there, unpainted, unused, violently'
- The adverbs 'again', 'enough', 'here', 'never', 'now' and 'only' are used twice (5.71%) in the work. These adverbs are used most of all the adverbs in the text of "Tandy".

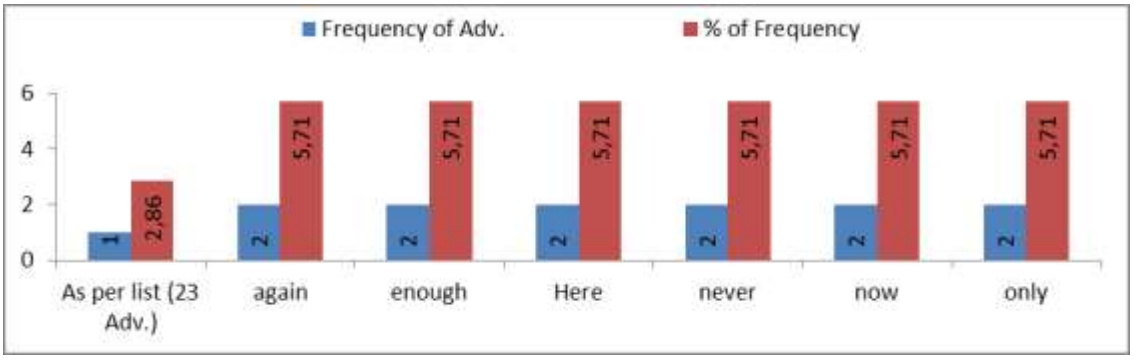
The following table represents adverbs, frequency of adverbs and % of the frequency of the adverbs.

Table 3

Adverb	**Frequency of Adv.**	**% of Frequency**
As per list (23 Adv.)	1	2.86
again	2	5.71
enough	2	5.71
Here	2	5.71
never	2	5.71
now	2	5.71
only	2	5.71
Total of Frequency	**35**	**100.00**
Total of Adv	**29**	

The following chart represents adverbs, frequency of adverbs and % of the frequency of the adverbs.

Table 4



8.7. Articles

- The author has used 3 different articles 115 times in the text of "Tandy".
- The article 'a' is used 32 times (27.83 %) in the work.
- The article 'an' is used 4 times (3.48 %) in the work.
- The article 'the' is used 79 times (68.70 %) in the work. The article 'the' is used most of all the articles in the text of "Tandy".

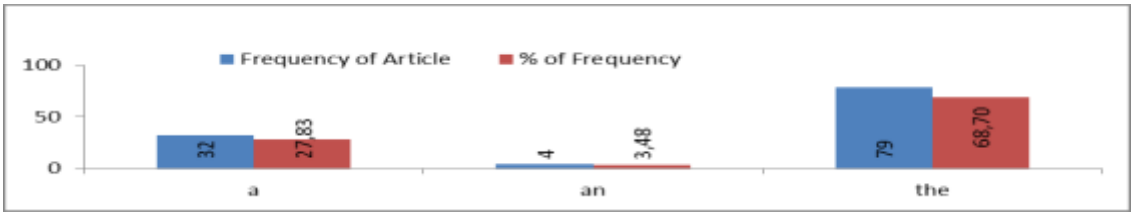
The following Table represents articles, frequency of articles and % of the frequency of the articles.

Table 5

Article	Frequency of Article	% of Frequency
a	32	27.83
an	4	3.48
the	79	68.70
Total of Frequency	**115**	**100.00**
Total of Article	**3**	

The following Chart represents articles, frequency of articles and % of the frequency of the articles.

Table 6



8.8. Pronouns

- The author has used 26 different pronouns 162 times in the text of "Tandy".
- The following 10 pronouns are used by the author once (0.62 %). They are- 'anything, few, he, her, herself, his, myself, she, something, this.'
- The pronouns 'me', 'them' and 'they' are used twice (1.23%) in the work.
- The pronouns 'him', 'himself' and 'something' are used thrice (1.85%) in the work.
- The pronouns 'that' and 'you' are used four times (2.47 %) in the work.
- The pronoun 'my' is used five times (3.09 %) in the work.
- The pronoun 'there' is used six times (3.70 %) in the work.
- The pronoun 'it' is used nine times (5.56 %) in the work.
- The pronoun 'she' is used eleven times (6.79 %) in the work.
- The pronouns 'his' and 'her' are used nineteen times (11.73 %) in the work.
- The pronoun 'he' is used thirty-four times (20.99 %) in the work. This pronoun is used most of all the pronouns in the text of "Tandy".

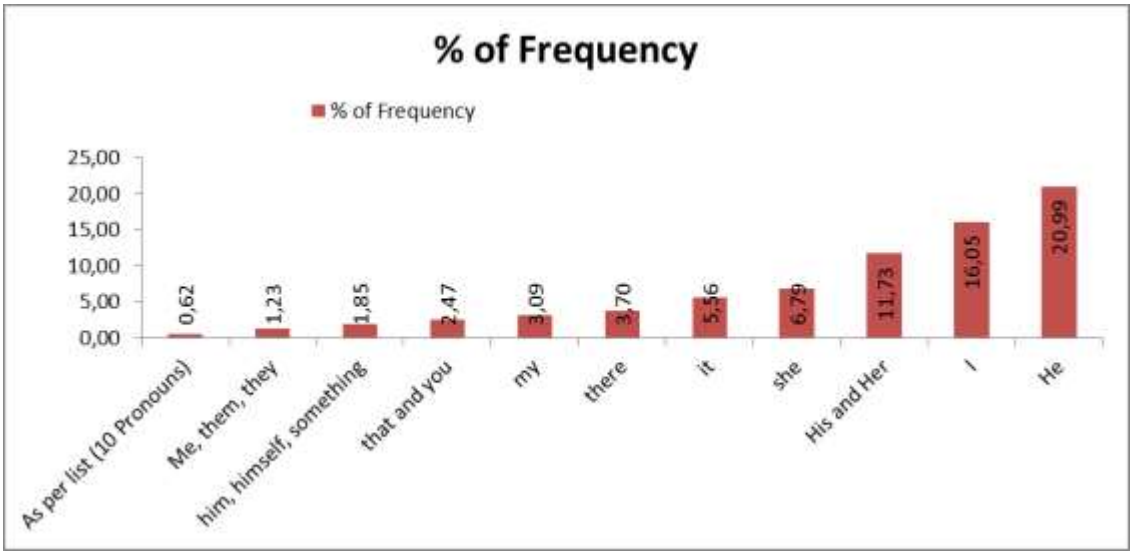
The following table represents pronouns, frequency of pronouns and % of the frequency of the pronouns.

Table 6

Pronoun	**Frequency of Pronoun**	**% of Frequency**
As per list (10 Pronouns)	1	0.62
Me, them, they	2	1.23
him, himself, something	3	1.85
that and you	4	2.47
my	5	3.09
there	6	3.70
it	9	5.56
she	11	6.79
His and Her	19	11.73
I	26	16.05
He	34	20.99
Total of Frequency	**162**	**100.00**
Total of Pronoun	**26**	

The following chart represents the pronouns and % of the frequency of the pronouns.

Table 7



8.9. Verbs

- The author has used 111 different verbs 175 times in the text of "Tandy".
- The following verbs are used by the author once (0.57 %). They are- 'am, am addicted, am not cured, are, aroused, barked, be good, become, call, could be no, dare, did not come, did not look, did not see, did succeed, do not get, don't want, forgot, fell, got, grew, had been invited, had been sleeping, had brought, had come, had crept, has been born, has crossed, have, have been bought, have destroyed, have missed, have not found , have not lost, is not, kissed, leaned, looked, makes, may be, mean, might destroy, need, overcome, pleaded, proclaim, proclaimed, raised, ran, ran away, rocked, scolded, smiled, spent, spoke, staggered, stand, stared, stood, stopped, talked, think, thought, took, touched, trembled, venture, wandered, wanted, was, was absorbed, was destroying, was drunk, was not, was recovering, was touched, went, wept, were, were not, will not be realized, winked, would be, would have, would not be quieted.'
- The verbs- 'became, cried, dropped, lay, led, lived, made, saw, see, seemed, shook, turned' are used twice (1.14%) in the work.
- The verbs- 'arose, came, declared, gave, returned, tried, understand' are used thrice (1.71%) in the work.
- The verbs 'be', 'sat' and 'want' are used four times (2.29 %) in the work.
- The verbs 'began', 'know' and 'said' are used five times (2.86 %) in the work.
- The verb 'was' is used eight times (4.57 %) in the work.

➢ The verb 'is' is used eleven times (6.29 %) in the work. This verb is used most of all the adverbs in the text of "Tandy".

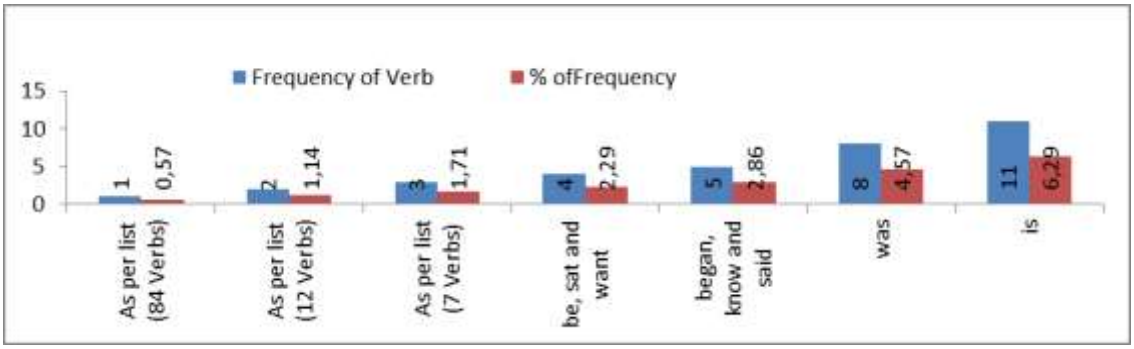
The following Table represents the verbs, frequency of verbs and % of the frequency of the verbs.

Table 8

Verb	**Frequency of Verb**	**% of Frequency**
As per list (84 Verbs)	1	0.57
As per list (12 Verbs)	2	1.14
As per list (7 Verbs)	3	1.71
be, sat and want	4	2.29
began, know and said	5	2.86
was	8	4.57
is	11	6.29
Count of Frequency	**175**	100.00
Total of Verb	**111**	

The following Chart represents verbs, frequency of verbs and % of the frequency of the verbs.

Table 9



8.10. Infinitives

➢ The author has used 23 different to-infinitives 29 times in the text of "Tandy".

➢ The following 21 to-infinitives are used by the author once (3.45 %). They are-'to address, to babble, to be called, to be called, to be cured, to bear, to caress, to comfort, to cure, to dare, to fall, To let, to look , to love, to quit, to realize, to roll, to run, to spend, to talk , to weep'

➢ The to-infinitive 'to be loved' is used thrice (10.34 %) in the work.

➢ The to-infinitive 'to be' is used five times (17.24 %) in the work. This to-infinitive is used most of all the to-infinitives in the text of "Tandy".

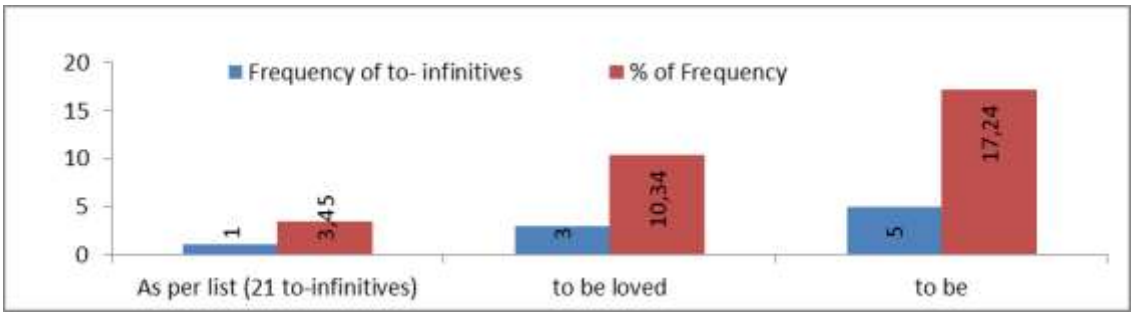
The following Table represents to-infinitives, frequency of to-infinitives and % of the frequency of the to-infinitives.

Table 10

to- infinitives	**Frequency of to- infinitives**	**% of Frequency**
As per list (21 to-infinitives)	1	3.45
to be loved	3	10.34
to be	5	17.24
Total of Frequency	**29**	100.00
Total of 'to- infinitive'	**23**	

The following chart represents the to-infinitives, frequency of to-infinitives and % of the frequency of to-infinitives.

Table 11



8.11. Prepositions

➢ The author has used 32 different prepositions 129 times in the text of "Tandy".

➢ The following 15 prepositions are used once by the author (0.78 %). They are- 'aboard,

about, after, away, back, because of, beneath , for, forth, forward, in to, of , off , out of, under.'

➢ The prepositions 'about', 'beside', 'by', 'down', 'off' and 'up' are used twice (1.55 %) in the work.

➢ The prepositions 'along', 'into' and 'over' are used thrice (2.33 %) in the work.

➢ The preposition 'at' is used four times (3.10 %) in the work.

➢ The preposition 'before' is used five times (3.88 %) in the work.

- The preposition 'from' is used six times (4.65 %) in the work.
- The preposition 'with' is used seven times (5.43 %) in the work.
- The preposition 'on' is used ten times (7.75 %) in the work.
- The prepositions 'in' and 'to' are used nineteen times (14.73 %) in the work.
- The preposition 'of' is used twenty three times (17.83 %) in the work. This preposition is used most of all the prepositions the text of "Tandy".

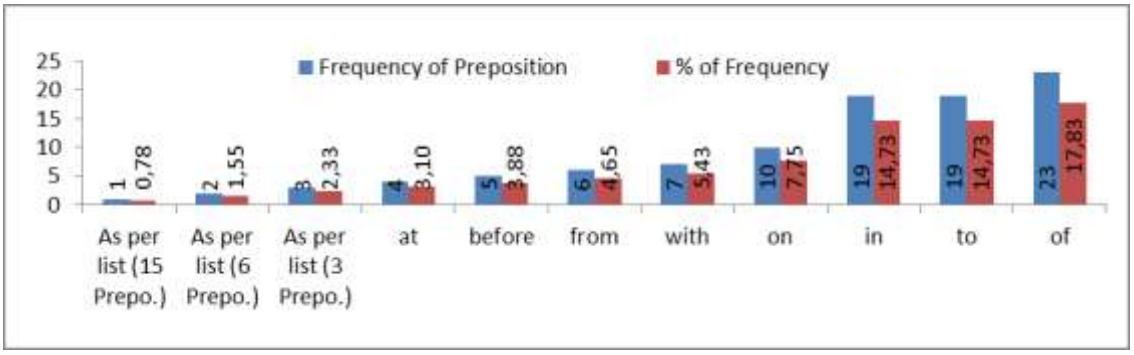
The following Table represents the prepositions, frequency of prepositions and % of the frequency of the prepositions.

Table 12

Preposition	**Frequency of Preposition**	**% of Frequency**
As per list (15 Prepo.)	1	0.78
As per list (6 Prepo.)	2	1.55
As per list (3 Prepo.)	3	2.33
at	4	3.10
before	5	3.88
from	6	4.65
with	7	5.43
on	10	7.75
in	19	14.73
to	19	14.73
of	23	17.83
Total of Frequency	**129**	100.00
Total of Proposition	**32**	

The following chart represents the prepositions, frequency of prepositions and % of the frequency of the prepositions.

Table 13



8.12. Nouns

- The author has used 157 different nouns 254 times in the text of "Tandy".
- The total of 112 nouns is used by the author once (0.39 %). The list of these nouns is long, so it is not mentioned here.
- The nouns- 'agnostic, arms, attention, blast, Cleveland, daughter, drinking, engine, girl, hotel, house, knees, man, men, one, passenger, quality, road, sidewalk, Tandy Hard, thing, time, Tom, town, vision, whistle, Willard House' are used twice (0.79 %) in the work.
- The nouns 'body, chair, darkness, defeats, drink, faith, Winesburg' are used thrice (1.18 %) in the work.
- The nouns 'name, street, voice' are used four times (1.57 %) in the work.
- The nouns 'Evening, father, god, woman' are used five times (1.97 %) in the work.
- The noun 'Tandy' is used six times (2.36 %) in the work.
- The noun 'Tom Hard' is used seven times (2.76 %) in the work.
- The noun 'child' is used ten times (3.94 %) in the work.
- The noun 'stranger' is used twelve times (4.72 %) in the work. This noun is used most of all the nouns in the text of "Tandy".

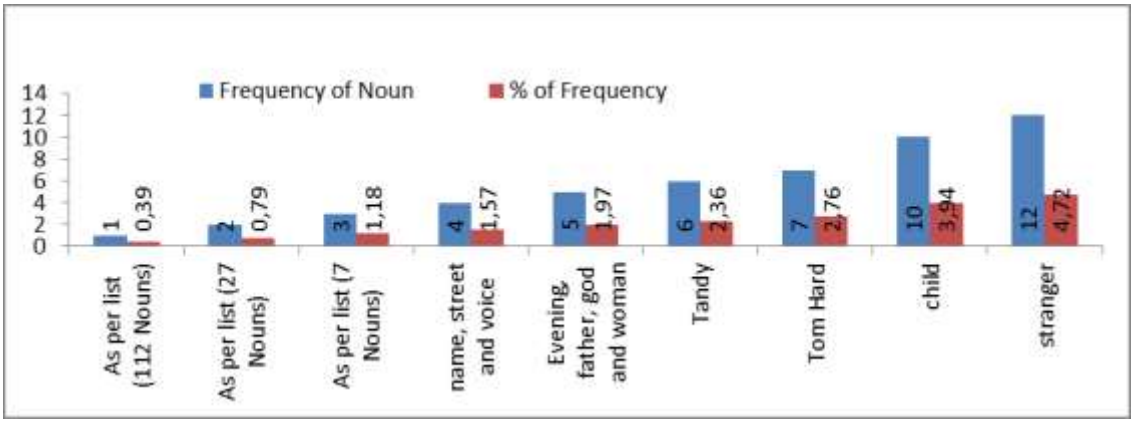
The following Table represents the nouns, frequency of nouns and % of the frequency of the nouns.

Table 14

Noun	**Frequency of Noun**	**% of Frequency**
As per list (112 Nouns)	1	0.39
As per list (27 Nouns)	2	0.79
As per list (7 Nouns)	3	1.18
name, street and voice	4	1.57
Evening, father, god and woman	5	1.97
Tandy	6	2.36
Tom Hard	7	2.76
child	10	3.94
stranger	12	4.72
Total of Frequency	**254**	**100.00**
Total of Noun	**157**	

The following Chart represents the nouns, frequency of nouns and % of the frequency of the nouns.

Table 15



8.13. Co-Ordinators

- The author has used 3 different co-ordinators 51 times in the text of "Tandy".
- The co-ordinator 'or' is used twice (3.92 %) in the work.
- The co-ordinator 'but' is used eight times (15.69 %) in the work.
- The co-ordinator 'and' is used forty-one times (80.39 %) in the work. The co-ordinator 'and' is used most of all the co-ordinators in the text of "Tandy".

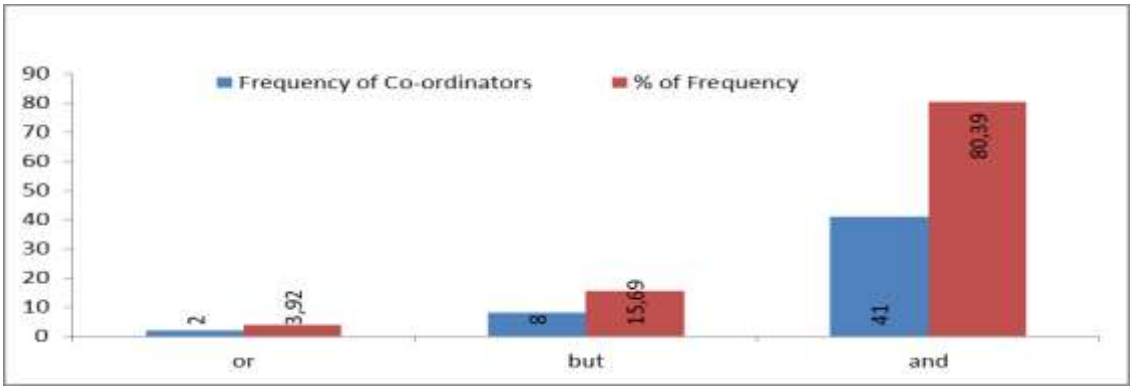
The following Table chart represents the co-ordinators, frequency of co-ordinators and % of the frequency of the co-ordinators.

Table 16

Co-ordinators	**Frequency of Co-ordinators**	**% of Frequency**
or	2	3.92
but	8	15.69
and	41	80.39
Total of Frequency	**51**	100.00
Total of Co-ordinators	**3**	

The following chart represents the co-ordinators, frequency of the co-ordinators and % of the frequency of the co-ordinators.

Table 17



8.14. Sub-Ordinators

- The author has used 16 different sub-ordinators 38 times in the text of "Tandy".
- The following 7 sub-ordinators are used by the author once (2.63 %). They are- 'although, as yet, before, if, more than, such...as, until.'
- The sub-ordinators- 'as, as though, so…that, what, where, which' are used twice (5.36 %) in the work.
- The sub-ordinator 'who' is used thrice (7.89 %) in the work.
- The sub-ordinator 'when' is used five times (13.16 %) in the work.
- The sub-ordinator 'that' is used eleven times (28.95 %) in the work. This sub-ordinator is used most of all the co-ordinators in the text of "Tandy".

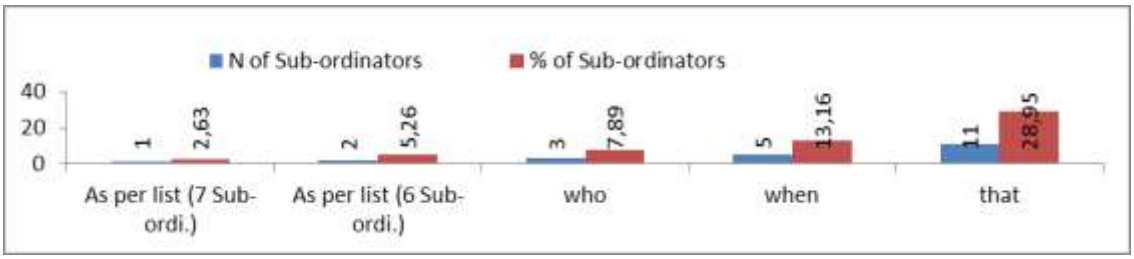
The following Table represents the sub-ordinators, frequency of sub-ordinators and % of sub-ordinators.

Table 18

Sub-ordinators	**N of Sub-ordinators**	**% of Sub-ordinators**
As per list (7 Sub-ordi.)	1	2.63
As per list (6 Sub-ordi.)	2	5.26
who	3	7.89
when	5	13.16
that	11	28.95
Total of N	**38**	100.00
Total of Sub-ordinators	**16**	

The following chart represents the sub-ordinators, frequency of sub-ordinators and % of frequency of sub-ordinators.

Table 19



9. GENERAL PRESENTATION

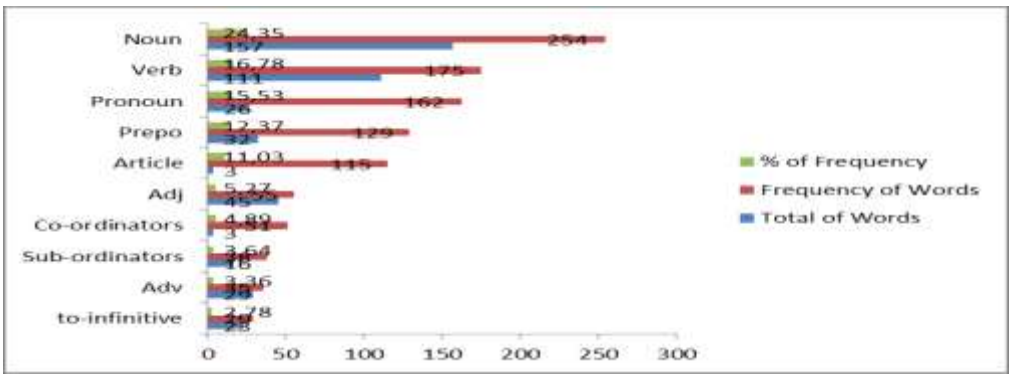
The following table presents the number of words used in the text of "Tandy", the frequency total of words and % of the frequency of the word.

Table 20

Details	Total of Words	Frequency of Words	% of Frequency
to-infinitive	23	29	2.78
Adv	29	35	3.36
Sub-ordinators	16	38	3.64
Co-ordinators	3	51	4.89
Adjective	45	55	5.27
Article	3	115	11.03
Preposition	32	129	12.37
Pronoun	26	162	15.53
Verb	111	175	16.78
Noun	157	254	24.35
Total	**445**	**1043**	**100.00**

The following chart presents the number of words used in the text of "Tandy", the frequency total of words and % of the frequency of the words.

Table 21



10. GENERAL DISCUSSION

- The researcher has learnt the points of grammar in which the students of the college of education are more competent and less competent.
- The researcher has discovered that the students were making many mistakes in identifying the difference between adjectives and adverbs.
- The students were also sometimes found making mistakes in identifying nouns and verbs too.
- The researcher may plan his teaching for the upcoming year students on the bases of this result.
- The researcher has found that the students were more interested in doing this type of analysis of the text "Tandy" than simply learning the language in the classroom.

11. SCOPE FOR FURTHER RESEARCH

The linguistic analysis is carried out on the text "Tandy" keeping in mind some selected items/points of grammar. There is scope for further study on the same text as demonstrated below:

- The verbs can be further studied as per the types of verbs and verb phrases.
- The nouns can be further studied as per the types of nouns and noun phrases.
- The adverbs can be further studied as per the types of adverbs and adverb phrases.
- The pronouns can be further studied as per the types of pronouns.
- The sub-ordinators and co-ordinators can be further studied as per the types.
- There is scope for study keeping in mind various clauses such as noun, adjective and adverb clauses.
- There is scope for study keeping in mind various sentence types such as simple, compound and complex sentences.
- There is scope for study keeping in mind various sentence types such as affirmative, negative, interrogative and exclamatory ones.
- There is scope for study keeping in mind various participles.

It can be concluded that the study can be carried out on the same text from various dimensions.

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A TRANSLATION ANALYSIS OF ANALOGY FROM ALBANIAN INTO ENGLISH IN THE NOVEL "*THE PALACE OF DREAMS*" BY ISMAIL KADARE

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Abstract

Literary translation is probably the most well-known and widely debated form of translation, which requires not only the knowledge of source and target language but also the knowledge of subject matter. Therefore, literary translators unlike other kinds of translators need to be proficient in all these requirements in order to produce an equivalent and original text in the target language as well. Thus, this paper focuses on transmission of analogy in translation from Albanian into English version in the novel "The Palace of Dreams" written by Ismail Kadare. Since the novel describes the events under communist regime in Albania and it is a reality experienced only by Albanian people, this paper will try to present different cases and examples from Albanian to English version in terms of linguistic and architecture analogy and how it is conveyed and perceived by the readers into English language.

Keywords*: literary translation, analogy, linguistic analogy, stylistic features language, culture.*

1. INTRODUCTION

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Translation is an artistic communication between the author, the translator, and the reader, and the selection of words by the translator is a core act in the process of translating as communication. Translation is a communicative act, and literary translation is especially an artistic communication. “Literature is both the condition and the place of artistic communication between senders and addressees, or the public” (Bassnett; 2002: 83). In this communication process, the translator has first to read, comprehend, and interpret the source text, then to represent it in a different medium. In all this process, what the translators challenge most at the end of the translation process is having the identical version as the original one. So, Rojo's statement that "Translators usually dream of achieving an ideal replica of the ST, but in practice they often have to accept that not everything can be translated exactly into different language" is good to start with (2009: 22). Indeed, translators, literary or other, do their best to produce an identical version of the SLT in the TL, or a version in the TL as close as possible to the original. Yet, it goes without saying that it is not possible to do it in practice, only relatively if we mean everything. A general truth as it sounds; the statement does not disclose the type of 'replica' involved in the definition. That is, is it a replica of meaning (Linguistic, pragmatic, etc.), Equivalence (semantic, stylistic, syntactic, functional), Sense (general neutralized meaning) Grammar, Style, Function, Intention, or a combination of two or more of these.

As we all might know, the age of information explosion brought about the expansion of human communication throughout the world, increasing the role of translation and translators as mediators in the process. A large amount of information in the form of books and scientific articles has been first published in the well developed and industrialized countries and then translated into the less developed countries giving a great contribution to their progress. In particular translated literature has played an important role in the intercultural exchange, feeding the secondary literatures with new forms of writings and styles (Ivan Etmar Zohar; 2008:136) as the result of which the national culture and identity has further developed. Whenever two different languages are involved in communication, people find themselves facing a communication gap which has fortunately been resolved through translation.

Through translation the transmission of the messages and ideas from the source text into the target text is made possible, facilitating target readers’ understanding of

original texts. As we know, sometimes for a good translation not only the knowledge of source and target languages is enough. A good translator must be able to transfer the message from the source text into the target text without with the same naturalness and fluency as the original version, so that the readers can feel as they are reading not the translated text. In fact, this is a very difficult process since translators face difficulties because of the differences in cultures and languages and this is mostly difficult for literary translation because author`s stylistic features, cultural elements, sentences, their length and types represent a serious challenge in translation. Therefore, literary language has been assigned a special character since antiquity. It has been considered as sublime to, and distinctive from all other types of language, written or spoken, due to the special use of language that is deviant, or 'estranged' from ordinary, everyday, nonliterary language. It breaks the common norms of language, including stylistic, grammatical, lexical, semantic and phonological norms. The deeper a text is embedded in the source culture, the more difficult it is to work on it. In this respect the task of the literary translator is more or less the same as that of the original writer. Somehow translators use the target language features to create a credible and engaging literary reality which belongs to characters unknown to the target reader but who are eager to discover it in their own language.

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers. If language were just a classification for a set of general or universal concepts, it would be easy to translate from an SL to a TL; furthermore, under the circumstances, the process of learning an L2 would be much easier than it actually is. Among the problematic factors involved in translation, I would like to mention the form of the text, the meaning, style, proverbs, idioms, etc. The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC up to the beginning of the nineteenth century when many writers favored some kind of Tree- translation: the spirit, not the letter; the sense not the words; the message rather than the form; the matter not the manner-This was the often revolutionary slogan of writers who wanted the truth to be read and understood.

Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were inseparable and that language was entirely the product of culture, the view that translation was impossible, gained some currency, and with it that, if attempted at all, it must be as literal as possible. The argument was theoretical: the purpose of the translation, the nature of the readership, the type of text, was not discussed. Therefore, the focus of this study is to analyze whether some aspects of literary figures such as analogy, which is the main literary figure in the novel "*The Palace of Dreams*" is transmitted into English version.

Ismail Kadare is one of the Albanian writers, who has given a huge contribution to the development and enrichment of Albanian literature not only in Albania but also in many different countries over the world. In this way, our literature, history, culture and traditions are presented to the foreign readers through Kadare `s works. Kadare has continuously brought through his valuable works not only structural, lexical or conceptual novelty in writing tradition, but also has introduced our literature successfully and worthily even in the countries where Albania was not known for its existence. Since in Kadare`s works, social phenomena prevail, also in this novel, the author brings into focus the dimension of dictatorship. Through this novel, he tries to convey to the readers the hard situation of Albanian people`s psychology and also the fact that these people had to work under this psychological pressure. Thus, this entire political and psychological situation created before 1990, is brought to the readers by Kadare in a master and artistical way, making use of different literary devices such as analogy, allegory, symbol and simile. This novel contains an extraordinary story, where on focus of it, there are thousands of clerks of Ottoman Empire who collect dreams of different people in different parts of the empire. In the capital of this empire, there is a terrible institution called "The palace of dreams", which is unknown and unheard in other parts of the world. What is the main point of this paper is the focus on the transmission of the analogy because it is a literary figure on which this novel is based on. Therefore, this is one of the reasons why we decided to study this novel and discuss whether some of these stylistics features in the translated version are transmitted into English in the same way as it is in the original.

2. THE TRANSMISSION OF LINGUISTIC ANALOGY IN TRANSLATION

As we have mentioned above, analogy is one of the most important point in the novel "Palace of Dreams" written by Ismail Kadare. We can find two kinds of readings, where the first one belongs to Ottoman Empire period and the other reading does not belong to that. It means that the second one appears to us through description signals which do not refer the Ottoman Empire and all these signs refer to the totalitarian system in Albania, therefore, we are going to discuss how these 'signals' or 'terms' are transmitted into English language and how a reader, especially a western one, finds all these terms while reading the novel. As we know, a foreign reader has difficulty understanding the reality of that period in which Albanian people lived and let us have a look below how these terms come into English version by the translator.

Zyrat qendrore - Ministries
Pallati i Ëndrrave – the Palace of Dreams
Banka qendrore – Central Bank
Nënpunës – Clerks
Zyrë qeveritare – government office
Fletë rekomandimi – letter of recommendation
Leje e veçantë – special pass
Institucionte themeltare të shtetit tonë mbretëror – one of our great imperial state's most important institutions
Degët e bazës – provincial sections
Ministër i Jashtëm – Foreign Minister
Mbikëqyrës – inspector
I krijuar me nxitjen e drejtpërdrejtë të sulltanit sovran – created directly by the reigning sultan
Bashëndrra – Master Dream
Dosje - file
Tjetërmends – (untranslated)
pasi kreu punë kundër shtetit - who'd committed a fraud against the State
Drejtori i përgjithshëm – Director-general
Hetuesit – pople who work there
Procesverbale - depositions
Dhomë veçimi (izolimi) – solitary rooms
Bufe – cafeteria
Shkelbaltës – (untranslated)
Mbikëqyrësi – the supervisor
Hetimet e befta – sudden inspections
Raki - raki
Udhëzim i drejtpërdrejtë nga lart – by direct orders from on high

Regarding the above terms and their usage in the novel, we can say that analogy, although not with the same intensity, can be seen in the translation as well. We can understand from the translated words that we can identify the signs of contemporary in words such as: Central Bank, clerks, government Office, Director-general, cafeteria, Ministry of Finance, the Assistant Minister of the Interior, which keep their form in English, but there are some words which lose their essential meaning during translation process and we are presenting some of them as: *Degët e bazës – provincial sections,* where the usage of the word 'provincial' loses the hierarchy of 'Palace of Dreams', or *Hetimet e befta – sudden inspections,* where the usage of the word 'inspection' does not transmit the same feeling of anxiety as the word '*hetim'*.

Apart from this, the reduction of the words such as *'tjetërmends'* and *'shkelbaltës'* in the English version, do not give the same feeling as does the text in Albanian. It means that there are some words, which describe best the reality of that period and the omission of these terms from the text, do not give the same effect as the original. In fact, the translator had no other choice but to omit these words since these terms do not have their equivalents in English and that made a big problem for her. However, there are some other cases in the translation where we can find words which are used as they are in Albanian in order to describe and transmit the same situation as it in the original. So, the words '*raki '*and '*Loke'* are kept the same and they are used in italic, although a foreign reader who doesn`t know what '*raki'* means, has difficulty in identifying it as a sign of Albanian contemporary.

3. THE TRANSMISSION OF ARCHITECTURE ANALOGY

Apart from linguistic analogy, another important part of novel is also architecture analogy. Both urban planning and architecture play an important role in identifying Albanian contemporary signs. The important thing for us is to focus on the fact that how these terms are transmitted into translation and to what degree the reader can perceive the Albanian reality during communism period. Can the reader identify all these terms throughout the translation into English?

We are presenting some examples to show how this kind of analogy is given in the text and how are all these signs transmitted into translation:

Rruga gjer në Tabir Saraj ishte më e gjatë se ç`kishte menduar dhe, veç kësaj, në këtë sqotë mund të rrëshqitje keq. Po kalonte përpara Bankës Qendrore. Më tutje dukeshin karroca të shumta të mbuluara me brymë përpara një ngrehine tjetër katërkatëshe, që kushedi e ç`ministrie ishte. (P.Ë: 35-36)	The Tabir Sarrail was further away than he`d thought, and a thin layer of half-melted snow was making the pavements slippery. He was now walking past the Central Bank. A little further on, a line of frost-covered carriages stood outside another imposing building. He wondered which ministry it was. (P.D: 9-10)
Ra një orë diku nga e majta, me një tingull të bronxtë, si në punë të vet, në mjegull. Mark Alem shpejtoi hapat. (P.Ë: 36)	Somewhere in the mist, away to his left, a clock let out a brazen chime, addressed as if to itself. Mark-Alem walked on faster. (P.D:. 10)
Mark-Alemi i erdhi rrotull një sheshi gjysmë të shkretë, ku ngrihej një xhami me dy minare, çuditërisht të holla. (P.Ë: 37)	He crossed a small, almost deserted esplanade over which rose the strangely slender minaret of a **mosque.**

In the above description, we notice that the word '*square'* is mentioned and this square where Mark-Alem passes through refers to "Skanderbeg square" and we Albanian people know this fact. There are some other buildings around and they are Central bank and other ministries. On the left side, there is the clock or sahat as we all know. The presence of the mosque in the square, Makes it even clearer that we are talking about the main square of Tirana. We know that mosque has two minarets but the thing that we have noticed in english vesion is that the minaret is reduced into one.

Një ditë, pa rënë ende zilja e pushimit të mëngjesit, e lajmëruan të paraqitej në zyrat e Drejtorisë së Përgjithshme. (P.Ë:100)	One day, before the bell rang for the break, he was told the Director - General wanted to see **him.**

In the above paragraph, the phrase 'the offices of Director General' refer to the main office of Central Committee and an Albanian reader can easily perceive this reference and what it means if you are summoned to be present in that office. However, we noticed that in English version the translator has translated it the Director-General, a phrase which has lost its referential and meaning because it doesn`t give the same effect as in Albanian language. Whereas, the Ministry of Finance is transmitted into

English version referring to the same meaning and it can easily be perceived by the reader.

...Ndërtesat hijerënda, që çoheshin drejt e mbi lëvizjen e rrugës, me portat e me flegrat e mbyllura, e bënin edhe më të hirtë fillimin e ditës. (P.Ë: 35)	The tall buildings, looking down on the bustle in the streets with their heavy doors and wickets still shut, seemed to add to the gloom. (P.D: 9)

In the paragraph, the phrase '*ndërtesat hijerënda', 'me portat e me flegrat e mbyllura'*, gives us clue that the capital was suffering in that hell and the suffering of the people was unbearable. However, in English version, we will notice that this phrase loses the reference of analogy, because '*ndërtesat hijerënda'* is translated to '*tall buildings'*, where the word "tall", doesn`t transmit the same meaning and value as in Albanian.

Another phrase like *"portat e me flegrat e mbyllura*" is translated "*as heavy doors and wickets still shut*" and what we notice in this phrase is that the reference of analogy is not transmitted fully, because the word *'portat'* is given equivalent with '*doors'*; in fact this word does not convey architecture analogy of the building. As we can see many signs of urban planning and architecture in the novel cannot be noticed because of the time reference. Therefore, it is a big challenge for translators to transmit in the translated language the signs that even the Albanian reader in Albanian wouldn`t be able to identify them.

In the following paragraphs, we are going to present some details related to archives, as an important and inseparable part of the architecture of this building, in which a large number of files with the dreams of innocent people is kept in it. Therefore, our focus is on how these ideas are transmitted in English version and if the words chosen by the translator are the proper ones, so that they can convey the same effect as in Albanian language.

Arkivi është poshtë, në nëntokë, - tha mbikëqyrsi. (P.Ë: 158)	The Archives are downstairs in the basement, - said the supervisor. (P.D: 158)
- I gjithë ky është Arkivi? – pyeti Mark-Alemi, duke bërë me kokë nga galeritë e shumta që kryqëzoheshin me njëra-tjetrën. (P.Ë:162)	Do the Archives realy take up all this room? said Mark-Alem, nodding towards the network of passages. (125)

In the first example, the translation of the words *'poshtë, në tokë'*, is given equivalent with 'downstairs in the basement'. In this example, we think that these words which have dark connotation and have been used by Kadare intentionally, have been transmitted into English with the proper referents, conveying to the reader the same effect and feeling

In the other example, the phrase "*galeritë e shumta që kryqëzoheshin me njëra-tjetrën*' is translated as "the network of passages", which we can translate it as '*rrjeti i korridoreve'*. In the translated version, the word 'passage', according to Longman Dictionary means a long and narrow space with walls which connects a room with another and in this case it is given equivalent with the '*galeri'*. We think that this word has a wider sense than the word 'passage' in English version.

4. CONCLUSION

To conclude, translation plays a crucial role in human communication in nowadays. Without translation, the communication between different people with different nationality and culture of course, would be impossible. Thus, translators who are considered as bridges that connect different cultures has enabled and facilitated human communication by transferring the ideas and messages form the source language (SL) into the target language (TL). The necessity in many countries like Albania for more translation of scientific, social cultural texts and imaginative writings requires nowadays expert and competent translators who must be familiar with the native language and culture as well as with the language and culture they translate from. In order to have a good translation of the original text, it is very important for the translator to have knowledge not only in the target language but also in the subject matter, because only in this way the message is preserved better and clearer. Although any translator tries hard to convey the message and the style of the original author in his/her best way, it is impossible not have loses during translation process because of many reasons which are embedded in the literary translation especially. Therefore, regarding the novel "The Palace of Dreams" by Kadare, I can state that the style of Kadare, the setting which describes the communism throughout the novel and the stylistic feature used in the novel as analogy have put the translator into difficulties and challenges to translate some specific items and literary figures. Thus, what we noticed in the comparison of these two versions is that most of the original message is

preserved but in some cases, especially the transmission of linguistic and architecture analogy have been hard to be preserved and therefore, they are lost during the translation process.

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AFRICANIZING GREEK MYTHOLOGY: FEMI OSOFISAN'S RETELLING OF EURIPIDES'*THE TROJAN WOMEN*

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Abstract
Nigerian writer Femi Osofisan's new version of Euripides' The Trojan Women, is an African retelling of the Greek tragedy. In Women of Owu (2004), Osofisan relocates the action of Euripides' classical drama outside the walls of the defeated Kingdom of Owu in nineteenth century Yorubaland, what is now known as Nigeria. In a "Note on the Play's Genesis", Osofisan refers to the correspondences between the stories of Owu and Troy. He explains that Women of Owu deals with the Owu War, which started when the allied forces of the southern Yoruba kingdoms Ijebu and Ife, together with recruited mercenaries from Oyo, attacked Owu with the pretext of liberating the flourishing market of Apomu from Owu's control. When asked to write an adaptation of Euripides' tragedy, in the season of the Iraqi War, Osofisan thought of the tragic Owu War. The Owu War similarly started over a woman, when Iyunloye, the favourite wife of Ife's leader Okunade, was captured and given as a wife to one of Owu's princes. Like Troy, Owu did not surrender easily, for it lasted out a seven-year siege until its defeat. Moreover, the fate of the people of Owu at the hands of the allied forces is similar to that of the people of Troy at the hands of the Greeks: the males were slaughtered and the women enslaved. The play sheds light on the aftermath experiences of war, the defeat and the accompanied agony of the survivors, namely the women of Owu. The aim of this study is to emphasize the play's similarities to as well as shed light on its differences from the classical Greek text, since the understanding of Osofisan's African play ought to be informed by the Euripidean source text.

Keywords: *Osofisan, Yoruba, Greek tragedy, Intertextuality, Lamentation*

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1. INTORDUCATION: FEMI OSOFISAN'S VERSION OF EURIPIDES' *THE TROJAN WOMEN*

Nigerian writer Femi Osofisan's version of Euripides' *The Trojan Women*, is an African retelling of the Greek tragedy. Born in 1946, Osofisan is basically the best-known playwright of the generation after Ola Rotimi and Wole Soyinka. The Nigerian playwright, essayist, editor, and poet has written over fifty plays and has always been a consistent critic of his society who attacked political corruption and injustice. One of the most important "thematic concerns of his writings, especially his dramatic genre," is "the power and agency of women not only to take charge of their own lives, but also to chart the course of progress for all of society" (Irele and Jeyifo; 2010: 203).

The Trojan Women was the third tragedy of a trilogy dealing with the Trojan War, waged by the Greeks against the Trojans after the Trojan prince Paris took Helen from her husband king Menelaus of Sparta. The Trojan War is one of the most important events in Greek mythology and the topic of many ancient Greek texts, most famously Homer's *Iliad* and *Odyssey* (Weyenberg; 2013: 143). In *The Trojan Women*, Euripides follows the fate of the women of Troy after their city has been sacked and their husbands killed. In the Greek tragedy, "war is presented in its aftermath and almost exclusively through the eyes of the women who are its victims" (Walton; 1991: xxi).

Greek tragedy was introduced into Africa during the colonial era. It "was used as a model for indigenous African playwriting and playmaking, for Greek tragedy was perhaps the most suitable model for African playwrights to build a hybrid modern drama" (Wetmore; 2002: 21). The similarities between Greek and Yoruba drama include the utilization of songs, music, dance, ritual, chorus, and gods as well as open-door performances. The success of the choral work and portrayal of the gods in *Women of Owu*, owe much to such affinities between the two theatre traditions (Budelmann; 2007; 33).

In *Women of Owu*, Osofisan relocates the action of Euripides' classical drama outside the walls of the defeated Kingdom of Owu in nineteenth-century Yorubaland, what is now known as Nigeria. "The wider historical backdrop is the fighting between rival groups in Yorubaland in the first half of the nineteenth century, in the course of which large groups of people were displaced and enslaved" (Budelmann; 2007: 17). Owu was destroyed in the 1820's after a siege that lasted for many years.

On the title page, "*Women of Owu"* is followed by "(An African Re-reading of Euripides' *The Trojan Women* first commissioned by the Chipping Norton Theatre, UK)" (Osofisan 2006, iii). "Distancing pre-text from adaptation", Osofisan does not appropriate the canonical text, but rather cites it as an available source (Weyenberg; 2013: 142). The aim of this paper is to emphasize the play's similarities to as well as differences from the classical Greek text, since the understanding of Osofisan's African play ought to be informed by Euripides' original text which is an obvious intertext[1].

Women of Owu was first staged at the Chipping Norton Theatre in 2004 before being published in 2006. "A Note on the Play's Genesis" explicitly ties the play to the period of its first production, "in the season of the Iraqi War" (Osofisan; 2006: vii). Osofisan represents himself as 'pondering' over the adaptation of Euripides' play while remembering the 'tragic Owu'. Such memories were fostered because the Yoruba Owu city had lasted out a seven-year siege by the 'Allied Forces' of the southern Yoruba kingdoms Ijebu and Ife, along with mercenaries recruited from Oyo, at the conclusion of which all the males were executed and the females enslaved. "The Allied Forces had attacked [Owu] with the pretext of liberating the flourishing market of Apomu from Owu's control" (Osofisan; 2006: vii). Since the Ijebu and Ife troops probably did not call themselves 'the Allied Forces', this is likely to be read as an invocation of the contemporary British and American escapade in Iraq (Goff; 2013: 23).

Osofisan not only evokes the contexts of Troy, ancient Greece and nineteenth century Yorubaland, but also refers to the War in Iraq in order to trigger critical reflection. Hence, despite the nineteenth century setting, Osofisan gives the war present-day resonances, as two examples will show. First, the slavery theme that runs through Euripides' play is made even more prominent in *Women of Owu.* Throughout the play, the women of Owu voice their fear of slavery, aware of their imminent departure for their new fates. Secondly, the play alludes to the 2003 invasion of Iraq, when the Unites States of America along with other nations including the United Kingdom, deposed ruler Saddam Hussein. The besieging army is called the 'Allied Forces' (of Ijebu and Ife), as was the US-led coalition. (Budelmann; 2007: 18-19). It claims to have come in order to liberate Owu rather than act out of any material greed, nonetheless, the women of Owu repeatedly question their motives for invading the city.

Spectators with a good knowledge of Nigerian history, know that Owu was one of the oldest and most prosperous Yoruba city-states. In the first half of the nineteenth century, slave trade and control of the trade routes to the British trade markets on the coast yielded great profits. The Owu War (1814-1820), to which Osofisan's play refers to, is seen as the start of a series of wars between Yoruba kingdoms with the prime purpose of taking prisoners to sell as slaves to the British. Populations were scattered and kingdoms devastated, and as a result, colonialism was established. Hence, as a result of greed, salve trade may become an explanation of the causes behind the Owu Wars which devastated the area and facilitated British colonization. Such an interpretation makes the reason behind the colonization more complex and points not only to an external enemy, but also an internal one (G*ötrick;* 2008: 85-6). There are several similarities between Euripides' mythical Troy and Osofisan's historical Owu: both were autonomous city-states forced to give up their sovereignty when having been under siege for a long time and then sacked, their citizens either scattered or were taken as prisoners of war. Both plays present the horrors of war, for cities become ruins and even infants are killed (G*ötrick* 2008, 85). Moreover, in "A Note on the Play's Genesis", Osofisan elucidates his choice to draw on *The Trojan Women* by calling attention to the correspondences between the contexts of both plays as well as the correspondences between the stories of Owu and Troy. The Owu War similarly started over a woman, when Iyunloye, the favourite wife of Ife's leader Okunade, was captured and given as a wife to one of Owu's princes. Like Troy, Owu did not surrender easily, for it lasted out a seven-year siege until its defeat. Moreover, the fate of the people of Owu at the hands of the allied forces is similar to that of the people of Troy at the hands of the Greek: the males were slaughtered and the women enslaved. Hence, "where Euripides has tried to make his audience aware of the horrors of the Peloponnesian Wars", Osofisan's retelling facilitates it for "Yoruba-competent spectators to find important references to a political reality in the recent past" (G*ötrick;* 2008: 85).

Each of Osofisan's characters corresponds to one of Euripides' characters, and his play follows the plot structure of its source text closely, with just a few significant deviations. Similarly to Euripides' women of Troy, the women of Owu witness the destruction of their city, the execution of their husbands and sons, and their fate as

slaves. They mourn as Yoruba women traditionally mourn: "their hair cut short and their bare shoulders made grey by ashes" (G*ötrick;* 2008: 84). The play focuses on the group of women lamenting what has happened to them. Their lamentations are expressed partly in the text, partly through Yoruba songs. The importance of orality is highlighted in *Women of Owu* by the dirges[2] it contains. Nevertheless, what is significantly different from the Greek text is the fact that Owu, Ijebu and Ife are all Yoruba, hence, the aggressors and victims all share the same Yoruba identity.

Osofisan's stress on the suffering of women in war resembles Euripides' *The Trojan Women*. The Greek tragedy reveals the other side of war, focusing on the defeated Trojans rather than the Greeks, on women rather than men. "The condition of the captive women is desperate: because their defeat is still so recent, they have not had a chance to accommodate themselves to misfortune" (Gregory; 1991: 155). Worth mentioning is the fact that in the context of ancient Greece, where citizenship was exclusively male, Euripides' focus on women is remarkable (Weyenberg; 2013: 154). *Women of Owu* differs from its Euripidean source text in that the lamenting women of Owu focus on their stories rather than praising their heroes or city. Like the women of Troy, they narrate history; unlike the women of Troy, the histories they sing are primarily their own (Weyenberg; 2013: 157). They describe how they saw their husbands, brothers and sons slaughtered in front of their eyes:

> *Woman: Not one was spared! Not a single male left now*
> *In Owu, except those who escaped the night before*
> *With our king, Oba Akinjobi.*
>
> *Woman: And – shame, oh shame! Our women were seized*
> *And shared out to the blood-splattered troops*
> *To spend the night. Only some of us – we two, and*
> *The women you see over there*
> *Were spared, those of us from the noble houses*
> *And others whose beauty struck their eye:*
> *We are being reserved, they say, for the Generals* (Osofisan; 2006: 3)

The women of Owu convey the pain of not being allowed to bury their loved ones and refer to the sexual violence, of which many women become victims in wars. In Euripides' play, "the Trojan women assume they have lost everything – that their very

identity has disappeared along with their city, families, fortune, and freedom" (Gregory; 1991: 157).

Whereas *The Trojan Women* opens with a deity who explains the context and introduces the characters, the ancestral deity Anlugbua, who opens *Women of Owu*, has no idea about the siege and the defeat, and has to be informed by the two women he meets. The women display a sharp political awareness, commenting on their defeat as follows (Goff; 2013: 123):

> *Nowadays,*
> *When the strong fight the weak, it's called*
> *A Liberation War*
> *To free the weak from oppression.*
> *Nowadays, in the new world order, it is suicide to be weak.* (Osofisan 2006, 8)

George Bush used a similar rhetoric to legitimise the invasion of Iraq. Although the justification for the invasion primarily rested on the allegation that Saddam Hussein possessed weapons of mass destruction, Bush repeatedly framed the invasion as a war of liberation, intended to grant the Iraqi people freedom and democracy (Weyenberg; 2013: 173).

The god concludes, "It is the law of victory, the law / Of defeat" (Osofisan; 2006: 7). When Anlugbua first finds out about the city's fate, he could not understand why his people did not call on him, as he had told them to:

> *Why didn't anybody call me?*
> *My words were clear enough, I thought!*
> *Whenever any grave danger threatens the town,*
> *I said! Whenever some misfortune arrives*
> *Too huge for you to handle, run*
> *To my hill and pull my chain!*
> *How is that no one remembered?* (Osofisan; 2006: 3)

On the other hand, the women could not understand why he didn't help them earlier. The scene is one of mutual incomprehension and it ends with both parties further apart; Anlugbua departs lamenting his lack of worshippers, while the women leave with stinging rebukes for the gods' lack of concern:

> *Anlugbua: I ask you – without a shrine, without worshippers,*
> *What is a god? Who now will venerate us?*
> *Who sing our praises among these ruins?*

Woman: Go back to your heaven, Anlugbua,
And learn also how to cope with pain.
If only you gods would show a little more concern
For your worshippers! (Osofisan; 2006: 9)

So far, so Euripidean; the god even admits that he is 'shamed' by the women, which is a conclusion often invited by Euripidean gods even if never articulated. Here, both humans and their god claim to have done the right thing – offered help, or asked for help – and to have received no answering gesture from the other side (Goff; 2013: 123-4). Also the idea that the gods are dependent on the humans is made clear from Anlugbua concern that a god is not a god without worshippers, opposite to the Greek belief in the power of the gods to affect human destinies. This interdependency of humans and gods is characteristic of the Yoruba belief system.

The following scene introduces the Hecuba-figure, Erelu Afin, who like Hecuba shares the scene with the chorus leader and women of the chorus. They begin with lamentation, then move to anger and a storm of curses against their conquerors, which is completely absent from the Greek source text:

Erelu: Savages! You claim to be more civilized than us
But did you have to carry out all this killing and carnage
To show you are stronger than us? Did you
Have to plunge all these women here into mourning
Just to seize control over our famous Apomu market
Known all over for its uncommon merchandise? (12)

Woman: No, Erelu, what are you saying, or
Are you forgetting?
They do not want our market at all –

Woman: They are not interested in petty things
As profit –

Woman: Only in lofty, lofty ideas, like freedom –

Woman: Or human rights – (Osofisan; 2006: 12-13)

Contemporary terms like 'human rights' again invite a comparison with the Euro-American invasions of Iraq, which were repeatedly accused of disguising economic motives with talks of noble political ideals. Hence, endowed by suffering with a moral intelligence that enables them to see through these politics, the women of Owu can play

ironically with the categories of 'savage' and 'civilized', satirizing the invaders' motives (Goff; 2013: 125).

Furthermore, Osofisan's women of Owu mock the official narrative of 'liberation wars' and the rhetorical conflation of democratic ideology and economic interests that characterize that narrative. Their ironic song of the official history of the invasion of Owu through negation, points to the 'profit', 'merchandise' and 'glitter of gold' that determine wars as well as the stories of slavery and oppression that are their result (Weyenberg; 2013: 174). Hence, according to the women, the Allied Forces are not interested in such "petty things / As profit":

> *Woman: Oh the Ijebus have always disdained merchandise –*
>
> *Woman: The Ifes are unmoved by the glitter of gold –*
>
> *Woman: The Oyos have no concern whatsoever for silk or ivory –*
>
> *Woman: All they care for, my dear women*
> *All they care for, all of them, is our freedom!*
>
> *Woman: Ah Anlugbua bless their kind hearts!*
>
> *Woman: Bless the kindness which has rescued us*
> *From tyranny in order to plunge us into slavery!* (Osofisan; 2006: 12)

It depends on the audience which of the contexts Osofisan evokes will resonate the most. For the Nigerian audience, the dramatization of internal warfare is likely to evoke resonances to other internal conflicts in Nigeria, especially the Biafran War, which resulted in around three million deaths. The suffering the women recount also resonate with that of many victims of Nigeria's successive military dictatorships, prompting viewers to reflect on Nigeria's contemporary political situation. The women in the dirge above, refer to the Ijebus, Ifes and the Oyos, hence, their criticism is directed toward the internal strife within Nigeria. On the other hand, for the British audience of the play's première in 2004, being probably unfamiliar with Nigeria's history, the allusion to Iraq may have been more prominent since the United Kingdom aided the United States invasion of Iraq. With more than eight thousand British soldiers stationed there and recurring headlines of British casualties, the UK's involvement in Iraq was, and is still a topic of political debate (Weyenberg; 2013: 174).

Responding to the news that the ancestor Anlugbua has deserted Owu, the chorus leader concludes that, "The lesson is clear. It's us, not the gods, / who create war. It's us, we human beings, who can kill it" (Osofisan; 2006: 15), emphasizing the idea that it is up to human beings to shape their own fate now. The lesson that human fate is in human hands, will be emphasized later in the play.

In Euripides' *The Trojan Women*, the play opens with a prologue involving the two gods Poseidon and Athena. They agree to join forces to punish the Greeks and make their homecoming journey as painful as possible (Walton; 1991: xix). Hence, where Athena joins Poseidon at the beginning of the play to plan for the shipwreck of the Greeks, Osofisan's Anlugbua does not meet his female counterpart until after the scene between Erelu and the chorus. Significantly, Osofisan displaces the dialogue between the gods from its original place as a prologue to the third scene. While Euripides informs his audience from the start that the mortals are at the mercy of the gods, Osofisan makes it clear that the gods stand by helplessly while humans hold responsibility (G*ötrick;* 2008: 88). The Yoruba pantheon and the Greek pantheon alike are characterized as being human in the sense that they behave like human beings, being subject to many failings and follies. In their quarrels they often use human beings as their instruments.

In Greek mythology, Athena, together with Hera and Artemis, once initiated and competed in a beauty contest and when they asked Paris to be their judge, he chose Artemis – and so made Athena and Hera his enemies. When Artemis kept her promise to give him the most beautiful woman, Helen, as his reward, the other two goddesses used this as a reason for taking revenge and consequently instigated the Trojan War. The opening dialogue between Poseidon and Athena in the Greek tragedy reveals that Athena has started the war because of her enmity towards Troy. However, when the Athenians did not respect the divine temples in Troy, she changed her mind and decided to punish the soldiers who had carried out her revenge. Their journey back home is to be made as difficult as possible. Hence, it is quite clear in the prologue that the war as well as its consequences were initiated by the gods, and that humans are at the mercy of the gods (G*ötrick;* 2008: 87).

In *Women of Owu*, Anlugbua is joined by Lawumi, his ancestor, who like Athena, is responsible for the destruction of the city. The striking difference is that here,

destruction is a punishment not for the wrong vote in a beauty contest, but for the city's involvement in the slave trade, "human beings learn only from suffering and pain" (Osofisan; 2006: 21). She reveals to Anlugbua that his Owu people, arrogant and "drunk with prosperity," violated a law that, "no Yoruba should ever sell other Yoruba into slavery" (Osofisan; 2006: 19). Hence, the people of Owu were the initial aggressors, as they were enslaving other Yoruba and their guilt marks a significant distance from the Euripidean tragedy.

Anlugbua thus comes too late to save his city and is angrily scolded by the women of Owu for this. Nevertheless, not only does Lawumi seek the destruction of the city, but she also talks Anlugbua into unleashing a storm on the attackers on their way home to make them pay for their religious impropriety; hence, she holds a grudge against both warring parties. The play's first three scenes show that the gods have a role in human suffering, yet in the end, Anlugbua puts the blame squarely on humans, leaving it to the audience to draw their own conclusions (Budelmann; 2007: 20).

In Osofisan's play, Cassandra's counterpart is Orisaye. Like the Greek Cassandra, Orisaye is perceived as mad by her mother and all the other characters. In the Greek source text, Cassandra is known as a woman who had declined the advances of the god Apollo, and whom he therefore punished by giving the gift of prophecy, which was taken for madness. Thanks to her gift from Apollo, she knows that her mother, Hecuba, will soon die. Euripides' audience knew that her prophecies would come true, unlike the rest of the characters who took her prophecies for madness. Cassandra exhibits an uncontrolled craving for revenge, which confirms her madness to the other characters (G*ötrick;* 2008: 89). In *Women of Owu*, Orisaye's mother, Erelu, points out that she is "no longer in control of her senses" (Osofisan; 2006: 26) as a result of the violent war, nonetheless, it is clear that she is not mad. Although Orisaye is the bride of the god Obatala, the god of purity and creativity, she is to be taken as a wife to one of Ijebu's kings. Like the Greek Cassandra's delirious wedding song, she sings and dances deliriously, although she knows that there is no reason for a celebration since she is planning to kill the general who is claiming her "to join his harem" (Osofisan; 2006; 24):

> *Orisaye: I shall take my revenge!*
> *Yes, I swear it to you mother, this wedding will be*
> *Kusa's dreadful, unbreakable pact with death!*

My presence shall bring such suffering and anguish
To his household, to his city and his people
That the wreck they have caused here will seem in the end
Like a joyous feast. I will destroy them
Totally, totally, without remorse! They will rue the day
They set out to conquer the city of Owu! […]
All our dead will be avenged! (Osofisan; 2006: 28-9)

When Orisaye embarks upon her mission of revenge, it is not at all in accordance with Obatala's principles, for he stands for balance and patience. When seeing herself as a "death-avenging spirit," she weighs revenge over balance and patience since this revenge is solely hers and not Obatala's. Very much aware that she will die after killing the king, she also knows Ijebu's destiny. Most of them will not get home and those who will, shall find their land invaded by others, and shall suffer a defeat worse than Owu's:

Orisaye: I'll watch his blood flow, gurgling like fresh wine
From the palm tree! I will be singing, mother!
Then of course they will seize me, and hack me to death!
Ah, what happiness is waiting for me!
[…]
As for the others, you will see.
They will never make it back home, will never again see
Their wives or children! They will not –

Chorus Leader: Please Princess, that's enough. You're embarrassing us
With these futile prophecies […]

Orisaye: […] *Only a few will ever make it back home, and when*
They do, they will find, waiting for them there, not peace
But new rulers, strange conquerors
Who in their absence would have taken over
Their land and their wives!
[…]
So my dear women, suspend your dirges! Let us sing and
Dance instead for the victory that is coming! (Osofisan; 2006: 29-30)

Locating vindictiveness and its devastating effects on mankind in the world of the gods, Euripides could make his audience condemn the actions of the gods. However, Osofisan locates vindictiveness in Orisaye, that is, in the human world as opposed to the god she is to serve, and so his drama differs considerably from Euripides' (G*ötrick;* 2008: 89).

Additionally, Osofisan's mortals threaten to punish the gods by extinction because as Anlugbua puts it in the first scene, the gods cannot survive without their worshippers. Also when the last male in Owu, a child, is killed, one of the women state that, "They [the gods] too will die without worshippers" (Osofisan; 2006: 46). One of the most heart-breaking laments in *Women of Owu* is uttered by Erelu when the soldiers bring in the corpse of her grandson Aderogun, the counterpart of Astyanax in *The Trojan Women*. Erelu's lament takes the form of an *Oriki*[3]. Erelu celebrates her murdered grandson as a "brave one", as the "son of the warrior Jagunmolu," who is a "collector of heads except the new-born's" (Osofisan; 2006: 77-8). The lamentation of Aderogun entails a celebration of the bravery and warfare of his ancestry, for through the funeral ritual, he will be united with his ancestors (Weyenberg; 2013: 158-9). As the women of Owu prepare Aderogun's body for burial, they sing a dirge whose title translates as "If I'd known, I'd not have come to the World":

If I'd known, I'd not have come to the world
I'd have stayed peacefully in heaven instead
[…] *A woman gives birth and begins to cry*
As nursing mothers rejoice, war breaks out
The mother of twins will soon be mourning

– Refrain
The handsome turn sacrifice to the god of war
The brave go to battle and never return
Why have children then, if they won't last? (Osofisan; 2006: 76).

Then Erelu starts singing her grandson's oriki whose title translates as "My son, Aderogun!"

My son, Aderogun!
Farewell, till we meet again!
Son of the warrior Jagunmolu
Offspring of Owu's ancestors
[…]
Sleep on, but you will rise again
You'll not eat millipedes or worms:
When you get home there, say my greetings:
And tell them I am on my way! (Osofisan; 2006: 78)

While Aderogun's oriki praises bravery in war, the dirge emphasizes the loss that bravery involves, particularly for the mothers left behind. The reference to twins in the

fifth line adds weight to the hardship. Since the Yoruba perceive twins as special children who bring fortune to the family, their death is antithetical to the promise of their birth (Ajila; 2004: 143).

For the women of Owu, a song is not merely a form of expression, but it also holds active potential. They sing to regain power from the men who have hurt them. This is clear in the following exchange between the chorus of women and the chorus leader:

> *Chorus Leader: Sing! Sing! In defiance of their whips!*
> *Women: We curse you all!*
> *Chorus Leader: Of their insults!*
> *Women: We curse you all!*
> *Chorus Leader: Of their rapine and assault!*
> *Women: We curse you all!*
> *Chorus Leader: Our curse on all men, and especially men of violence!*
> *Women: We curse you all!*
> *Chorus Leader: All those born of women, but who use us as dogs!*
> *Women: We Curse! We curse!* (Osofisan; 2006: 38)

According to stage directions, the women then start a ritual song of malediction that reaches its highest point as they bare their breasts collectively, which is an ill-omened act in many African cultures, and utter their curse, 'We curse you all,' hence, mourning turns into resistance (Weyenberg; 2013: 160).

Interestingly, this dramatization of the women's powerlessness and resistance is juxtaposed with a rather different treatment of gender in *Women of Owu*'s retelling of Euripides' Helen scene (Budelmann; 2007: 23). In Greek myth, Helen is said to be the cause of the Trojan War, which was started by her husband King Menelaus after the Trojan prince Paris took her away with him. Helen thus embodies the conflict between the Greeks and Trojans. In Osofisan's play, the Owu War started when favourite wife of Okunade, Ife's General, Iyunloye was captured and given to one of the Owu princes, Erelu's son. Okunade became bitter and swore to get her back. What happens to Iyunloye here basically resembles what has happened to Helen in the Greek tradition: all responsibility for the war falls on her shoulders. She alone is to blame:

> *Erelu: Many times I offered to lead you through one of our secret exits,*
> *So you could go and intercede for us with your husband's*
> *Forces. If you'd gone, the war would have ended years ago,*
> *And certainly without this catastrophe we see now.*
> *But did you listen to me? All you did was play me along,*

Agreeing to go when it seemed we were about to lose
The war, and then quickly changing your mind
When fortune turned on our side! So what's this story
About loving or missing your husband? Listen,
It's time to face the truth and stop lying! (Osofisan; 2006: 54)

The Mayé Okunade now comes to punish his wife, undecided whether to take her back home or have her die right away. A scene of debate takes place between Iyunloye and Erelu in which she portrays herself as a victim of circumstances, always missing her husband, whereas Erelu tries to persuade the Mayé to kill her for abandoning him for her rich and handsome youngest son rather than living in "the small and wretched hamlet of Ife" (Osofisan; 2006: 55).

In Euripides's tragedy, Helen emphasizes the difference between Greek self and Trojan other. Comparably, in Osofisan's retelling, Erelu insists on the difference between Iyunloye and the women of Owu. This is emphasized in the scene where Iyunloye tries to convince her husband that she did not go to Owu with prince Dejumo (the counterpart of Paris) voluntarily. At this point, Erelu responds fiercely (Weyenberg; 2013: 160-1):

Erelu: Confess, you liked my son, and
You liked this city! Dejumo was handsome, young,
Strong and wealthy. It was a breath-taking sight watching him
Ride a horse! And he had in his stable some of the most
Magnificent breeds. I know as a woman how it feels
To be chosen as the favourite of such a man. Besides,
Who would rather live in backward Ife than the city
Of Owu, if given the choice? When you gave yourself up
In Apomu, and were brought here to Owu, you saw suddenly
Such wonder as you had never imagined! You saw
Our city walls and our paved streets! Crowds that made you
Dizzy; the silk on the women, coral beads on our neck,
Gold in our hair! You were dazzled! Confess! (Osofisan; 2006: 54-5)

When Erelu describes how the luxuries of Owu impressed Iyunloye, as Troy did Helen, her version of history sharply distinguishes between the women of Owu, legitimate victims of war and sexual violence, and Iyunloye who gave herself up willingly. However, Iyunloye responds to this with unexpected resistance:

Iyunloye: Yes, be cruel! Be arrogant! Boast of your riches,
Of your dazzling streets! So Ife is backward! Go on,
Jeer at us because we are a minority people!
[…]

But you and your chiefs always claimed, before this,
Didn't you, that we were one and the same people in all of
Yorubaland? So this is what you meant: the monkey
Does the work, while the baboon eats the food! (Osofisan; 2006: 55-6)

Osofisan points here to the intra-ethnic conflicts that persist among Yoruba sub-groups in South-West Nigeria. These conflicts, Ifeanyi Onwuzuruigbo explains, usually reflect unresolved issues from the Yoruba Wars of the nineteenth century (2010; 1797). Dramatizing the conflict between Owu and Ife, Osofisan also demonstrates that what is seen as a unified 'Yoruba' ethnic identity is a construct. "The people of south-western Nigeria, the Republic of Benin and Togo, who are today all referred to as 'Yoruba,' were until the late nineteenth century organized in independent polities" (qtd. in Weyenberg 2013; 161). The emergence of the modern pan-Yoruba identity was largely the result of British colonialism, which organised its administration in a way that shaped ethnic communities as well as "modes of ethnic political mobilization and organization" (Berman; 1998: 312-13). The image of a unified Yoruba people has become increasingly strong because "the nascent sense of belonging to a larger cultural collectivity has been catalysed by external perspectives introduced through regional and international political and economic networks" (qtd. in Weyenberg; 2013: 162).

In Euripides' play, Helen's final line of argument is that although she did betray her country, she was the victim of force. She claims that she was impelled to follow Paris by the superior power of Aphrodite, the goddess of love, that no one, not even Zeus, can resist (Gregory; 1991: 173). Osofisan's Iyunloye, on the other hand, blames her husband for being away when she was abducted at Apomu. She points to the vulnerability of women and girls during wars and civil conflicts. Osofisan might be pointing out here that may be she is no different from the women of Owu and suffers as they do:

Iyunloye: When the Owu forces attacked us at the market
At Apomu, you were not around, remember?
… There was no one I could call upon for help!
You must have heard what the soldiers did to us,
You are now a soldier yourself!
[…] In desperation, I had to buy my life with the only asset
I had – my beauty! (Osofisan; 2006: 51-2)

The confrontation between Iyunloye and Erelu demonstrates that the women of Owu are not the only victims: Erelu is complicit in the abuse of power and the exploitation of fellow Yoruba. According to Erelu, "It is the fate of the conquered to toil for the strong! / That is the logic of war, the logic of defeat!" (Osofisan; 2006: 55). Here she speaks of herself as a conqueror, thus, the defeated queen uses the language of her conqueror, for she already belongs to a city that enslaved other Yoruba. Hence, by focusing on the suffering of Iyunloye, Osofisan challenges Helen's traditional representation as the root cause rather than a victim of war.

Iyunloye quite explicitly flatters and seduces the Mayé since she has understood that her only weapon is her sexual seduction. The women later find out that "[…] beauty / Has conquered again, as before" after being informed that Iyunloye has finally, "regained the Mayé's heart, and joined his caravan" (Osofisan; 2006: 61). This proves Erelu's opinion about the type of woman Iyunloye is:

> *Erelu: […] Women like her are dangerous,*
> *Especially to their lovers. Once they catch you, you're hooked*
> *For ever: They have such powers of enchantment, eyes*
> *That will set cities ablaze.* (Osofisan; 2006: 48)

Hence, 'the queen of lust,' as Erelu calls her, is pardoned and reunited with the Mayé, becoming the supreme victor who conquers one man after the other. This announcement is devastating to the women of Owu who envisaged her death because what actually happens to Iyunloye is completely different from what they expected: "the irony of the situation is savoured to its logical conclusion, for [the Greek] 'Menelaus' and 'Helen' are fully united before they get back home" (Goff; 2013: 132).

The slave trade is certainly an important element in *The Trojan Women*, but it is the effect rather than the cause of the war. *Women of Owu*, on the other hand, adds a rational reason for the slave trade and clearly points out that human beings, rather than the gods, are the reason behind the war. Moreover, Osofisan's condemnation of the slave trade is extended to a condemnation of economic exploitation of people. When criticizing his own people for being involved in the type of slave trade that benefits the West, Osofisan not only attacks the economy on which that trade rests, but also uses the gods as a tool to criticize the Yoruba people for allowing themselves to be deceived by the false glamour of the West (G*ötrick;* 2008: 88-9).

Historically, slavery was indeed at the start of the Owu war. One of the main reasons Yoruba kingdoms fought against each other was to take prisoners to sell as slaves to the British. Olatunji Ojo explains that "the Owu war began when Ife violated a law that precluded the enslavement of Oyo citizens". When captives from war were sold to Ijebu slave traders, Owu soldiers rescued them. "In retaliation, Ife and Ijebu troops attacked Owu for trying to stop a lucrative trade" (2005: 383). The women of Owu have left this complicity in the slave trade out of their lamentations, and it is specifically for this reason that their ancestral god, Anlugbua, blames them (Weyenberg; 2013: 165-66), "[…] you chose to glorify the story with lies! Lies! / Our apotheosis as you sing it is a fraud! (Osofisan; 2006: 66).

Thus according to their god, the history they perform through their lamentations is partly fraudulent. Nevertheless, the women defend themselves by objecting that it is not they, "the common fool", but "the rulers who write history"; it is "the hunters who compose the story of the hunt / It is the revellers, not the slaughtered cows, / who record the fable of the feast!" (Osofisan; 2006: 66). They thus present themselves as victims of historicism, reducing the histories they sing to a mere echo of the dominant narrative to which they have no access (Weyenberg; 2013: 166). The women of Owu perceive themselves as the passive victims of a history determined by their ancestral gods, nonetheless, the god Anlugbua simply replies that:

> *Anlugbua: Then the deer must train themselves to seize the gun from*
> *Their hunters! The cows to take over the narration of*
> *Their own story* (Osofisan; 2006: 66).

He urges them to take matters into their own hands and compose their own history; this is a valuable lesson in self-emancipation. When the women ask their ancestral father Anlugbua for help, he offers them the following proverb, "a father can only chew for a child: he cannot swallow for her" (65). Thus the emphasis now is not on divine resolution, but human agency.

Surprisingly, while gender has been prominent in the play so far, it is now relegated to the background. The women are no longer addressed as women, but become the representatives of a collective that is co-responsible for a history of warfare. One the one hand, they are transformed from passive victims to possible agents of change. On the other hand, to disregard gender when talking about wars that generate gendered

violence seems problematic, especially when bearing in mind the history of colonial and military violence in Nigeria, of which so many women have become victims (Weyenberg; 2013: 166).

The transformation of queen Erelu displays a similar dilemma. It also suggests a change from passive victim to agent of social change. Without her royal status as well as a man to offer her protection, Erelu felt unable to stand by herself, "I am not the widow of a hero. Only an old woman / With fallen breasts. Without this stick to lean on, / I could not stand alone by myself" (Osofisan; 2006: 25). However, towards the end of the play, the chorus of women remind her that as, "the mother of the city" and "the only mouth" they have left to speak to their ancestors, Erelu has the duty to perform the necessary burial rites so that the spirits of the dead be released and sent home:

> *Chorus Leader: I know how you feel Erelu, but Kabiyesi,*
> *Your husband is no longer here. All our priests and*
> *Princes have been turned to corpses. Their bodies lie around*
> *In the rubble there unburied. They and the other victims*
> *Need someone to release their spirits and send them back*
> *Safely home to the ancestors, someone trained in the task.*
> *Among us there's no such person left now,*
> *Except you.* (Osofisan 2006, 62)

The women's lament and appeal to Erelu to save their future, result in her acceptance of the task to lead the newly dead to the ancestors. Thus "this inspires her to abandon her passivity and play an active part again" (Weyenberg; 2013: 175):

> *Chorus Leader:* […] *Erelu knows*
> *What we must do to save our future from eternal damnation. It is*
> *A duty she cannot evade or refuse.* (Osofisan; 2006: 62)

After "a series of hesitations and interruptions the rite is performed, the songs sung, Erelu entranced and possessed by Anlugbua" (Goff; 2013: 133). Worth mentioning is the fact that, [w]hereas nobody answers the call of the Trojan women in the Greek source text, Anlugbua, makes his presence noticed in *Women of Owu* "being the foremost ancestor of the Owus, since he was the founder of the city" (G*ötrick;* 2008: 90). Together the women start their ritual dances:

The Women begin the dirge till they gradually separate into two Choruses dancing around the figure of Erelu. The dances are slow and ritually ceremonial, and will gradually conduct Erelu and the Chorus Leaders into a trance.

Erelu: Let this be our dance of defeat, our final dirge
To our wrecked city, to perfidy, the folly of war.
Dance with me now the dance of our death!

Chorus Leader 1: We dance –
For those who fell in the field of slaughter

Chorus Leader 2: We dance –
For all who fell to feed the greed of power

Chorus Leader 1: We dance –
For all the innocent silenced in their prime,
Silenced so that someone could win an argument

Chorus Leader 2: We dance –
For the numerous souls wasted again and again
In the ceaseless clash of liberty and lust

Chorus Leader 1: We dance –
For the widows and orphans who survive
But who will soon be drawn into fresh confrontations

Chorus Leader 2: We dance –
For the numerous ghosts we leave behind
For the bodies abandoned on these broken bricks. (Osofisan 2006, 63-4)

Through song and dance, the women perform a valediction of the dead and summon their ancestor Anlugbua who takes possession of Erelu, so that she speaks with his voice and delivers the play's final message. The contact is created on stage when the two choruses call him, "Come, Anlugbua! Come down! / *Maabo*, Anlugbua!" (Osofisan; 2006: 64), while "Erelu is dancing herself into a trance. The lights then go down, the women lose their balance when they feel his presence, and a strong light is focused on Erelu" (G*ötrick;* 2008: 90). At the same moment, caught in a spotlight, the god Anlugbua appears. Nonetheless, when performing the ritual, Erelu is attacked by forces stronger than herself, and she dies. Hence, Erelu is now transformed into a queen who saves her people, for she sacrifices her life for the sake of her community.

The trance dance and accompanying songs, however, communicate differently depending on the audience's competence. On the one hand, when spectators with

Yoruba competence see the dance, they understand that Erelu is venturing into the dangerous realm of superhuman powers which overtake and kill her. They also realize what an enormous task Erelu has taken upon herself to fulfil, and they see her development into a responsible person who sacrifices herself for her community. By doing this, she opens a way not only to the ancestors but also to the future, because the ancestors stand for the collectively acquired knowledge that is needed in order to survive. On the other hand, spectators without Yoruba competence merely see a dance and might perceive it to have some relevance to the funeral. To them the songs performed in Yoruba basically convey a sad atmosphere (G*ötrick;* 2008: 90-1).

Through Erelu's mouth, Anlugbua places the blame for the Owu conflict on the Owu people themselves because of their involvement in the slave trade, "You were given this life. You chose to waste it / In a senseless quarrel over a woman." He predicts that there will be a penalty beyond the loss of the city for their guilt of not learning from history, and not just for this guilt, but for the larger humanity failings of not learning from history:

> *If only you had read your history right, the lessons*
> *Left behind by the ancestors! Each of us, how else did we go*
> *Except by the wrath of war? Each of us,*
> *Demolished through violence and contention! Not so?* (Osofisan; 2006: 66)

The women plead that they did not read or write the history, because they are its victims rather than its makers, however, the god tells them that they should "learn the wisdom of sticking together and loving one another …" (Osofisan; 2006: 66). In this line, "the god has ceased to be entirely Euripidean, because he can envisage the kind of compassion that in Euripidean drama characterizes the relationships of humans only, and offers them a defence against the machinations of the divine" (Goff; 2013: 134).

Anlugbua predicts that the women of Owu will go into years of wandering and slavery as a punishment for their wasted lies. Thus the god has the final word. He condemns human beings for their ceaseless desire for bloodshed, yet leaves some hope when predicting that new Owus will come into existence; Owu will rise again, but not as itself, instead, the people will build new communities scattered over Yorubaland and in other locations of slavery (Goff; 2013: 134-5). Hence, the message Osofisan delivers to his audience is explicit:

> *Anlugbua: Poor human beings! War is what will destroy you!*
> *As it destroys the gods. But I am moved, and I promise: Owu will rise again!*
> *Not here,*
> *Not as a single city again* […]
> […] *but in little communities elsewhere,*
> *Within other cities of Yorubaland. Those now going*
> *Into slavery shall start new kingdoms in those places.*
> *It's the only atonement a god can make for you*
> *Against your ceaseless volition of self-destruction.*
> *You human beings, always thirsty for blood,*
> *Always eager to devour one another! I hope*
> *History will teach you. I hope you will learn. Farewell.* (Osofisan; 2006: 67)

In actual history, new Owus did come into existence, for the migration Anlugbua predicts has a historical basis. After the Owu war and the fall of the Owu kingdom, the migration of Yoruba refugees resulted in the rapid expansion of the settlement of Ibadan, which grew to be the second-largest city in Nigeria. Although Anlugbua restricts his predicted migration to 'other cities of Yorubaland,' it could also refer to the Yoruba diaspora. During the transatlantic slave trade, many Yoruba were taken as slaves to different parts of the New World (Weyenberg; 2013: 168).

Hence, Orisaye's prophecy that Erelu is to die in Owu comes true in the last scene, a scene partly without a counterpart in the original Greek play. Notably, at the end of Euripides' play, the Trojan women are forced to leave Troy without being able to bury their dead. In despair, they try to summon the attention of their dead husbands, but as the gods have heard nothing before, now the dead also hear nothing. Finally, the women walk away to slavery hopelessly. In *Women of Owu*, however, Osofisan extends some moments from *The Trojan Women*. When told they are to leave, the women of Owu, too lament those not buried, but here their lament and their appeal to Erelu to "save our future" result in her acceptance of the task of leading the dead to the ancestors which has no counterpart in the Greek source text (G*ötrick;* 2008: 90). It is through Erelu's sacrifice that the reason for the god's punishment is communicated to the surviving Owu citizens who are punished for their own misdeeds, namely their slave trade with the West.

Furthermore, there is a difference in tone between the endings of both plays. Euripides' ending shows that the Trojan women are left with no help. This hopelessness might have been his means to arouse his audience's sympathy for the

slave women and prisoners of war in general. In the Greek tragedy, the gods do not care and the mortals are puppets in their hands. Osofisan's drama, however, indicates a possibility for change and improvement since people should learn from history how to avoid war, thus making humans in control of their own destiny. He ends his play with a ray of hope amongst the prevailing gloom, a sign that is underpinned by the women remaining on stage to sing a dirge until the final blackout, unlike Euripides' women of Troy who probably leave the stage to walk to their destined slavery.

Moreover, when Osofisan deviates from the original source text and adds a new ending, spectators familiar only with the Euripidean tragedy, are left with no guide, while at the same time the signs on stage become increasingly difficult for them to interpret. They are less likely to grasp the importance of Erelu's sacrifice for the murdered men, the surviving women, and the yet unborn. Nevertheless, the Yorubanizing devices are compensated for by the detailed dialogue. Thanks to Anlugbua's lines, the audience can understand that: Iyunloye is not the cause of the war; the kind of crime the citizens of Owu have committed; and how the life of future generations can be improved. Hence, it is apparent that Osofisan's focus is on mankind rather than a particular colonial power (G*ötrick;* 2008: 92).

2.CONCLUSION

Conclusively, although set in a colonial context, *Women of Owu* "has clear postcolonial and neo-colonial overtones." It is about the consequences of military aggression and the brutalities of war anytime, anywhere: in nineteenth and twentieth century Africa, in the Middle East, or wherever spectators care to make connections (Budelmann; 2007: 19). In this play, Osofisan sets up a three way relationship: ancient Greece, nineteenth century Yorubaland, and any present day war relevant to the spectators (Budelmann; 2007: 17). While the various contexts Osofisan evokes will resonate differently for different audience, his portrayal of suffering as a condition that transcends those differences insists on a common humanity. It invites all audience to go beyond their own position and challenge the dehumanization of the other. He achieves this by inviting the audience to reflect on their contexts regardless of their cultural background, making it easier for feelings of loss and compassion that are evoked in one context to transmit to another distant one. Correspondingly, by tracing a wider and more diverse

context beyond the play's setting in nineteenth-century Yorubaland, Osofisan tends to show that Africa is part of a larger world; that it is with this world, not merely the colonial heritage, that African literatures are concerned and to which African countries are connected (Weyenberg; 2013: 175).

Finally, the different contexts and time-lines Osofisan includes, makes it impossible to determine the single pre-text to which his play responds. Its complex intertextual framework makes it hard to identify Euripides' *The Trojan Women* as its singular point of origin. *Women of Owu*'s variety of pre-texts about Troy, Owu, and Iraq are each inscribed in different historical contexts and cultural traditions. The play's "intertextual dynamic provides a lens through which all the texts that are referenced, including the Euripidean tragedy, are reflected […] to bear upon one another" (Weyenberg; 2013: 175). Lastly, *Women of Owu* as an intercultural performance opens up new possibilities for diverse cultural interpretations and readings.

1. NOTES

[1] Intertextuality denotes the way in which texts gain *meaning* through their referencing or evocation of other texts. For Julia Kristeva, this concept concerns much more than simply identifying literary references or inspirations. Rather, the idea of intertextuality is an expression of the complicated dependence of literary works on all the literature that has come before them.

[2] A dirge is a sad song of mourning and lamentation. It is basically a lament for the dead, especially one forming part of a funeral rite.

[3] An Oriki is a type of attributive name that the Yoruba give to a newly-born child, expressing how it is hoped he or she will turn out to be. More generally, the term refers to praise chants or recitations of achievements. Oriki are uttered at births and different kinds of ritual festivals. At funerals, however, they function as a ritual farewell of the deceased and a celebration of the ancestors with whom the deceased will now be reunited.

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COMPLEXITIES OF BLACK FEMME IDENTITY, ARTICULATED AND DELINEATED IN "SULA" ALLURES ALBANIAN READERS

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Abstract

The focus of this paper is on Toni Morrison, a prominent contemporary Afro-American writer, who should be given a special attention and should be present and part of the permanent library collection at universities, in book shops in Albania for she is one of the most critically acclaimed living writers. Her books play a pivotal role in the American literature, but not only. Her books have crossed the borders, belonging not only to the Americans, but to the whole world. In Albania, publishing houses have translated only one of her books entitled ―Sula.

To read her books is like you are entering another world, which has not been explored by the Albanians yet, to read her books you learn more about Afro-American history as she performs a deep excavation into America's history. At the same time she introduces the readers to the most relevant issues of slavery, racism, discrimination, and above all gender inequality.

Key words: *feminism, gender equality, racism, discrimination*

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1. INTRODUCTION

The purpose of this paper is to analyze Toni Morrison's second novel Sula (1983).The significance of the two female protagonists, Sula Peace and Nel Wright. The analysis aims to explore a fraction of African American literature, which helped African Americans to find their voice in a country such as the United States supposedly the land of one's dreams which turned out to be a place, where laws were set against them. In literature, African American writers with their stories have depicted their intricate experiences.

Sula (1974) is Toni Morrison's second published novel. Like *The Bluest Eye,* the novel is a story of two girls coming of age. As children, these two girls, Sula Peace and Nel Wright, function as two halves of a whole, often seeming to complete each other's strengths and weaknesses.

When they reach maturity, the different ways they react to the norms of their community separate them and split their bond, until the end of the novel. *Sula* confronts issues of loyalty, family, assimilation, innocence, gender, and sexuality, examining the criteria that determine the character, quality, and relationships of a woman's lifetime. Nevertheless, Toni Morrison in her book aims to create an invincible strong female personage who "not only refuses the role [the standard role assigned for a woman], she steps outside the caste of woman, beyond any class or definition [and] insists on making herself" (Christian; 76)

2. REASONS WHY TONY MORRISON MUST BE READ BY THE ALBANIAN READERS

It is quite apparent that Sula is a novel of oppositions. Morrison works with the balance between good and evil and the complex relationships between black women. Through various characters and themes, Morrison tries to balance between good and evil or life and death.

This opposition is most obvious in the primary relationship of the novel, the friendship between Nel Wright and Sula Peace. Reflecting upon the two characters in a 1976 interview, Morrison noted that:

> "if they had been one person, I suppose they would have been a rather marvelous person. But each one lacked something that the other one had." (Lister; 2009)

Morrison creates Nel as raised in a strict though stable home that strongly contrasts with the disorder of Sula's family. While Nel is taught to obey social conventions, Sula learns at an early age that "sex was pleasant and frequent, but otherwise unremarkable" (44). Her mother sleeps with whoever interests her, but with such a lazy, carefree attitude that the women of the town take her flirtations with their husbands as a compliment rather than as a threat.

Eva also exemplifies this "man-love" but because of her physical handicap, she is limited to good-natured flirtations and to warning young wives to carefully attend to the desires of their husbands. Although Eva is one of the fiercest characters in the novel, here she seems to be following the traditional gender roles. Morrison, chooses to depict her as becoming fierce because of motherly sensibility. The novel is full of shocking scenes, and one of them is when Eva sets her son, Plum, on fire after he comes back from the war and emotionally ravaged and addicted to drugs.

Despite their different upbringings, Sula and Nel become instant friends. The third-person narrator explains:

> Because each had discovered years before that they were neither white nor male, and that all freedom and triumph was forbidden to them, they had set about creating something else to be. Their meeting was fortunate, for it let them use each other to grow on (Lister; 2009).

Daughters of distant mothers and incomprehensible fathers (Sula's because he was dead; Nel's because he wasn't), they found in each other's eyes the intimacy they were looking for.

While Nel becomes the more obedient of the two, Sula is marked by her recklessness. In another gripping scene, she cuts off the tip of her finger to scare off a group of threatening Irish boys. For a black girl to find the way to scare a group of white boys is against every expectation, showing that Toni Morrison undermines conventional oppositions in the novel. The boys presumably bear far greater social power because they are white and male.

The girls' special company allows them to explore the world around them with curiosity, not fear. However, this unlimited freedom also has dangerous consequences as in the case of Chicken Little.

After ten years of travel, Sula returns to the Bottom to tell Eva, "Don't talk to me about how much you gave me, Big Mamma, and how much I owe you or none of that. . . . I don't want to make somebody else. I want to make myself" (92).

She clearly shows that she is focused only on her own desires, but at the same time one could say that she is tough and resolute in creating her own identity. Sula rejects Eva's advice to settle down and have children and to the astonishment of the Bottom community she even sends her grandmother to a nursing home. (Lister; 2009)

The focus on Nel and Sula's friendship is Morrison's aim to describe the emotional support that black women have always provided for one another. As she explains, "Friendship between women is special, different, and has never been depicted as the major focus of a novel before *Sula."*

In the final scene of the novel, Nel visits Eva in the nursery house. The elder woman asks about the death of Chicken:

"How did you get him to go in the water?"
"I didn't throw no little boy in the river. That was Sula."
"You. Sula. What's the difference? You was there. You watched, didn't you?
Me, I never would've watched." (168)

This part suggests that however much different Nel and Sula are, they are united by a sense of culpability over Chicken Little's death. And indeed these words make her reflect on herself and her now dead friend. At the end of the novel Nel recognizes that "All that time, all that time, I thought I was missing Jude. . . . We was girls together" (174).

Asked about the stress on the community Morrison explains:

> Black people never annihilate evil. They don't run it out of their neighborhoods, chop it up, or burn it up. They don't have witch hangings. They accept it . . . It's as though God has four faces for them—not just the Trinity, but four.
>
> Even though Sula is against every convention, as a woman who throws her grandmother into a nursing home and who is rumored to sleep with white men, the community does not attack her. They believe that the "presence of evil was something to be first recognized, then dealt with, survived, outwitted, triumphed over" (118).

There is another way the community looks at her, though, making Sula a highly ambivalent character. Morrison demonstrates how Sula's presence in the Bottom actually improves the community. For example, Sula's loose ways and disregard of familial bonds inspires a derelict mother to reform her lifestyle and care for her son. Using Sula as a key point of contrast, the townspeople "began to cherish their husbands and wives, protect their children, repair their homes and in general band together against the devil in their midst" (117–18). The evil that Sula represents acts as a force of good for the community.

This attitude illustrates once more Morrison's viewpoint that "one can never really define good and evil. Sometimes good looks like evil; sometimes evil looks like good—you never really know what it is. It depends on what uses you put it to. Evil is as useful as good is."

Morrison demonstrates that the creation of strict dualities only limits our understanding of how people operate as complex, multifaceted beings. Oppositions between good and evil, black and white, self and other definitely overlap. Though we may rely upon such labels as neat categories of identity, they restrict our ability to understand the dynamic nature of human motivations (Lister; 2009).

3. FEMINISM IN ALBANIA

Much of the black feminist thought tries to convey black women's increasing willingness to oppose inequality regarding gender and color. Septima Clark states:

> I used to feel that women couldn't speak up, because when district meetings were being held at my home . . . I didn't feel as if I could tell them what I had in mind . . . But later on, I found out that women had a lot to say, and what they had to say was really worthwhile. . . . So we started talking, and have been talking quite a bit since that time. (Brown; 1986: 82)

> "Feminist methodology promises a more interpersonal relationship between researchers and those whose lives are the focus of research. Feminist methodology seeks to break down barriers that exist among women as well as the barriers that exist between the researcher and the researched" (Bloom; 1998)

Feminism is a wide notion with one single orientation: gender equality, same rights for people, no matter what gender they are. Albania is almost devoid of such notion. A great number of people confuse the term "feminism" and apply it derogatively to a

number of different contexts. Still, out of a minority who understands the term, there are those who think that feminists claim only female rights. In fact, a feminist is anyone who dares to stand against any discrimination based on gender. Besides it's not only a fight to gain woman's rights, but also to release the man from a pre-defined and absurd role he is given in a patriarchal society.

The French writer and philosopher Simone De Beauvoir, 1986, in her book The Second Sex, explains that one is not born a female, one becomes a female, thus stating that when we are born we are infants. No infant has an idea that male infants will have more priorities in life than female ones. It is from their families and through the process of socializing that we learn which gender outweighs the other in every aspect.

It is from the early childhood that we acquire definite and separate roles for males and females, and though recently the subject of feminism has begun to be dealt with, it is still in its infancy, it is quite common even nowadays, to decide which toys boys play with and which ones are for girls, which color fit boys and which one flatter girls.

When puberty comes or even later, these distinction between males and females become even sharper, for most families in Albania it is customary to let their boys go out and come home at will, while restrict young girls to parental supervisory all their teenage hood. Surprisingly when these girls grow up their parents don't hold the grip anymore, letting go of their daughter to their "husbands' families" like properties under "another family supervision now".

No matter how emancipated our society claims to be, there are sign of this patriarchy everywhere in our country. And all females, in one way or another suffer from this oppression. Patriarchy is tyrannical and it is based on a rigid hierarchy on top of which are males, and at the bottom of it are poor woman of color. The Albanian TV station top Channel has broadcast a program called "Tendencies toward female books"

The categorization made to female literature in Albania has been a heated debate and as such it has been the cause for many discussions. According to a survey which intended to analyze the kinds of books Albanian women preferred to purchase in different fairs, most Albanian females chose "chick lit, a genre fiction that addresses issues of modern womanhood mostly lightheartedly. The top favorite ones were Sex and the City, the Diary of Bridget Jones, the Secret Dreamworld of a Shopaholic, Lipstick Jungle ..etc.

Many female critics, like Iva Tico, the head of "MapoMadamme", the distinguished writers like Diana Culi and FluturaAcka, view such books as shallow or literature "to be read at the beach" as most of them do not require specific highly intellectual power in order to be understood.

According to their observation, male writers like OrhanPamuk, HarukiMorakani or Amos Oz, were among the most favorite. Question like : "What about Doris Lessing, Toni Morrison, ElfrideJelinek, these Oscar winners, widely acclaimed throughout the world? " began to arise.

There is ever growing female intellectual concern about the domination of chick lit in Albania. The question that doesn't seem to have a clear cut answer yet is ; "Is this kind of literature finally sealing the reputation of the woman as shallow and dreamy?"

With the intention of making just a small step toward the change, I have prepared the survey below and handed it out to a specific group, namely students studying at the Department of Foreign Languages, University of Shkodra, English Language. It is a group of 40 students who attended to my survey.

4. CONCLUSION

Toni Morrison's decision to use an African female as protagonist reflects her interest in gender oppression as well as race and class oppression. In fact, all three forms of oppression are explored in each of Morrison's works. However, their primacy varies depending on the author's level of consciousness. In *The Bluest Eye*, sexism, like class exploitation, plays a secondary role to race oppression. Morrison does make clear, however, that the African female is the most vulnerable to capitalist propaganda in the United States, for it is the female in general who, in the United States, has often had her worth measured in terms of beauty rather than character or accomplishment. Also, Morrison's concern with gender oppression is reflected in the rape of Pecola.

If there is one thing that Toni Morrison – author, playwright, librettist, lyricist, Nobel Prize winner, social and literary critic – has taught us, it is that we are all responsible for those choices, we have to take the lead, think as individuals potential enough to bring about changes, no matter what color or what gender.

To me it is the role of the writer and the critic to elaborate and explore in depth the gender discourse in Albania. This way the process would be developed gradually

starting from the intellectual elite and ending in rural areas which are yet accurate models of male-dominant societies, where men "lead the way" and where the women follow. Yet I do acknowledge the fact that the cause is not only cultural, but also economical. Economic male autonomy has to be adjusted reducing woman's dependency on male as the only "bread-winners". As Morrison herself has noted, "responsibility" is also "response-ability," the capacity for a dialogue between writer and reading public, often mediated by the critic, which demands that (1) we take the author and her work seriously and meet her on her own terms, and (2) we prepare ourselves, yes, academically, but equally important, psychically to free our minds from the constraints of the inherited, the given, the unquestioned, the "unspeakable," in order to meet "marginal" authors on their own terms.

It must have taken her enormous effort to obtain the canonization seldom granted to women writers, almost never to blacks. And yet Morrison was hardly the first non-white, non-male author to challenge the hegemony of the white-male center: that effort has also been both political and collective in nature as, for example, in the open letter to the *New York Times* by forty-eight black writers, decrying the non-recognition of *Beloved*, inexplicably passed over in 1987 for both the American Book Award and the Pulitzer. (She later indicated that that support and recognition by her own writerly community was one of the most meaningful "awards" she has ever received.)

It is fascinating that in an informal survey among writers and other literati by the same news institution in May 2006, the very same book was voted the best piece of fiction written in the US in the last twenty-five years.

Our work has attempted to look at some of her works as an entity – basically lingering on Sula, but mostly focusing on her themes and her ideas as inspiring incentives to make a change in our everyday reality. In the middle of the Albanian cultural reality, badly wounded from the lengthy communism regime, it is extremely difficult to even ask a question that is at the heart of feminist theory: how Albanian women may come to understand themselves as speaking subjects within this historical frame of patriarchal society? In Albania women lack the concrete means to organize themselves and stand against this categorization as "the other". They live spread among men, closely connected to their homes, work, economic interest depended by their men, fathers,

husbands.

It takes great courage to stand against such a "well" established system, it takes both men and women to be more sensitive on the issue of gender equality. It is everybody's issue.

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ELEGIES FOR THE MODERN: JOHN BERRYMAN'S '*DREAM SONGS*'

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Abstract
John Berryman's Dream Songs, first published in adumbrated book-form in 1964 as 77 Dream Songs, makes claims to be the first major book-length poet-modern American poem. Its ambitions and range derive from the ambitions of the influential High Modernist project of the early 20th century. However, Berryman diverges from Modernist praxis. For instance, he fractures the integrity and the voice of the central speaker into component speakers—primarily into Henry (a.k.a. Henry Pussycat) and his partner (in blackface, who calls him "Mr. Bones"). Berryman signals his revision of the Modernist ambitions of the long poem (a poem about "American power") by embedding in its lyric interludes a series of short elegies for High Modernist writers—including Dream Songs 37-39, about the death of Robert Frost. In those ambivalent Oedipal elegies Berryman pointedly mourns the loss of Frost the individual man; in parallel elegies for poet-friends like Theodore Roethke, however, Berryman elegizes the loss of his poet-friends in terms that recall and honor the diction and concerns of their poems. At the same time, Berryman acknowledges the irremediable loss of Roethke the man; Berryman aspires, that is, to what Jacques Derrida calls an "impossible" mode of elegy, a form of memorialization that, instead of internalizing the dead, honors the alterity of the lost.

Key words: *mode of elegy, modern, internalize the dead, fracture, interlude, Oedipus,*

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1.INTRODUCTION: JOHN BERRYMAN'S '*DREAM SONGS'*

By the time his long poem *Homage to Mistress Bradstreet* appeared in print, in 1956, John Berryman was already writing poems that would be included in his 1964 book *77 Dream Songs*. At this historical distance, that overlap seems signal. The *Bradstreet* poem reads to me like the last of the great Modernist poems. For all its innovation in tone and figuration, the poem seems continuous with the ambitions of the largest late-Modernist projects, especially Hart Crane's *The Bridge* (in its formalist commitments and its ambition to create a coherent modern myth), William Carlos Williams' *Paterson* and the early *Cantos* of Ezra Pound (in their attentions to the pace-of-information as a metrical determinant, and to reformulation of attitudes toward cultural histories). One hears the influence of the late Auden's diction, and the central narrative gesture of the poem—as the modern male poet imagines a physical relationship with the 17th-century female poet—seems a move related to Yeats' willingness to interpose himself as an historical figure, into the destinies of the people of his encomiastic poems (the Irish Revolutionaries of "Easter 1916," Major Robert Gregory). The ending of the poem memorializing Anne Bradstreet returns to the present, in an elegiac gesture of both closure and historical rupture:

> *Headstones stagger under great draughts of time*
> *after heads pass out, and their world must reel*
> *speechless, blind in the end*
> *about its chilling star: thrift tuft,*
> *when cushion—nothing. Already with the wounded flying*
> *dark air fills, I am a closet of secrets dying,*
> *races murder, foxholes hold men,*
> *reactor piles wage slow upon the wet brain rime.*
> *I must pretend to leave you. Only you draw off*
> *a benevolent phantom.*

I don't mean to suggest that the Bradstreet poem is derivative in its methods (and certainly not in its diction), but I do think that the historicizing and aesthetic ambitions of the poem are continuous with the ambitions of the larger poems of the high-Modernist generations. ("I didn't want to be *like* Yeats," Berryman wrote of his earlier self, "I wanted to *be* Yeats.") The *Dream Songs* open something startlingly new and rewardingly strange. Despite the continuity of some of the poetic effects and the experiments at the level of the line (the idiosyncratic mashup of Elizabethan sonnet and street-jive, the tectonic slippage between tenor and vehicle in metaphors),

Berryman's "dream" technique permits him a way out of what had come to seem several Modernist *cul-de-sac*. It permitted him, that is, a way to integrate the narrative self into the historical critique of the poem without Yeatsian self-dramatization, without the source-hunting of the *Cantos* and of parts of *Paterson* (c.f., Book II: "Fire in the library!"). In important senses through the fundamental grammar of his poem Berryman already anticipates the work of the Confessionalist poets, both the grandeur *and* the limitations of their aesthetic, when he frames the poems as dreams: sometimes personal, sometimes self-referential, sometimes allegorical and allusive, sometimes moving forward on the Freudian slippage between denotation and connotation of words.

Berryman's narrator is one person, or possibly two: "Henry" the central character (a.k.a. Pussycat, even Henry Pussycat), who is often in conversation with his "friend", apparently a white man in a vaudeville sketch, or a earlier blackface comedian with an exaggerated stage-black dialect, who (*pace* vaudeville) calls Henry "Mr. Bones." The central rhetoric of the *Dream Songs*, that is, assumes a diffraction of the central lyric speaker-personality. Berryman derives his model from American burlesque. --from Yeats' double-voice poems like "A Dialogue of Self and Soul." –and from Lear's pointed badinage with his Fool. Oddly, from all of these apparently-irreconcilable sources: the diffraction of the discourse, the terms of referent (from the Upanishads to Paul Muni adventure movies of the 1930s, often in the same line) replicate his sense of wide, vertiginous diffraction. And yet, as in the Whitman line, the more the speaker spreads himself, the more his central integrity emerges, paradoxically defined by this rangy inclusiveness. Like Whitman he's writing an epic grounded in the self, who is American and proudly polyvalent—both singular and plural. Where Whitman expands the voice by sections, Berryman can change the speaker, with a simple dash, from line to line—sometimes within the same line. One of the great themes of the *Dream Songs* is "American power," Berryman proposed at one time—both its hegemony in the twentieth-century and its need for dispersal. The great formal discovery of the poem, a recurrent formal issue since Whitman, is how to enact this democratizing theme through the power of the single American voice.

One of the ways in which the *Dream Songs* enacts this separation from the Modernist tradition is to problematize it, making it part of the theme of the poem itself, one of the

thought-concerns of Henry, the central character. The problem appears as a kind of poem-occasion, as if the poems were responses to life-situations, including the deaths of several of the great High-modernist writers. Poem 36, for instance, seems to take place in the winter of 1962. (It occurs among poems apparently set at the Modern Language Convention, between Christmas and New Year's Eve of 1962). The two speakers talk, Henry in high sublime despair, Mr. Bones typically more down-to-earth:

> *The high ones die, die. They die. You look up and who's there?*
> *--Easy, easy, Mr. Bones. I is on your side.*
> *I smell your grief.*
> *--I sent my grief away.*

The problem becomes a question of what to do with grief, how to integrate it into one's experience, and how memory –and the fading of memory—both memorialize the dead and works to preserve and protect the living. The progress of cultural history depends on the dynamic of personal memory.

> *What if I roiling & babbling & braining, brood on why and just sat on the fence?*
> *--I doubts you did or do. De choice is lost.*
> *--It's fool's gold. But I go in for that.*
> *The boy & the bear*
> *looked at each other. Man all is tossed*
> *& lost with groin-wounds by the grand bulls, cat.*
> *William Faulkner's where?*
> (Frost being still around)

Among the "high ones" of whom Henry is mourning the loss, one understands, are William Faulker (who had died in late July of 1962) and Ernest Hemingway (who had died in early July that same year). Famous figures from their works are taken as metynomies of the writers themselves: "the boy & the bear" from Faulker's piece "The Bear" (which first appeared as a separate story in 1942), and the bull-fighting, presumably from Hemingway's enduring interesting in the glamorized violence of bull-fighting (from to *The Sun Also Rises*, 1926, to *Death in the Atternoon*, 1929, to *The Dangerous Summer*, 1959). These instances become, in the poem, iconic instantiations of the power of the "high one" themselves. Tellingly, all are examples in which protagonists put themselves in harm's way. The lines Ike McKaslin's relinquishments as he faces the bear and the implications of his family's legacies, and the drama of the great toreadors, "tossed / & lost with groin-wounds by the grand bulls," recalling how

Hemingway called the corrida "a tragedy, not a sport." Each behaves with dignity in relation to his self-induced danger. For a moment in the middle of the poem Henry speculates that his propensity to "brood"on the metaphphysics of annihilation ("roiling & babbling & braining") --even beyond a human capacity to arrive at satisfactory answers—might be a pursuit of a kind of "fool's gold." At that moment, however, Henry acknowledges that this tendency may be constitutional ("I go in for that")—and yet it may be a conditioned or learned tendency, a function of a received Modernist style. This short elegy for the "high ones" thus both praises the High Modernist writers whose examples it enlists—and suggests the something of the limitations of their example. The tone of ambivalent eulogy seems to draw a distinction: between the high earnestness of purpose in the models of Faulkner and Hemingway and the apparent incomensureateness that opens between their high thematic moral seriousness and the final interminancy of an experimental style.

Robert Frost, the poem concludes almost as an afterthought, does not fit the pattern: both because of the determinancy of a "broody" and ultimately inconclusive Modernist style doesn't seem to describe the effect of Frost's ironic poetic voice, and (more realistically) because it's premature to mourn for him. Frost himself is still alive ("being still around.").

Frost died in January of the following year, 1963. Berryman marks the occasion exactly in the middle of the *77 Dream Songs*, in a sequence of elegiac responses ("Three Around the Old Gentleman," numbers 37-39). Together the sequence continues the book's argument about the diminishment of the "high ones," both as observing personal loss and as detailing the limits of the Modernist mode. Retrieving the argument from the earlier poem (by alluding to the recent losses of "the shooter and the bourbon man"— presumably Hemingway and Faulkner), the sequence problematizes the Modernist issue, and yet the elegiac tone in the poems is emotionally complicated. Henry grieves for Frost the individual man as a metonymy for the decline of the Modernist ideal, but he does so obliquely. The foci of the poems are Frost the man (37); then the domination of the Poetry Industry at the weekend of Frost's funeral in New England as the "Professional-Friends-of-Robert-Frost" determine his legacy (38); and finally an encomium for the blessed relief of death for the old man (39). Here is the first poem of the series:

His malice was a pimple down his good
big face, with its sly eyes. I must be sorry
Mr. Frost has left:
I like him so less I don't understand—
he couldn't see or hear well –all we sift—
but this is a bad story.

He had fine stories and was another man
in private; difficult, always. Courteous,
on the whole, in private.
He apologize to Henry, off & on,
for two blue slanders; which was good of him.
I don't know how he made it.

Quickly, off stage with all but kindness, now.
I can't say what I have in mind. Bless Frost,
any odd god around.
Gentle his shift, I descussate & command,
stoic deity. For a while here we possessed
an unusual man.

The critic Samuel Dodson was the first, I think, to notice the applicability of a pattern that other critics have recognized at work in some of W. B. Yeats' most personal elegaic poems—a pattern which, arguably, Berryman adapts for his purposes in relation to Frost, both to elegize the dead and to define an emergent poetic voice in counter-relation to the elder poet's. According to Dodson, in poems like "In Memory of Major Robert Gregory" Yeats writes from a position of emotional ambivalence, in a rhetoric of doubled or compromised praise. Auden, among others, learns from the Yeatsian paradigm that "'the personal note' of an elegy like ….["Robert Gregory"] … required that the poet not only praise the dead but also suggest their limitations… To criticize Yeats in an elegy is to commend him for his opening up of the genre." (Dodson; 90; Ramazani; 131: 184).

Clearly, Henry's opening characterization of Frost associates the older poet's physical appearance with the notoriously polyvalence of his irony, throughout the poems ("His malice was a pimple down his good / big face, with its sly eyes"); the speaker's element of baffled coercion, even of reluctance ("I must be sorry")—and an element of performance that echoes through the rest of the poem. The younger finds himself replicating the performative, even ironic, powers of the predecessor ("this is a sad

story,"): while recalling that Frost himself had been courteous in person, as if in social performance (he had told "fine stories," while on the "stage"). The transference of poetic power that often seems a symbolic dimension of such elegies for poetic predecessors seems compromised, here, by a more primary Oedipal resistance to the residual power of the Father-poet. Although he remembers an occasion when the older poet had gossiped maliciously about him but had subsequently regretting the damage, the younger poet seems, ironically, unable to forgive—perhaps refusing to relinquish a resistance to the Father-poet, perhaps resisting in Henry's own character those qualities he has learned from the Father. Biographers have expatiated about the biographical episodes to which the poem refers—and Berryman retells the story years later, in *Dream Song* 230.

All these accounts recall the admiration and awe the younger Berryman felt for Frost; when he actually met the older poet, the usually voluble younger poet was uncharacteristically silent (Heffenden; 308). Still, the elegy seems stingy with praise at the end, challenging any "odd god" to "Bless Frost" while banishing off-stage all but "kindness." This line seems to me a triumph of praetoritia, reminding us that other responds might be possible, even justifiable, for legitimate reasons—but that Henry is choosing "kindness" from among possible responses. "For a while here we possessed / an unusual man." In the final lines of the poem Henry concludes in parsimonious and measured praise.* The tone contains ambivalence, rancor, admiration, affection, praise, withholding, kindness, and a mode of passive-aggressive "slyness" like that which the poem initially had found in Frost himself. The elegiac mode seems remarkably personal, a settling of accounts with Frost the individual through a mode of irony that Berryman clearly has learned from Frost's example (*The version of the poem published in the book, in 1964, differs in diction from the poem's first appearance, in the New York Review of Books: "Quickly, to hell with all but kindness, now. / I can't say what I have in mind. Bless Frost, / any god around. / Gentle his transit, I doom you & command, / idiot deity. For a while here we had / an unusual man." One wonders if the revision is designed to open a space for the spectacular verb "decussate"; it contains second-order suggestions of "cussing" and even of pure Frostian "cussedness.").*

This mode of elegy moves a long distance from a Romantic mode of poetic elegy, by which the poet-speaker uses language performatively to enact a memorializing form of

language (Esterhammer; 143), or by which the poet finally grieves a internal "ideal object" abstracted from the historical person—and the work—of the earlier poet. What interests me about the personal and ironized mode of elegy with which Berryman addresses the loss of Frost and the death of the "high ones" is that in other elegiac poems throughout the *77 Dream Songs* he does in fact approach, or allude to, that traditional elegiac mode. In poems addressed to poet-friend in death and whose ambitions had approached his own, Berryman sounds High Romantic, in the clarity of Henry's grief and in the relation between the diction of the dead poet and the memorializing language of the elegiac *Song.* Consider, for instance, this elegy for the poet Theodore Roethke, who died in August of 1963. The poem (Dream Song; 18): "A Strut for Roethke") frames itself as music for a dance (a "strut," recalling the vaudeville tradition from which the voices of Henry and Mr. Bones derive).

> *Westward, hit a low note, for a roarer lost*
> *across the Sound but north from Bremerton,*
> *hit a way down note.*
> *And never cadenza again of flowers, or cost.*
> *Him who could really do that cleared his throat*
> *& staggered on.*
>
> *The bluebells, pool-shallows, saluted his over-needs,*
> *while the clouds growled, heh-heh, & snapped, & crashed.*
>
> *No stunt he'll ever unflinch once more will fail*
> *(O lucky fellow, eh Bones?) –drifted off upstairs,*
> *downstairs, somewhere.*
> *No more daily, trying to hit the head on the nail:*
> *thirstless: without a think in his head:*
> *back from wherever, with it said.*
>
> *Hit a high long note, for a lover found*
> *needing a lower into friendlier ground*
> *to bug among worms no more*
> *around um jungles where ah blurt 'What for?'*
> *Weeds, too, he favoured as most men don't favour men.*
> *The Garden Master's gone*

The elegy is framed, that is, as directions toward the production of music for a funeral, New Orleans-style ("hit a low note," "hit a way down note," 'Hit a high long note"). The sense of affectionate swelling cadenza-cum-dirge extends even to the language of

the America Northwest--to Bremerton, Washington, where Roethke lived (the poem puns on the sound of Puget "Sound"). Then agency changes, to "cadenza" again, as Roethke himself had done: Berryman liked to tell a story about the first time he and Roethke had met at a party. (Roethke had brought flowers for the hostess—and insisted on telling her how expensive they had been.) "All nature mourns" Milton's *Lycidas*, and the trope of the grief of the natural world hovers, I suspect, behind these opening lines of Berryman's elegy. He merges it, wittily, with recollections about his friend and the economics of budget and of tact. ("*How much does it cost"* William Carlos Williams asks in *Paterson III*, 1949, "*to love the locust tree / in bloom*?" — famously problematizing the psychic costs of the life of the artist)

Berryman follows the Romantic momentum of this spreading grief—following it as it spreads so widely ("the bluebells, poolshadows," etc.) that it literally spills out of the form of the poem; the couplet interrupts the other otherwise strict format of the *Dream Songs*, each poem a string of 3 inter-rhythmed 6-line stanzas). The vegetative, organic world that registers this grief recalls the pattern of floral images throughout Roethke's work. His family of origin had run a greenhouse; elements related to that enterprise (organic growth, Adamic-naming, business orderliness) underlie Roethke's linguistic attempts to recreate an adult poetic diction of childhood consciousness and of encounter with primal energies. Paradoxically, perhaps, this "business" element of the "organic" metaphors required an attention to the "price" of the primary organic experience. What had seemed Roethke's eccentricity (in stanza one), an affectionate memory of an individual, becomes through a recollection of Roethke's poems a more generalized cultural tendency: the return to the "natural" comes at a physical and psychic "cost."

Stanza 2 extrapolates an admiration tinged with envy ("O lucky fellow, eh Bones?") that Roethke the poet has "moved" to another dimension, bringing to a stop the recurrent and particular distress of his artistic struggle ("No more daily, trying to hit the head on the nail"), and yet the terms of assertion that it's a blessing to escape this "daily" life measures the paradoxical "costs" and accomplishments of the artist's life ("back from wherever, with it said.") In this elegiac cost/benefit analysis of artistic achievement, Berryman seems to be retrieving a set of terms that Kenneth Burke had famously used, in an early essay on Roethke (1950) to explain the "radical" social

implications of Roethke's poetic experiment. Roethke's vegetative images embody, according to Burke, a particular set of stresses in the bourgeois experience. This vegetal dimension "is not the place one would ordinarily look for comments on the economic motive," Burke acknowledges. "Yet you can take it as a law, in our culture, that at a moment of extreme mental anguish, if the sufferer is accurate there will be an account of money, too. It will be at least implicit; in the offing-- hence with professional utterers it should be explicit.' (Burke, 269) And Burke carries the argument beyond the simple recognition of the profit-motive involved in the formation of middle-class concerns: he generalizes the question to a dualistic rhetoric by which any monetary system displaces "organic" energies into symbolic and manipulable units of denotation. "If money is equated with the practical and the rational, then by the dialectics of the case art is on the side of an 'irrational,' nonmonetary Nature," Burke concludes.

Berryman's elegy for Roethke, that is, makes claims to elegize the terms by which we systematically encounter the organic world (Burke's "irrational Nature") by displacing it. The poem associates that set of trans-portations (etymologically metaphors), with Roethke's life-long concerns, with his solitudes, and with the accomplishments of his poems ("Weeds, too, he favoured as [spaces:sic] most men don't favour men.") Compare the systematic terms of elegy, energy, displacement, and control in "A Strut" with parallel terms in section 4 ("The Return") of Roethke's famous sequence "The Lost Son" (1948). Like much of the *Dream Songs*, the poem details the "loss" of the son through the death of the father, repeating in regression memories of the father and his power:

> *[….] The roses kept breathing in the dark.*
> *They had many mouths to breathe with.*
> *My knees made little winds underneath*
> *Where the weeds slept.*
>
> *[….] Once I stayed all night.*
> *The light in the morning came slowly over the white*
> *Snow.*
> *There were many kinds of cool*
> *Air.*
> *Then came steam.*
>
> *Pipe-knock.*
>
> *Scurry of warm over small plants.*

Ordnung! ordnung!
Papa is coming!

A fine haze moved off the leaves;
Frost melted on far panes;
The rose, the chrysanthemum turned toward the light.
Even the hushed forms, the bent yellowy weeds
Moved in a slow up-sway.

Berryman's poem, it seems to me, eulogizes "The Garden Master" by doing Roethke the honor of appropriating and reformulating the terms of poems like this one, from *The Lost Son*. Although Berryman claimed several times that much of his reading of Frost's Poems derived from Randall Jarrell's famous essays on the older poet, in those essays Jarrell had concentrated on the linguistic and tonal elements of Frost poems (their "responsibility and seriousness" despite the public image of the Famous Poet—even their utility and melancholy joy). Berryman's *Dream Songs* for Frost concentrate on the loss of the old man himself; they dramatize the literary politics around his death, including the behavior of people at his funeral and Berryman's own competitive speculation about how Frost's death would rearrange the hierarchy of surviving American writers. His elegy for Roethke, by contrast, treats the loss of Roethke in terms of the achievement of his poems as lost ambition, as admirable aesthetic achievement, and as the poignant music of American cost-and-benefit valuation. Dream Songs 37-39 lament the loss of Frost the man; Dream Song 18 locates Henry in Roethke's poetic territory in order to praise the dead friend-poet by reinscribing his poetic accomplishment ("around um jungles where ah blurt 'What for?'") —and yet the poem concludes with a fierce recognition that the friend-poet, for all his mastery, is "gone." The original poem from the "Lost Son" series had insisted on the orderliness and power of the father's presence, his arrival marking the end-mode of the poem ("Ordnung! ordnung! / Papa is coming!") Berryman memorializes Roethke by an allusion that honors the multiple lost-ness of his friend—as fellow "lost son" within the poems, as lost voice, and as dead friend. "The Garden Master's gone," Henry concludes.

Critics have often described a "Romantic" view of poetic mourning, by which in the intensity of his grief and the psychological appropriation of the alterity of the lost predecessor-poet, the elegiac poet finally laments, in the long run, an "inner ideal object": the poem by which the surviving poet "internalizes" the missing friend does

the lost one the honor of proposing for him a kind of survival through the life and soul and work of surviving poets (Esterhamer; 2-4). However, this verbal after-life can come at the cost, as Jacques Derrida warns in his lectures on Paul de Man (1984), of the historical and specific otherness of the dead. When Derrida that he aspires to an "impossible mourning" for his dead friend, he points, I think, to a symptom of this Romantic concept of elegiac and mimetic memorialization. Derrida aspires, he asserts, to an "impossible mourning"—in a mode that tries to permit an accurate grief by honoring the alterity of the lost: a poetic non-mimetic grieving which, leaving the other his alterity, respecting thus his infinite remove, either refuses to take or is incapable of taking the other within oneself, as in the tomb or the vault of some narcissism" (Raskolnikof; 69; Derrida; 35). This necessary-and-impossible mode, Derrida concludes, reaches toward paradox because "*the failure succeeds*: an aborted interiorization is at the same time a respect for the other as other, a sort of tender rejection, a movement of renunciation which leaves the other alone, outside, over there in his death, outside of us (Derrida; 35).

Finally, it should be mentioned, I think that Henry's last word is not always Berryman's — nor, indeed, is it Henry's. In *Delusion etc*. (1973), Berryman runs close to the boundary of narcissistic sentimentality, as in "Lines to Mr. Frost" he remembers an episode in which Frost ("with tales / gay of your cunning & colossal fame / & awful character") gave advice to the young poet and then juxtaposes that memory with a moment in which the speaker offers similar advice to his students:

> *I said the same goddam thing yesterday*
> *to my thirty kids, so I was almost ready*
> *to hear you from the grave with these passionate grave*
> *last words, and frankly Sir you fill me with joy.*

In later *Dream Songs* Henry returns to the question of his "abjection" in relation to the High Modernist Fathers Yeats and Frost ("the senior genius") — even returning, in # 230, to the issue of the unspecified "lies" Frost had putatively told about the young Berryman, and for which he had subsequently apologized.

> *I love great men I love. Nobody's great.*
> *I must remember that.*
> *We all fight. Having fought better than the rest,*
> *He sings, & mutters, & prophesies in the West*
> *And is our flunked test.*

Samuel Dodson (93) calls attention to the ways in which this "competitive, aggressive" poet revised his earlier draft of this late poem of ambiguous reconciliation. In earlier drafts of the poem Berryman had acted out, cannily, a more complex elegiac self-awareness: "I hate great men I love."

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GEOGRAPHY IN *TRANSLATIONS*; A FOUCAULDIAN READING

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Abstract
In the last decades of the twentieth century, with Michelle Foucault's theories, the definition of place changed drastically. Place had been regarded as a dead, fixed, and passive space occupied by man, but Foucault argued that place was an alive, dynamic, and active space which is produced by man and also produces man. Consequently, presently, scholars, especially those of historiography, put a premium on the role of place in history. In addition, Geography, which is officially the science of studying place, has received great attentions partly due to Foucault's theory of power and knowledge along with his emphasis on the manipulated distribution of spaces in social arena by dominant discourse. In this paper, Foucault's theory of knowledge and power is applied to Brian Friel's play Translations *to show that how the Irish culture, specifically the Gaelic language, became extinct by the Royal Army's implementation of Ireland Ordnance Survey in 1830, in which (Irish) toponyms, which provide a great volume of a people's history of their land, were Anglicized. Immanuel Kant's establishment of geography as an independent university discipline, a science, and the development of geographical and surveying equipment, especially the optimization of Theodolite, paved the way for the colonizer to strengthen its domination over Ireland via creating new maps of its Northern territories. Also the paper shows that geography was an essential part of the contemporary knowledge which aided the reconstitution of the British power, after the reverberations of the French Revolution as well as American Revolution, to manage and hamper the potential revolution or invasion from the inside and the outside. The study maintains that in Translations that is a historical play, the role of place outweighs that of time, so does the erection of new historic places, like National schools, or the extinction of old places, such as hedge schools.*
Keywords: *Foucault, Place, Geography, Ordnance Survey, Toponym*

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1. INTRODUCTION

Brian Friel (1929) is an Irish dramatist and short story writer who is regarded as one of the greatest living dramatists writing in English. Friel was born in Omagh, in County Tyrone, one of the six counties of Northern Ireland. He was educated at St. Patrick's College and St. Joseph's Training College, and then went to Londonderry/Derry to teach in schools. He taught there for 10 years, before he began writing full time in late 1950s. His first success in drama was *Philadelphia, Here I Come!* (1963), and later successes were *The Freedom of the City* (1973), *Making History* (1988), *Translations* (1980), and *Dancing at Lughnasa* (1990). In his plays he discusses Irish history, language, and land.

Translations deals with the problem of history and identity in Ireland. It also concern different groups' confrontation in Ireland's exposition to modernity like the colonial projects of Ordnance Survey and National School. This paper shows that All elements of the play is deeply entangled with geographical concepts, making it kind of spatial narration-different from the traditional, established historiography.

2. THE NOTION OF PLACE IN HISTORY

Questions about place, whether physical or mental, have always occupied human mind. The cosmology sketched by Ptolemy (127-151 A.D.) and the geometry made by Euclid (fl. 300 B.C.), hundreds years BC, show mans' enquiries on the physical world. The best trace of the long history exists in the epistemology of various eras. The term *cosmos,* as an example, in cosmology refers to the Greek *kosmos* meaning "order," "harmony," and "the world", and *geo* in geometry refers to the Greek *geo* or *ge* meaning "earth".

Interestingly, Plato's allegory of cave classifies the universe into different places, showing the states of some observers against the physical and metaphysical worlds just as, in his *Timaeus,* he puts things into three categories; each has its specific spaces (Hugget 4). Later, he delineates place as a container occupied by objects (Hugget 4). His disciple, Aristotle (384-322 BC), also defined place as a container in where a body positions.

Long later in the Middle Ages, as Foucault explained in "the order of things", objects are categorized in a closed network of places in terms of hierarchy (61 Foucault 1980). The whole world was regarded as a place in which objects are categorized based on their, whether obvious or obscure, resemblance to each other. "The nature of things, their coexistence, the way in which they are linked together and communicate is nothing other than their resemblance" (33 Foucault 1980).

At the outset of 17th century, the predominant system of thinking, ideas, and signs in the previous century shattered. It was, in fact, the moment of a discontinuity. Right at the turn of the century the right changed into wrong. "The chimeras of similitude loom up on all sides, but they are recognized as chimeras" (Foucault 1980 57). Besides, Foucault maintained that both Descartes and Bacon had showed the inability of the method of resemblance to build knowledge anymore (Gutting 1989 146). Foucault called this a new era, labeled Classical Age, as 'rationalism' (Foucault 60 1980).

Foucault in an interview with the editor of the journal Herodote, titled *Questions on Geography,* notified the "devaluation of space prevailing for generation" (Foucault, 1980 194). It might be rooted in human language that "is far better suited to the narration of events than to the depiction of scenes" (Tuan 391). The other speculation is that nature provided man with tools to calculate time, e.g. sunrise, sunset, but did not give man any tools for measurement of space (Tuan 391). In philosophy, the primacy of time is seen more than the primacy of space. As Foucault said:

Space was treated as the dead, the fixed, the undialectical, and the immobile. Time, on the contrary, was richness, fecundity, life, dialectic. For all those who confuse history with old schemas of evolution… the use of spatial terms seems to have the air of an anti-history. If one started to talk in terms of space that meant one was hostile to time. It meant… that one denied history (Foucault, 1980 70).

3. PLACE AND HISTORIOGRAPHY

Obviously, the concept of being is strongly related to the notion of place since any object is recognized as an entity only if it is in/out of a place. By the same token, vacuum is commonly associated with the idea of nothing or nil. Most of a person's identity is part of the place he or she living; name, nationality, blood, and language. However, man has always been more conscious of time than place. The mysterious

nature of time, throughout history, has distracted historians to take enough consideration of place. Most history books, chronicles, annals, and diaries were written in terms time rather than place. Similarly, the definition of history focuses on two pivotal things: time and place, while place was always neglected as the second influential element in historiography. Nevertheless, place, defined as a humanized form of space, has been, more and less, the subject of discussions among some prominent modern thinkers like Michel Foucault.

Many words are roughly spatial, of course with some nuances; for instance, space, land, terrain, soil, location, position, area, region, etc. Despite the relative neglect of place as a key factor in historiography, it is not much neglected in language. The reason is that place and language are always interconnected. Their link is manifested in place-names, toponyms. Moreover, many histories abound with the heroic or valorous life of warriors in their wars over lands and boundaries. The importance of place in history becomes clear on occasions when people introduce themselves; first names, then places of birth or residence.

Phil E. Wegner in his article 'spatial criticism: critical geography, space, place and textuality' presents the latest theories on space and its interrelations with language and culture. He asserts that western modernity was both a historical and a graphical-spatial project. He believes that space is both production and force; it is influenced and it influences. Therefore, there is give-and-take between the subject and the object. The theory of the production of space is notable since it brings into focus the effects of a country's domination over space and the interactions of different cultures and identities. Moreover, language itself is an actor in space. Henri Lefebvre and Michael Foucault revived the interest in the role of space in western modernity. Lefebvre in his *The Production of Space* rejected Cartesian definitions of place and notified that place is not preexisting void being to be filled. He asserted that social place subsumes thing produced.

Accordingly, Foucault devised a novel theory of historiography and refuted the traditional style of writing history. His methodologies of writing history were archaeology and genealogy in which he analyzed the shifts from one discourse to another and the consequential change of social space.

4. GEOGRAPHY ATTRACTED ATTENTIONS

Geography studies place as its focal subject. Hence, the volume of consideration to the concept of place or the emphasis on the primacy of place over time can be a yardstick for measuring the value of geography as a science among academia.

Yi-Fu Tuan argues "place defines the nature of geography" (Tuan 387). Geographical studies involve partly the spatial and temporal distribution of phenomena, physical features, and the interaction of humans and their environment.

Immanuel Kant ventured to make geography a science, so the enterprise did not take long to be successful. Alexander Von Humboldt (1768-1859), known as one of the fathers of modern geography, kicked off the institutionalization of empiricism in geography. He was after establishing scientific research as the basis of all geographical studies (Dikshit 42). His geography was established upon three principles:

(1) That measurements are of paramount importance, and that measurements must be made of many qualities of the environment as possible; but (2) that an holistic and aesthetic sensibility must be present in one's summary appreciation of and report on landscape; and (3) that geography is strictly about the compilation and synthesis of the present facts of the landscape – it is neither a historical nor causally interpretive science (Elden and Mendieta 29).

According to the first principles, scientific measurement got the utmost importance in the 19th century. Moreover, based on the third principle, space as the case study of geography was of greater importance than time. The second principle is crucial in the history of systems of ideas in geography. According to the Foucault's theory of power and knowledge, the goal of power to explore more unknown lands and preserve the known lands as its territory has existed.

Before the establishment of geography as a science, most of the geographical surveys in Europe were overloaded with religion and Eurocentric ideas although this excessive overload existed in a subtle and covert way after the great shift of geographical perspectives. Geographical descriptions of before 19th century were based not only on some calculated mathematical principles but also on some economic and political

systems of ideas so that the dominance of Europe on other places in the world, say, discovered lands, would be preserved.

Studying the 19th century shift in geographical insights, it may be concluded that Kant regarded geography as one of the main bases of his philosophical speculations (Dikshit 38). His emphases on geography paved the way for geographers to lay the foundations of placing geography in sciences; and consequently among other scientific fields of study in European universities (Dikshit; 38).

The significance of Kant's positive impact on geography-regarded positive in the context of Enlightenment-is recognized when the state of geography is compared with each other before and after Kant lectures on geography from 1756 to 1796. Geography had been mostly descriptive and more like travelogues. It was one of the old and main sources of knowledge for human. Through history it has had different forms and absorbed different volumes of attention from the ancient Greece which most of "the European tradition of geographical learning is traced" (Dikshit ix) to the Arab's breakthrough's in geography during the middle ages "when geographical learning in Europe had suffered complete eclipse owing to the stranglehold of theocracy" (Dikshit ix) to the Renaissance's great investment of knowledge and money in exploration "when the greatly expanded horizon of geographical knowledge about lands and peoples across the globe stimulated a renewed spirit of inquiry about man's relationship with nature" (Dikshit; ix).

5. FRIEL'S *TRANSLATIONS*; A SPATIAL NARRATION

Translations is full of historical events in the 19th century Irish history, but the play is never called a historical play. The whole play pivots on the events like Ordnance Survey, the establishment of National School, and the incidents happened around. Choosing Ordnance Survey and the establishment of National School as the main subjects is of great significance. According to the Foucauldian approach of history, intellectual ventures to write the history or even rewrite it, not just to read what others wrote. In his or her initiative to rewrite the history, the intellectual emphasizes the threshold, the moment of disruptions, in history. Ordnance Survey was the military manifestation of the Enlightenment. In North Ireland, the British Empire's enterprise to do survey the Isles was one of the phases of its reconstitution of power. A new

discourse emerged in 19th century. It was the time of waning and waxing of discourses. In his new approach toward history, Friel utilized a historical event which showed the best way the emergence of a rejuvenated discourse.

Under the Penal Laws in the 18th century, Catholic schools were forbidden; therefore, classes were held secretly, especially in rural areas, in barns. The practice was continued in 19th century, known as hedge schools. After burgeoned Mercantilism in 17th century, Irish peasants felt the need to educate. They attended such classes to learn Latin, English, and Math, being taught by local educated people. After the foundation of National Schools in 1830s, hedge-schools declined but remained off the beaten track for the catholic underprivileged.

Translations starts in "a hedge school in the town land of Baile Beag or Ballybeg, an Irish-speaking community in County Donegal" (Friel 10). County Donegal is on the Border Region located in the Province of Ulster. Act one takes place in late August 1833. The two other acts happen in the following days. Most of the events, in fact, happen in a hedge-school held in a barn.

Anglicization of the local toponyms, in the play, is great part of Ireland Ordnance Survey. The consequences of changing place-names and the impact of it on a nation, language, or culture are of the concerns of the play although the play attempts to depict the impetus of this change. Yolland, in love with the Irish girl and landscape, says "something is being eroded" (Friel 43). According to the play, changing toponyms brings about a cut, that is, the old generation is not able any more to pass its heritage to the young. Owen, talking to Yolland, tells the story behind the name of a crossroad. He continues that "I know the story because my grandfather told it to me" (Friel 44). Consequently, when place-names are changed, there will be no story to be (re)told, especially when a national school is to be established where lessons are going to be in English and the curriculum will be set by the British Empire.

Captain Lancy of the play is there to talk with the people there, especially Hugh who is known in the region, and warn them of the consequences of trouble-making. During the surveying, Owen and Yolland do their duty to anglicize all the Gaelic place-names to be scribed in the maps.

Foucault asserted intellectuals standing beyond the discipline in order to study it; Friel did the same thing in *Translations*. He stood aside so as to offer his own analyses of

some specific historical events, not in a manner to commemorate. One of Foucault's main methodologies to study the histories of ideas was archaeology or archaeological analysis. In the archaeological analysis, according to Foucault, a group of elements are packed to make a totality. In *Translations,* Ordnance survey, the establishment of National School, and changing place-names are deployed to form a totality in specific period of history in spite of the fact that these historical events might not take place at the same exact time. The Irish Potato Famine occurred between 1840s and it is estimated that over a million people died and more than 1.5 million emigrated from Ireland to North America. However, the Famine is referred in the play.

> MAIRE: … Sweet God, did the potatoes ever fail in Baile Beag? Well, did they ever-ever? Never! There was never blight here. But we are always sniffing about for it, aren't we?-looking for disaster (Friel 21).

This Anachronism is not of significance in archaeology. Friel did not intend to record some historical event but to mass some event and make a totality in order to show a new phase in history of Britain and Ireland. All these events show the emergence, as said before, a new dominant discourse, a new episteme, the advent of Modern Age in the history of Ireland. One of the most principal objectives of an archaeological analysis is to ignore the temporal relations of events in history and to describe the role of science in incorporation of a dominant discourse. Science was part of the knowledge which helps the power to constitute and reconstitute itself. Friel does the same in his play, the geographical breakthroughs of the time, Theodolite, was taken advantage to strengthen the pillars of Royal power in the Ireland.

6. FRIEL'S *TRANSLATIONS*; GEOGRAPHICAL BREAKTHROUGHS (A NEW VERSION OF THEODOLITE)

The arrival of Royal military engineers in the region is the seminal concept which causes other actions and changes in the play. Right at the beginning of the play, in the Act I, we see characters have been alrealy involved in the Royal military measures, when Maire comes in the barn, the hedge school, she talks about the presence of Royal soldiers in the regional plains. After Maire, Doalty comes in, "brandishing a surveyor's pole" (Friel 17). These poles were used to mark a point in land for the purpose of

measurement. So pulling out these poles or replacing them will definitely make problems for the surveyors as Doalty points out:

> …every time they'd stick one of these poles into the ground and move across the bog, I'd creep up and shift it twenty or thirty paces to the side… then they'd come back and stare at it again and scratch their heads. And Cripes, d'you know what they ended up doing? They took the bloody machine apart! (Friel; 17-8)

Doalty also talks about the presence of the "Red Coats" (Friel 17) who were working with "chains and peeping through that big machine they lug about everywhere with them" (Friel; 17). This big machine is a Theodolite, Ramsden Theodolite, which was constructed to be used for Ordnance Survey costing the state 373 pounds (Owen and Pilbeam; 3). "The 'great Theodolite' which was to observe the angles of the triangulation was ordered in 1784 from Jesse Ramsden, the foremost instrument maker of the day" (Owen and Pilbeam; 7). Jesse Ramsden's Theodolite was the most precise generation of Theodolites in the Isles because it "was capable of observing more than 70 miles with no more than 2 seconds of arc error" (Owen and Pilbeam; 7). Using Ramsden Theodolite shows that the English government used the state-of-the-art tools of the time to survey the land. Government's utilizing the most modern equipment indicates exactly Foucault's theory of knowledge and power.

7. *TRANSLATIONS*; ORDNANCE SURVEY

Along with the shift in nature of approaches to geography and its becoming a field of study in European universities, European government started to undertake the changes. Consequently, new attempts commenced to make new maps of territories; British Empire was not an exception. Seymour in his book *A History of the Ordnance Survey* quoted from Thomas Burnet's *The Theory of the Earth*:

> …every prince should have…a draught of his country of dominions, to see how the ground lies in the several parts of them, which highest, which lowest. What respect they have to one another, and to the sea; how the rivers flow, and why; how the mountains lie, how heaths, and how the marches. Such a map or survey would be useful both in time of war and peace, and many good observations might be made by it, not only as to natural history and philosophy, but also in order to the perfect improvement of a country (Seymour; 1).

Burnt wrote the book in 1684. The quotation is mentioned here just to indicate that mapmaking was one of the priorities of British Empire to utilize his dominions at most. It was, in reality, a must for the British Empire to reconstitute its measurements of colonies in the closing years of 18th Century (Seymour 1). "Captain Lancy of the Royal engineers" (Friel; 24) is introduced as the person "who is engaged in the Ordnance Survey of the area" (Friel; 24).

Nearly the all regions and counties in Britain had been surveyed but they were not accurate enough to be used for military purposes. Thus, Ordnance Survey was going to make maps suiting military purposes (Owen and Pilbeam; 3).

Surveying Northern Ireland started after the establishment of Ordnance Survey, and become fully fledged in early 1830s (Seymour; 87). The Ordnance Survey was established in 1824 which was part of British Empires increase of control over its colonies (Jackson; 126). Thus, Ordnance survey was implemented in other colonies, e.g., "the Great Trigonometrical Survey in India (1818) and the Geological Survey of India (1851)" (Jackson; 126).

8. OBJECTIVES OF ORDNANCE SURVEY

The Royal ascendancy over the Isles was jeopardized by some influential and consequential events at the time. These critical events are indicated directly or implicitly in the play; the American Revolution in 1775-1783, French Revolution in 1789-1799, the threat of Irish dissidents, and land reevaluation for levying more tax. A direct reference to the nature and objectives of the project says:

> Lancy: His Majesty's government has ordered the first ever comprehensive survey of this entire country – a general triangulation which will embrace detailed hydrographic and topographic information and which will be executed to a scale of six inches to the English mile…so that the military authorities will be equipped with up-to-date and accurate information on every corner of this part of the Empire…the entire basis of land evaluation can be reassessed for purposes of more equitable taxation… I wish to quote two brief extracts from the white paper which is our governing charter: '…the present survey has for its objects the relief which can be afforded to the proprietors and occupiers of land

> from unequal taxation.' … 'So this survey cannot but be received as proof of the disposition of this government to advance the interests of Ireland.' My sentiments, too" (Friel 31).

Accordingly, the British government used the trailblazing innovations and sophisticated equipment of the time for several intentions exactly as quoted by Seymour from Thomas Burnet's *The theory of the Earth.* The main purpose was to make the government immune of potential uprisings in the Northern region regarding the experience of American revolution in 1770s and the 1798 rebellion inspired by the American revolution (Bartlett 81), it aimed to provide the army with more accurate maps in case of France's invasion, re-evaluate the land for more taxation, and less conflicts between owners and the government, and the as Seymour's quotation from Burnet indicates, provide considerable and precious information about natural history and philosophy. The last intention of the English government is the most important one regarding Foucault's notion of power and knowledge, the theory states that power is succored by knowledge to reconstitute itself and that power's reconstitution of itself brings about more knowledge. So here the latest technology of the time helped the power strengthen itself against the potential invasions, and on the other hand, the dominant power through the implementation of the Ordnance Survey added to the volume of natural and geographical knowledge about Ireland.

According to the official website of Ordnance Survey, after the French revolution shook France in 1987, the British Empire, in fear of an invasion, founded Ordnance Survey in 1791. It felt the need to make a comprehensive and accurate map of the South Coast England. It authorized the defense ministry of the day, Board of Ordnance, to shoulder the survey task. Later, the need to survey the whole Isles arose.

9. ANGLICIZING TOPONYMS

One major part of the Ordnance Survey in Ireland was to anglicize the place-names. The process of Anglicization of place-names, seemingly a complicated phenomenon of etymological analysis and word-creating, was done in an absurd manner.

Principally, place-names signify topographical features of places. "Individuals perceive spatial and mental places described by toponyms differently" (Guyot and Seethal 2).

Names of flats, plains, fields, mountain, rivers, streets, villages, cities, and neighborhoods denote or used to denote the geographical or demographical features of the location. Besides, place-names, whether made arbitrarily or by reason, are regarded as cultural repositories of a nation. Each place-name provides a great volume of information on the oral, unofficial, or people's history of a land. "Place names inform on cultural history and language of a place" (Jordan 2).They make an environment, a land, or a soil part of the identity of the people who reside in that land. They pass the feeling of nationhood to generation after generation. When people encountering place-names, not only recalling their factual concept of the place… their memories of the place… but also memories of persons and events they are associating with it… activaes their emotional ties, their feel of a place" (Jordan; 6).

In addition, place-names are part of a geographical education. Maps without any names cease to function efficiently; even any geographical education, without gaining dexterity in toponyms, is futile. Place-names are basically used to make distinctions among places, i.e. to give particular significations to places. They set the boundaries between two places, both on maps and minds; "Place naming is, from a geographic point of view, a territorialization process that contributes to the identity of particular places, at different scales" (Guyot and Seethal; 2). In large scale, in pre-modern eras, countries used to be separated not by very exact borderlines, but by their names and especially names of frontiers.

All together, they elucidate "many branches of scientific, historical, and archaeological research" (Taylor; 6), interconnected to different fields of studies, including geography, etymology, history, politics, and cultural studies. Owing to their importance, changing them would be consequential. Any change in place-names is as a change in a people's history, its feeling of territory, and its nationhood.

In *Translations*, Anglicization of the local toponyms is truly illustrated as a great part of Ireland Ordnance Survey; the same has been accounted in the history of 19th century Ireland. Yolland says "something is being eroded" (Friel 43). It brings about a cut, the old generation is not able any more to pass its heritage to the young. Owen, talking to Yolland, tells the story behind the name of a crossroad: "I know the story because my grandfather told it to me" (Friel; 44).

The play narrates that the team of translation in Ireland Ordnance Survey was composed of two translators, a national, Yolland, an orthographer, and an expatriate, Owen, an interpreter, well-informed of the regional place-names and the stories behind them. They used the etymological information of the toponyms and then get what they needed to find or coin an English equivalent, for instance, for "Bun na hAbhann" (Friel; 35).

> OWEN: … Bun is the Irish word for bottom. And Abha means river. So it's literally the mouth of the river (Friel; 35).
> OWEN: … I suppose we could Anglicize it to Bunowen; but somehow that's neither fish nor flesh.
> YOLLAND: We are trying to denominate and at the same time describe that tiny area of soggy, rocky, sandy ground where that little stream enters the sea! An area known locally as Bun na hAbhann…. Burnfoot! What about Burnfoot?
> YOLLAND: (Indifferently) Good, Roland. Burnfoot's good (Friel; 35).

By means of etymological information 'Bun na hAbhann' and its pronunciation, changes into Burnfoot in English. The English equivalent is not any identical to the original version. Friel's concern in *Translations* is not only place-names. The notion of name, name-changing has been repeated in the play several times. Owen is called Roland by the Royal soldiers.

> MANUS: And they call you Roland! They both call You Rolland!
> OWEN: Shhhhhh. Isn't it ridiculous? They seemed to get it wrong from the beginning-or else they can't pronounce Owen (Friel 33).

And Owen believes it is not much important what to be called. Changing names makes nothing change.

> OWEN: Easy, man, easy. Owen-Roland-what the hell. It's only a name. It's the same me, isn't it? Well, isn't it? (Friel; 33)

It's OK for the British soldiers to change people's name, and coin a new one.

OWEN: George! For God' sake! My name is not Roland!
YOLLAND: What?
OWEN: My name is Owen.
YOLLAND: Not Rolland?
OWEN: Owen (Friel; 44).
….
OWEN: O-w-e-n.
YOLLAND: What'll we write-
OWEN: -in the Name-Book?!
YOLLAND: R-o-w-e-n!

OWEN: Or what about Ol-
YOLLAND: Ol- what?
OWEN: Oland! (Friel; 45)

The way they change Owen to Oland is identical to the way Owen and Yolland anglicize the place-names; the outcome is an absurd name. Historically, by the late 19th century, Gaelic language had been become nearly extinct. The play shows that Gaelic extinction began after the project of Anglicizing place-names and establishing national schools in Ireland.

10. CONCLUSION

Geography was always used by the dominant power to enlarge its dominances. European colonizers have utilized geographical and cartographical advances to explore new lands and sources of wealth. Immanuel Kant's contribution in last years of 18th century made geography to be established as a discipline in European universities. It was also received great attentions by colonial power at the outset of 19th century. Likewise, the British Empire utilized great advance in cartographical technologies. Optimization of Theodolite in 19th century helped the Royal army to launch very accurate survey of the Isles, especially in Ireland. The Surveying project in Ireland, Ireland Ordnance Survey, is the pivot of actions in *Translations*. This paper maintained that, according to the play, the British Empire conducted Ireland Ordnance Survey to prevent any invasion from France and revolutionary measures by the Irish dissidents. The contributions that power and knowledge made to each other are hugely manifested in the play. It analyzed the indication of surveying machine and technology in Ordnance Survey via Foucault's theory power and knowledge. In general, in *Translations*, geography as a science is introduced as an area of knowledge which helped the British government to augment its dominance in Ireland and wipe out the Irish Culture to consolidate the position of English power in the Isles.

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HISTORICAL CONSCIOUSNESS IN SHAKESPEAREAN HISTORY PLAYS

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Abstract
William Shakespeare (1554-1616), English national poet and the most distinguished English literary figure, produced his most well-known works between 1589 and 1613. He first began his literary career as a comedy and chronicle writer, but he did not confine his literary genius with comedies and chronicles. He also produced very prestigious tragedies, tragi-comedies, romances and poems. His history plays deal mainly with the events from King John to Henry VIII. His main concern was order, disorder, importance and continuity of monarch in these plays, in which he also emphasized the Englishness and advised on the destructive characteristic of civil wars and disobedience against the monarchs. The Wars of the Roses, in which the Houses of York and Lancaster, two branches of the Plantagenet house, fought on the monarch of England between 1455 and 1487, was an important historical event for the history plays. Henry Tudor defeats Richard III and succeeds to the throne as Henry VII. He achieves to unite the two royal families, marrying Elizabeth of York. Tudor dynasty ruled England and Wales until 1603. Shakespeare lived under the reign of Elizabeth I, who was the last monarch from Tudor dynasty. Shakespeare advises against war the dangers of civil wars and speaks well of the Tudor dynasties in his history plays, such as King John, Edward III, Richard II, Henry IV (Part I, II), Henry V, Henry VI (Part I, II, III), Richard III, Henry VIII. This plays were about the English history. His plays, Coriolanus, Julius Caesar and Anthony and Cleopatra were taken from Roman history. In this study some important historical event before the Elizabethan period and how Shakespeare used historical event in his will be discussed in detail.
Key Words: *William Shakespeare, Chronicles, Order, Kingship, Ideology, Civil War*

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1. INTRODUCTION

In this study after giving brief information about some essential concepts such as "Great Chain of Being", order, degree and kingship, the rise of history plays, the main subjects of them, Shakespeare's history plays and the effect of nationalism and partriotism will be discussed. Elizabethans' world view had deep roots in the history and mainly based on mixture of ancient and classical writers, the Old and New Testaments, and the moral and religious values of the Middle Ages and Renaissance. (Aksoy; 1986) "Great Chain of Being", "order", "degree" and "kingship" had importance in the formation of the philosophy of the life in the Elizabethan period and Shakespeare was familiar with these doctrines.

Like his contemporaries, Shakespeare adopted the concept of "The Great Chain of Being", which was inherited from the Middle Ages. According to this concept, it was believed that there was a spiritual order from God through archangels and angels, through kings, princes, nobles, merchants, peasants and workmen, through higher and lower animals, to the very plants and stones. Each had its proper place in the order and each was an essential link in this Great Chain of Being. The Elizabethan believed that everything in the world had its natural way of working, and its natural place in the system of things. Before the creation of mankind and the world, there had been chaos – an actual physical state in which particles of matter were not linked to one another, and all things were in a permanent state of anarchic conflict and hostility. God then imposed his own will on matter, and formed the world out of chaos. As everything was created by God the whole universe was like a carefully linked and complex machine created and kept working by the one Being (Aksoy; 1986).

Degree was considered as the social equivalent of order. In Elizabethan society, it was believed that without degree society would disintegrate and civilisation would not be possible. "Order is seen as the frame upon which the elements of civilised life are placed. The well-being of an individual as well as of nations depended upon the maintenance of order and degree. The ignorance of the order in family relationship and in governmental affairs would bring chaos and destroy the harmony of all universe. According to Elizabethan people, order and degree governed not only the physical universe but also social and political institutions and the individual (Aksoy;1986).

Another concept that the Elizabethan people supported was the belief that derived from the the kings were appointed by God as representative. Man is not allowed to decide who shall be king under any circumstances, and this task is God's alone. (Urgan, 2007) Hence obedience to kings was suggested even though they misused their power and ruled the country unjustly. Therefore the maxim "Kings do no wrong" protected the office or function of the kings against the courts of law and Parliament.

The Tudor monarchs, from Henry VII to Elizabeth I, propagated another doctrine "passive obedience", which meant that when a monarch's rule seemed to be tyrannical and unjust, they should remember that kings are sent by God to rule the states. (Urgan, 2007) People should pray God to lead their king's heart to better ways and forgive their sins which had brought the punishment of oppression, because passive obedience was always better than armed rebellion. Armed rebellion would divide a country into warring factions and offend God. (Aksoy, 1986)

Elizabethan people also believed the need of having a powerful monarch to establish and keep peace at home, so monarch was given many undiscussable divine rights. According to the concept of "divine rights of kings" God alone was responsible for the appointment of a person to kingship. The king held his office from God, and no from human beings. Since the monarch is the representative of God in the world, any attempt to usurp him/her was not merely a crime against human law, but it was a crime against God. The overthrow of the king from the throne was something to be decided only by God. The only thing that the people should do is to endure with reliance and patience and not to attempt to remove a King or revolt against him which is considered as a crime against the God. (Uzmen, 1973)

The result of this major sin and crime is civil war. English people bore in minds the detrimental effects of the civil wars, which devastated England for almost a hundred years. Considering the bloodshed and destruction caused by the Wars of the Roses in the fifteenth century, and also the rebellions and conspiracies during the reign of Elizabeth I and James I, it is not surprising that Shakespeare mentions civil war with horror and fully accepts passive obedience in his plays. (Aksoy, 1986) He presented consistently the conception that State could survive only by loyalty, otherwise chaos would emerge and no-one would be in safe. Without loyalty there would be insoluble

conflicts between father and son, as Shakespeare shows in a symbolical scene in *Henry VI, Part 3.*

2. HISTORY PLAYS IN THE ELIZABETHAN PERIOD

Shakespeare did not only concentrate on comedies and tragedies, he also wrote some outstanding plays mainly based on the historical data. History plays, originally called chronicles, flourished in the second half of the sixteenth century and declined soon after the death of Elizabeth I in 1603 and popular during the Elizabethan Period. English history play developed as a popular genre because there was demand for new plays for the public stage, and history plays tried to meet the demands of the theatre-goers.

The history took its modern form in Tudor England and it dealt with the lives of secular heroes, mostly kings. John Bale's *Kynge Johan* (1538) and Christopher Marlowe's *Edward II* (1592) contributed significantly to the development of history plays. (Ribner, 1965) Marlowe "not only provided the link between history and tragedy which would be elemental to later English Renaissance history plays but also set a new standard for effective use of the history play as propaganda". (Mills, 1934) According to Thomas Heywood and Thomas Nash, English history play created sense of national pride and patriotic feelings through eternalising English heroes. (Helen Ostovich, 1999)

According to Coleridge the aim of history is to introduce great heroes in history to the people and arouse respect for patriotism and social institutions which unite the public together. Obedience to social institutions and rulers are the two basic concepts which these plays propagandize. (Uzmen, 1973) In a way the writers of history plays used historical facts in dramatic medium for historical propaganda in theatrical form for nationalist and patriotic purposes. The writers of historical plays drew their English historical materials from the sixteenth century chronicles and stressed the patriotism and nationalistic feeling of the times. These plays served as medium for stirring nationalistic and patriotic feeling in the country and teaching English history to the uneducated population. (William Harmon, 1995)

There were not any remarkable history plays before the Elizabethan period. 1588 was an important date for the plays based on English history. These plays had increasing

popularity following the defeat of the Spanish Armada in 1588 which the Catholic Phillip II of Spain, who had a claim to the English throne through Mary.

The defeat of the formidable Spanish Armada in 1588 contributed much to the growth of strong feelings of patriotism and nationalism in England. The nationalistic feelings were surging all over England, and Shakespeare voiced the public emotion proudly. (Aksoy, 1986) Some playwrights used this historical success in their plays to provoke nationalistic feelings. (Uzmen, 1973) They reflected the strong nationalist feelings following the Protestant Reformation and the commercial wars with European countries. (Wells, 2001)

3. SHAKESPEARE'S HISTORY PLAYS

History play was a popular dramatic form in the London theatres. Shakespeare conformed to the fashion of the time and entered into the history play. He produced some history plays seven of which are are based upon the history of England. "Shakespeare, though not the inventor, was the most prolific author of such historical dramas". (Truman J. Backus, 1882) In his history plays, Shakespeare deals with the lives of the kings between 1377 and 1485 such *King John, King Richard II, Henry IV, Henry V, Henry VI, Richard III* and *King Henry VIII.* All of these history plays are based upon the fifteenth century England with the exception of *King John* and *Henry VIII*, set respectively in the twelfth century and in the first half of the sixteenth century. "They constitute an historical epic covering over a hundred years and divided into long chapters corresponding to reigns". (Kott, 1974) Shakespeare changed the actions and characters in his history plays, and he did not write them in a chronological order, although he based his plays on real events in history. Of the English kings he dealt with, Richard II ruled (1377-1399), Henry IV (1399-1413), Henry V (1413-1422), Henry VI (1422-1461), Richard III (1483-1485). Shakespeare began with Henry VI and continued with Richard III, Richard II, Henry IV and Henry V. (Aksoy, 1986)

Raphael Holinshed's *Chronicles* (1587) was an invaluable source for poets and dramatists at this time. (Wells, 2001) "Holinshed's *Chronicles* furnished much of the material for them, beginning with *King John,* and ending with *Henry VIII*. They are grand panoramas of national glory or national distress. *Richard II, Richard III,* the two unequalled dramas on the reign of *Henry IV* and that chant of patriotic triumph, *Henry*

V, illustrate his power in representing epochs in the life of his nation". (Truman J. Backus, 1882, p. 92) Another source Shakespeare used to give him the records of events was Edward Halle's *The Union of the Two Noble and Illustrious Families of Lancaster and York* (1548). Hale's admiration for the Tudor monarchy inspired him to compose this work, in which Henry Richmond ends the cycle of bloodshed caused by the murders of Richard II and Henry VI. The *Union*'s influence upon Shakespeare is most apparent in the *Henry VI* plays. (Wells, 2001) For historical material Shakespeare also consulted Samuel Daniel's *The First Four Books of the Civil Wars* (1595), while his comic scenes draw broadly on the traditions of medieval mystery and morality plays. Another source he consulted in his history plays is the anonymous Elizabethan play *The Famous Victories of Henry the fifth: Containing the Honourable Battel of Agin-court: As it was plaide by the Queenes Maiesties Players*. (Wells, 2001)

a. Henry V

In his history plays Shakepeare follows the general views of his time and tries to satisfy the audience. That is why he produces history play in order to reflect the common sense and the patriotic and nationalistic view in his time. Shakespeare is in harmony with common views in the Elizabethan views. "In his *The Elizabethan World Picture* (1943) and *Shakespeare's History Play* (1944) E. M. W. Tillyard argued that Shakespeare's history plays represent a nationalist enterprise celebrating the providential restoration of order following the accession of the first Tudor king to the English throne in 1485". (Wells, 2001)

Henry V (probably written in 1599) is the last of the plays known as "Henriad", including *Richard II* and both parts of *Henry IV*. In this play, Shakespeare deals with the rise of the House of Lancasters in history. The play tells the historical events in Medieval England and it is filled with love of country and success of English army.

In *Henry V*, like his other history plays, Shakespeare mingles fact with fiction. For example, although the real Henry V defeated the French army at the Battle of Agincourt, he did not actually take the French throne. Many characters in *Henry V* are based on real people, but the personalities and actions of these characters in the work are imaginative. "Shakespeare used his imagination bring to life the inner motivations and private conversations of historical figures that history books will simply never be able to capture". (Muse, 2015)

In *Henry V*, Shakespeare portrays the king and the war in more interesting way than they seem in history. The play is full of incredibly provocative moments for a leader. Henry has to deal with committing his country to go to war, and then he has to deal with the betrayal of one of his best friends. He has to execute a beloved old companion in the middle of a war in order to send the right message to the rest of his troops:

> **KING HENRY V**
> *God quit you in his mercy! Hear your sentence.*
> *You have conspired against our royal person,*
> *Join'd with an enemy proclaim'd and from his coffers*
> *Received the golden earnest of our death;*
> *Wherein you would have sold your king to slaughter,*
> *His princes and his peers to servitude,*
> *His subjects to oppression and contempt*
> *And his whole kingdom into desolation.*
> *Touching our person seek we no revenge;*
> *But we our kingdom's safety must so tender,*
> *Whose ruin you have sought, that to her laws*
> *We do deliver you. Get you therefore hence,*
> *Poor miserable wretches, to your death:*
> *The taste whereof, God of his mercy give*
> *You patience to endure, and true repentance*
> *Of all your dear offences! Bear them hence*. (Shakespeare, Henry V, 2015)

The young Prince Hal, the future king of England under the name of Henry V, becomes friendly with Sir John Falstaff, who has no sense of morality. Falstaff is certainly not a model of knighthood and the last person on earth with whom the heir to the throne should make friends. He is thief, a parasite and a lecher, and also a selfish and a braggart man, but he is amusing, witty and free from any feelings of responsibility except toward himself and the satisfaction of his physical needs.

Before young prince Henry ascends the throne, he wastes time drinking with Falstaff. As soon as he comes to the throne, Henry, as a king, cannot have Falstaff as a friend. He can only allow him some money instead of giving him a position of high honour since he considers the affairs of England more important than his former friend. “When Henry becomes King, he rejects his jolly old friend, Falstaff, as he represents the holiday mood and lack of responsibility”. (Raw, 1998)

In the play Shakespeare reminds the monarch his/her duties. He uses Falstaff and Prince Henry to express his ideas about the order and kingship. Falstaff represents misrule and anarchy in the society which Henry V has to govern. The ideal king cannot have anarchy at hand as he tries to govern. Prince Hall should reject Falstaff although Prince Hall enjoys his carefree way of life with him.

b. Henry VIII

There were political debates and upheavels during the Wars of the Roses, but the confusion did not stop after the wars. English people had to suffer many uncertainties and they were open to many internal and external threats. Henry VIII succeeded his father Henry VII in 1509. England under Henry VIII became a Protestant country, with the monarch instead of the Pope as the head of the English Church, but many still held to the Catholic faith. Protestant reformers were eager to spread Protestantism in England, but the fear of Catholic rebellion continued to be strong for a long time in the society. Henry VIII died in 1547 and was succeeded by his nine year old Edward.

The years following Henry's death were full of religious disagreement and rebellions. Henry VIII had changed the ownership of the Church; Edward's reign succeeded in changing the form of the church service from the Catholic form into the protestant one. Thus confusion was added to confusion when Edward died. For the next five years the new Queen Mary I (1516-58) daughter of Katherine of Aragon, tried to re-establish the Catholic faith in England. Queen Mary ordered many bloody persecutions to re-institude Catholicism. Mary had to fight against the attack by rebels and supporters of Protestantism. She died childless and succeeded in 1558 by her Protestant half sister Elizabeth. When Queen Elizabeth came to the throne, she tried to return Enland a Protestant country, but during her queenship religious unrest did not come to an end. "The Elizabethans felt they were living in a world of full of uncertainties and open to all sorts of dangers. To counter this fear, they had a firm and fixed concept in order, which was both a belief and a need." (Aksoy, 1986)

In the play some historical facts can be seen. For example in *Henry VIII* (1613) Shakespeare focuses on the instabilities of the royal court in the late fifteenth and early sixteenth centuries. This play represents significant moment in English history, namely England's religious break with Rome and the Catholic Church. In 1531, King Henry

VIII, disappointed that his wife Catherine (spelled "Katharine" in this play) had borne him no male heirs, decides to divorce her. His advisors argue that the marriage is invalid, but the Pope rules against the divorce. Nevertheless Henry divorces his wife and marries Anne Boleyn ("Anne Bullen" in the play) in 1533. The Pope promptly excommunicates Henry. Henry then takes command of religion in England, declaring himself the head of the Church of England and seizing the wealth of the monasteries. The rest of Henry's reign is beset by rebellions both small and large by groups who want to restore Catholicism. The actual event of the break with the Pope is not represented within this play, but we see Henry's advisors discuss ways to negotiate a legal divorce. We even see Cardinal Wolsey urge the Pope to refuse the divorce. But the actual break is only alluded to.

However in some parts of the play, Shakespeare uses his imagination in presenting the real facts. He also serves to contribute to the establishment of a powerful and stable monarchy. For example, in *Henry VIII*, archbishop of Canterbury, Cranmer baptises Elizabeth and makes a speech about her future greatness. He says the infant holds great promise for England, and few now can imagine the great things she shall accomplish. She will know truth, she will be loved and feared, and she will be a great ruler. The king is amazed at the wonders of which Cranmer speaks. Cranmer goes on to announce that Elizabeth will bring happiness to England, and when she dies a virgin, the world will mourn her. Since Queen Elizabeth I died ten years before Shakespeare wrote this play, this praise cannot be accepted as a flattery. It can be accepted as an indication of the respect and admiration of people respect and admiration for the queen in Elizabethan Period. (Urgan, 2007) Shakespeare's aim is not to ingratiate himself with the Queen Elizabeth but to articulate the sincere feelings of the people in his time. The most important diplomacy of Henry VII was to secure England from internal disorder and civil war that the country suffered in the previous periods.

4. CONCLUSION

In his works Shakespeare's main concern was to reflect the common sense and he tried to do his best in order to warn both the rulers and the people against the dangers of chaos, disorder and civil war. The horror of civil war can be seen in Shakespeare's history plays, because Shakespeare, like his contemporaries, was aware of the danger

and the destruction of a civil which was caused in the Wars of the Roses. Therefore, he brings forward the idea of harmony, order and congruity in society and supports the hierarchical social structure.

Shakespeare's age was one in which, there was general interest in history and the people were eager to be told about the past. The sixteenth century history plays were aimed to respond this demand from the public. Shakespeare made use of this demand on behalf of the monarchy and order in society. These plays put the essence of the new historical view into popular form for the theatre-going public. History plays had been valued as a lesson for kings and the people, what to and what to avoid. Since history has lessons for the people. Shakespeare showed how the misfortunes of society followed the sins of its rulers in his history plays. In his plays Shakespeare also insisted on the sacredness of kingship, the wickedness of rebellion.

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HONOUR IN THE 16TH CENTURY DRAMA AS A KEY MOTIF IN SHAKESPEARE'S PLAYS

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Abstract
The Renaissance is known as a glorious age for drama. Many have been the names and contributors to Renaissance literature, but most of all Shakespeare has sealed this age with his plays. Elizabethan drama is full of issues but most importantly Shakespeare plays are a reflection of the most intriguing and inspiring thematic – among which honour. Dealing with the issue of honour in Shakespeare works is even a more challenging matter. The aim of this paper is to put evidence that honour has been treated in Shakespeare plays as a key motif which has determined the life and fate of the characters in them. Even though honour is dealt under dissimilar names, the consequences are the same. All the main characters of his tragedies or comedies use honour as a means to shape their actions. Hamlet kills to avenge his father's death, Othello kills to purify his name from the patch of dishonour caused of Desdemona`s betrayal, Romeo and Tybalt kill in the name of their family honour, Claudio rejects Hero's love because he thinks she dishonoured him. This paper will delineate the question of honour as a concept and as a value; how honour was treated in England of the 16th century and how it influenced Shakespeare and his plays. Hence, honour is not only a theme in Shakespeare, it is an important and striking leitmotif which appears with different names and features, but has the same effect: death, in whatever forms it may appear.

Keywords: *vengeance, honour, restoring honour, duelling, betrayal, honesty, dishonesty.*

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1. INTRODUCTION

"Mine honour is my life; both grow in one.
Take honour from me and my life is done."

says one of Shakespeare`s great characters, Richard II, in the tragedy with the same name in (Act I, scene I, lines 182-185). Considering the writer this phrase shows how important honour is. Honour is one of the indispensable values of humans because it makes the difference between us as humans and other creatures. Honour is the needed criterion to define people as honest or dishonest. But what is 'honour' in itself? Is it simply a word? What does it embrace? Does it impose anything on the bearers of honour? Why is it so important? If we need to honour someone, who are the people that deserve it and why? To give the answer to these questions, we must first define what honour is. According to one of the definitions in the *OED*, honour is defined as "quality of character entitling a person to great respect; nobility of mind or spirit; honourableness, uprightness; a fine sense of, and strict adherence to, what is considered to be morally right or just." (honour | honour, n. a. Great respect, esteem, or reverence received, gained or enjoyed by a person or thing; glory, renown, fame; reputation, good name.) Honour is defined as value, great respect, or esteem. Thus, in order to honour someone, it also means that we should respect that person.

Honour could also create a form of bond between two people as it establishes one's personal character and dignity. On the other hand, when talking about morality, honour could be perceived as arising from universal concerns for status and material circumstance rather than differences. Honour is a vital virtue. Because living a life without honour would deteriorate our values as humans, because honour means living honestly. It means good personality and good reputation.

"True honour is an attachment to honest and beneficent principles, and a good reputation; and prompts a man to do good to others, and indeed to all men, at his own cost, pains, or peril. False honour is a pretence to this character, but does things that destroy it: And the abuse of honour is called honour, by those who from that good word borrow credit to act basely, rashly, or foolishly". (Gordon , 1721)

Honour is one of the most important contributors to a healthy society. At the same time it has been and still is, a very sensitive issue for both women and men, especially for women. Because women are the basis of the society, are the ones who will give birth

and raise the future generation. We cannot expect honest children from adulterous mothers. "We laugh at honour and are shocked to find traitors in our midst."(Lewis, 1943). When the question of matter is not given the proper importance, its consequences are grave. From a society who lacks honour, it is possible to find all types of immoralities. "The nation's honour is dearer than the nation's comfort; yes, than the nation's life itself" (Wilson, 1916) - because it would be better for a society not to exist at all, rather than have fellows who would commit all types of dishonourable acts. Honour is a quality, a virtue, a characteristic which not all people possess. "The sense of honour is of so fine and delicate a nature, that it is only to be met with in minds which are naturally noble, or in such as have been cultivated by good examples, or a refined education". (Addison, 1713)

Joseph Addison considers honour a sense, just like our five senses and he equates honesty with nobility. He says you can only find honour in noble minds. In my opinion, honour is a characteristic of great people and one cannot "win" honour, honour can be "earned", day after day. It needs hard work to be obtained. Because honour is not a theory; it needs to be practised and the best way is through honest deeds: *Only after being persistent in being honest one can deserve being called an "honest and trusted man."* Honour has also been one of the main themes in literature. Many writers have used it as a motif in their works. They have dealt with honour as a quality of their characters, sometimes as a lacking quality. Pedro Calderón de la Barca, in his very famous drama *The Mayor of Zalamea* puts it down through one of his character Pedro Crespo: "To the King, one must give his possessions and his life; but honour is a possession of soul, and the soul is only God's." One of my favourite quotes from Alexander Pope is : "Honour and shame from no condition rise; Act well your part, there all the honour lies. (Pope, 1734)

The famous French poet Nicolas Boileau-Despreaux says, "Honour is like an island, rugged and without shores; we can never re-enter it once we are on the outside." (Boileau, 1670) Honour is a driving force in humans, it leads their actions. Whenever it is displayed, it makes conscience feel relaxed. On the contrary, when our actions lack this noble feature, we suffer from remorse - because "*Honour remains awake in us like a last lamp in a temple that has been laid to waste."* (De Vigny, 1835)

Honour has been treated in literature as a key motif, but at the same time these works reflected real life situations. Honour has always been significant, in all periods, but it has changed its shape and definition to many people according to the situation. Different periods in history have treated the question of honour differently. This thesis will focus more in treating honour in the 16th century and how it has been reflected in three of Shakespeare's tragedies. "Considerations of honour, good name, and reputation were of central importance in early modern England." (Sharpe, 1980 pp.1)

A statement of Aristotle which was frequently noted in this period is that "honour is the prize of virtue and is paid to none but the good." In the first place, honour is external; as examples Aristotle mentions "Sacrifices, memorials in verse and prose, special distinctions, allotments of land, the foremost seats on public occasions, sepulchral monuments, statues, maintenance at the public charge, barbaric compliments, as for example the prostrating oneself before a person or giving him place, and such presents as are valued in the particular country where they are made." Aristotle also state that honour seem to depend more upon those who render it than upon those to whom it is rendered. As for virtue, he characterized it as a "state of deliberate moral purpose," a state "lying between two vices, a vice of excess on the one side, and a vice of deficiency on the other"; and the elements of virtue he held to be "justice, valor, temperance, magnificence, magnanimity, liberality, gentleness, sagacity , and speculative wisdom." He said, finally, that no moral virtue is implanted by nature, but is a result of habit. Because we are born the same, it depends on us which values we will cultivate more until they become our virtues.

2. HONOUR: BETWEEN A THEME IN RENAISSANCE LITERARY WORKS AND A VALUE

Honesty is a value, a good quality that is an important contributor in creating a good individual and a good society. Thomas Gordon elucidates: "A good conscience, an honest heart, and clean hands are inseparable from true honour; nor does true honour teach any man to act against his judgment. (Gordon, 1720). Regarding the theme of honour many writers have written, Shakespeare himself has treated honour in many works like: *Richard II, Romeo and Juliet, Much Ado About Nothing, The Twelfth Night, King Lear, Hamlet, Othello, Macbeth.*

Because of the high significance it has as a moral value, honour has also been a theme in many famous literary works. In this paper, we will deal with honour in some of Shakespeare's plays. The aim of this paper is to deal with honour not as a positive contributor but as a destructive element. In the writing of this paper consulting scholars has been necessary and vital. One of the main ones is Harold Bloom.

Bloom has a deep appreciation for Shakespeare (Bloom 1994, pp. 2–3) and considers him to be the supreme centre of the Western Canon. (Bloom 1994, pp. 24–5). He has written numerous works regarding different aspects of Shakespeare as a playwright. In 1998, Bloom conducted a survey named "*Shakespeare: The Invention of the Human*." In this survey, Bloom provides a detailed analysis of each of Shakespeare's 38 plays, "twenty-four of which are masterpieces." (Bloom, 1998). Since it is written as a companion to the general reader and theatre goer, Bloom states that bardolatry ought to be even more a secular religion than it already is. (Bloom, 1998).

In his other book, "*The western Canon*", Bloom asserts Shakespeare's singular popularity throughout the world. He declares him as the only multicultural author, and rather than the "social energies" historicists ascribe Shakespeare's authorship to, Bloom pronounces his modern academic foes – and indeed, all of society – to be "a parody of Shakespearian energies." (Bloom, 1994).

Another Shakespearean scholar, Edmund Kerchever Chambers, discusses about the authenticity of Shakespeare's works and precisely of *Romeo and Juliet*.

He states that: "The theme of escape from marriage through a sleeping draught is as old as the Ephesiaca of Xenophon of Ephesus. It came to Shakespeare through an Italian channel. Mascuccio of Salerno told the story, much in his later form, of Sienese lovers in his il Novellino (1476). Luigi da Porto`s Istoria di due Nobili Amanti transferred it to Romeo and Giulietta at Verona, and connected it with the noble families of Dante, Purgatorio, 'Vieni a veder Montecchi e Cappelletti', although the Cappelletti seem to have been really of Cremona". (Chambers, 1930)

Another author who was passionate about Shakespeare was John Dryden. In spite of his criticisms, Dryden admitted and emphasized the brilliance of Shakespeare. A clear example can be seen in the following quote, taken from the Prologue to *Aureng-zebe*:

> *But in spite of all [the poet's] pride, a secret shame Invades his breast at Shakespeare's sacred name: Aw'd when he hears his Godlike Romans rage, He in a just despair would quit the Stage; And to an Ageless polish'd, more unskill'd, Does with disdain the foremost Honours yield.* (Dryden , 1675, line 13-18)

Edward Dowden was another great Shakespearean scholar. He was one of the greatest Irish literary critics. In his book *Shakespeare: A Critical Study of his Mind and Art*, he has made a deep analysis of Shakespeare as a writer and also of his tragedies. About *Romeo and Juliet* he says:

> *"Shakespeare was aware that every strong emotion which exalts and quickens the inner life of man at the same time exposes the outer life of accident and circumstance to increased risk. But the theme of tragedy, as conceived by the poet, is not material prosperity or failure: it is spiritual; fulfilment or failure of a destiny higher than that which is related to the art of getting on in life. To die, under certain conditions, may be a higher, rapture than to live." (Dowden, 1875, p. 109-110)*

This book was successful and of high importance because he thoroughly analysed Shakespeare's style and some of his works including Hamlet and Romeo and Juliet. Not only did this book contribute in Shakespeare's analysis, but he also opened the way for other Shakespeare biographers. In his book, Dowden considers Romeo and Juliet's death as an honourable act:

"Shakespeare did not intend that the feeling evoked by the last scene of this tragedy of Romeo and Juliet should be one of hopeless sorrow or despair in presence of failure, ruin, and miserable collapse. Juliet and Romeo, to whom Verona has been a harsh stepmother, have accomplished their lives. They loved perfectly. Romeo had attained to manhood. Juliet had suddenly blossomed into heroic womanhood. Through her, and through anguish and joy, her lover had emerged from the life of dream into the waking life of truth. Juliet had saved his soul; she had rescued him from abandonment to spurious feeling, from abandonment to morbid self-consciousness, and the enervating luxury of emotion for emotion's sake. What more was needed? And as secondary to all this, the enmity of the houses is appeased. Montague will raise in pure gold the statue of true and faithful Juliet; Capulet will place Romeo by her side.

Their lives are accomplished; they go to take up their place in the large history of the world, which contain many such things. Shakespeare in this last scene carries forward our imagination from the horror of the tomb to the better life of man, when such love as

that of Juliet and Romeo will be publicly honoured and remembered by a memorial all gold". (Dowden, 1875. pp.109-110).

"Shakespeare is as much out of the category of eminent authors, as he is out of the crowd. He is inconceivably wise; the others, conceivably. A good reader can, in a sort, nestle into Plato`s brain, and think from thence; but not into Shakespeare's. We are still out of doors. For executive faculty, for creation, Shakespeare is unique. No man can imagine it better. He was the farthest reach of subtlety compatible with an individual self,-the subtlest of authors, and only just within possibility of authorship. With this wisdom of life, is the equal endowment of imaginative and lyric power. He clothed the creatures of his legend with form and sentiment, as if they were people who had lived under his roof; and few real men have left such distinct characters as these fictions". (Bloom,1973, p. xiv).

Harold Hulsky considers honour in hamlet and particularly "Hamlet" a very complex matter, which can be seen and analysed under different copes in many different way. In his article "*Revenge, Honour, and Conscience in Hamlet*" he says:

> *"By the Prince's own standards, it would seem, revenge is an indulgence of the fallen will, and the honour that claims to control it, for all its legalism, is will all over again. Hamlet embraces revenge in its extreme, but with honour, as we have observed, he is not wholly satisfied; it is "a fantasy and trick of fame." An alternative sanction, however, is not easy to find; against revenge as against self-slaughter the Everlasting has fixed his canon. And the ambiguity of the ghost's origin, even more than that of its words, compounds the difficulty: if revenge is a counsel of the devil, as the faith testifies, and the ghost is a spirit of health, as the Prince eventually concludes, the anomaly of Hamlet's position achieves cosmic proportions. In this respect his invocation is prophetic indeed: "O all you host of heaven! O earth! What else? / And shall I couple hell?" (Act I. Scene V line 92-93). Later he will not find it necessary to ask whether he is "prompted to my revenge by heaven and hell" (Act I. Scene I.line588); and this last is the "coupling" on which Hamlet's final interpretation of his role seems to depend. (Harold Hulsky, 1970 pp. 84)*

Hulsky continues his arguments about Hamlet and the way the characters are inter related with honour:

In Shakespeare's Denmark, honour is for better or worse a young man's game-and one suspects for worse, if what the characters have to say about youth is any indication. "Youth to itself rebels, though none else near," says Laertes (Act I. Scene III. Line 44). In youth, Hamlet agrees, "compulsive ardour gives the charge" (Act III. Scene IV. Line 86). Polonius warns us, with some reason as it turns out, of Laertes' "savageness in

unreclaimed blood" (Act I. Scene I. Line 34). And our first news of Fortinbras "of unimproved mettle hot and full" (Act I. Scene I. line 96) is scarcely more reassuring. Like Pyrrhus, Laertes, and Hamlet, Fortinbras too has a father to avenge. His "enterprise, we are clearly informed has no legal or moral basis; it is purely an affair of honour. And when he is thwarted in it, he simply chooses another path to his goal:

> *"to employ those soldiers,*
> *So levied, as before, against the Polack"*
> (Act II. Scene II, line74-75).

It is this expedition that inspires Hamlet's remark on the discrepancy between the intrinsic unimportance of an "argument"-a patch of ground or even an eggshell will do- and the importance one can confer on it by engaging one's honour in its defence.

> "*Rightly to be great, he contends,*
> *Is not to stir without great argument,*
> *But greatly to find quarrel in a straw*
> *When honour's at the stake".*
> (Act IV. Scene IV.53-56)

Thomas Gordon in his Cato's letter no.57 deals with honour as the highest of moral values and as a leader to only good things.

"A man cannot act honourably in a bad cause. That he thinks it a good cause, is not a good excuse; for folly and mistake is not honour: Nor is it a better excuse, that he is engaged in it, and has pledged his faith to support it, and act for it; for this is to engage his honour against honour, and to list his faith in a war against truth. A good conscience, an honest heart, and clean hands, are inseparable from true honour; nor does true honour teach any man to act against his judgment." Moreover Gordon explicates the issue of honour as a means to regain honour, which was a common practice in the 16th century.

"It is moreover become a mighty piece of honour to repair one crime by another, and a worse; and when one has done you an injury, he must, by the rules of honour, fight to defend it. Having affronted or harmed you, contrary to justice and honour, he makes you satisfaction by taking away your life, according to the impulses of true honour; so here is a war of honour against honour and justice and common sense". (Gordon, 1721)

Even though Shakespeare has written about characters of the 16th century, the theme of honour is present nowadays. Honour is a matter of importance, it is a value, but it should not be misused in order for it not to become a trigger for tragedies. This is what makes this thesis coherent and useful in the field.

3. "HONOUR" AS A KEY MOTIF IN SOME SHAKESPEARE'S PLAYS

We will briefly explain how honour has affected each of the plays that are going to be dealt with. The concept of honour in *Hamlet, Othello, Much Ado About Nothing,* and *Romeo and Juliet* will be analysed.

Hamlet. - The first scene of the play opens with the soldiers on guard who have seen a ghost and have asked Hamlet's friend, the scholar Horatio, to verify what they have seen. The ghost is the spirit of Hamlet's father. They call Hamlet, and the ghost tells his horrified son that he was murdered by his brother Claudius, the man who now wears the crown of Denmark. Hamlet promises to avenge his father's death, and the rest of the play revolves around this promise and Hamlet`s struggles to complete it. The revenge of his father's death becomes the purpose of his life because that is a matter of honour. His father has been killed in such a dishonest way and behaving as if it were a normal death would be a second dishonesty. In all the three plays Shakespeare treats honesty as personified with at least one character. In Hamlet he has personified dishonesty with Claudius. Not only has he been so dishonest as to kill his brother, lie to everyone about his death, usurped the throne but also has married his widow. Claudius decides to hide his crime but Hamlet, opposed to his uncle behaves honestly and faithfully towards his father and his memory. Of course honour is also present when treating the character of Gertrude, because she remarries after the death of her husband in less than two months. So, has she forgotten her husband, the kind and honest king so quickly? How is it possible that she did not hesitate in marrying again? Why has she behaved so unfaithfully? Or is it possible that she might have not ever been loyal to him? Other characters also revolve around the virtue of honour. For example how honest can the ghost be considered? Can we be sure of it? Another character who shows deep signs of dishonesty is Laertes, because he plans to kill Hamlet by inviting him in a duel, but at the same time he has poisoned the tip of his sword. Hamlet has killed Laertes's father Polonius, while he was hiding in Gertrude's chamber, thinking that he was Claudius. Laertes might be right in claiming to kill Hamlet to avenge his

father's death, but the way he chooses to do this is dishonest. In a subtheme Shakespeare deals with Ophelia's dishonesty. Ophelia is Laertes's sister and Hamlet is in love with her. But her father Polonius asks Ophelia to stay away from Hamlet and she obeys to him. She later tells Hamlet she does not love him and that she has been unfaithful to him. But none of these is true. Scholars have discussed the effect of Ophelia in Hamlet`s madness and there is a general opinion that it has had a great contribution. Generally speaking this thesis will agree with this idea, because Hamlet needed support. He was going through hard times and was in need of Ophelia. But she decides to distance herself from him and furthermore lie about her loyalty and love. To sum up, in this play 'honour' revolves around all characters, and defines the stream of the events. The one being more affected by honour and dishonour is of course Hamlet. He has to be loyal and honest towards his father, but this means committing a murder. The girl he loves claims not to be loyal to him. So he finds himself in the middle of this big circle of dishonest people, meanwhile he tries to bring his and his father's honour back.

Othello. - *Othello* was written directly after *Hamlet* and is one of Shakespeare's four great tragedies. *Othello* is unique in many regards. Most significantly, *Othello* explores issues of a singularly domestic nature. In this play we will see a tale of passion and extremes that deals with the themes of fidelity, honour, justice, but especially and more extensively with the theme of honour.

This article attempts to briefly summarise this play and focuses more on the elements of honour and both honest and dishonest characters. The main characters are Othello, who is a moor, but at the same time an esteemed general of the Venetian army and Desdemona who is a beautiful, young, white Venetian debutante. She is Brabantio`s daughter and is at the same time his pride and joy. He wants Desdemona to marry one of the white men he chooses for her, but she falls in love with Othello and secretly marries him. This is our first encounter with honour, actually dishonesty. Desdemona has betrayed her father and has been dishonest when she escapes with Othello. In the opening act, the Venetians are searching madly for "the valiant Othello." because war is so close, and the army requires the services of Othello to fight off the Turks army. The third important character is Iago. Iago is one of the most notorious villains of all Shakespeare`s characters. He spends all of his time plotting against Othello and

Desdemona, ultimately convincing Othello that his wife has been cheating on him, despite the fact that Desdemona has been completely faithful. The reason why he hates Othello that much comes from the fact that Othello unfairly passed him over for promotion and made Michael Cassio his lieutenant, even though Cassio, unlike Iago, had no military experience. The problem is that Othello has put all his trust in Iago, he takes advice from him, discusses all his important matters with him insensible to Iago's hatred and jealousy. Paradoxically Othello calls him "the honest Iago" many times throughout the play, knowing not that his "honest" dear friend is complotting against him in the worst and dishonest way possible. So, Iago accuses Desdemona of having been unfaithful to Othello and here we have our third big encounter with the theme of honour as vital to the play. Honour was important for a woman in the 16th century. Was she not honest, she was not worth marrying to or living. What such a woman deserved was death. That is why in order for Othello to regain his honour, Iago persuades him to kill Desdemona and he does so. As we have previously mentioned, Shakespeare has made honour or dishonour a characteristic to a specific character. In this play Iago is the embodiment of dishonesty, filthiness and fraud, but he is known as honest. Meanwhile Cassio, who is really honest and deeply loves Othello and obeys him, appears in the eyes of Othello as most cunning liar and indecent person. Either in Hamlet or in Othello we notice that honour is decisive in the characters' destiny.

"*Romeo and Juliet*" - *Romeo and Juliet* is the greatest love story of all times. The story is about two youngsters who belong to two families that are in a feud with each other: Romeo Montague and Juliet Capulet. They belong to two of Verona's most rich and well- known families. Shakespeare does not mention the exact reason of their feud, but it is somehow implied that it is about maintaining family honour and pride. Unfortunately, this pride becomes the source of the loss of lives for many people. The young Romeo and Juliet fall in love when they meet each other in a masked ball. Later on, they learn they belong to two feuding families, but they feel such a deep love that they decide to go on with their relationship. They get married secretly. After their marriage, Juliet's cousin Tybalt offends Romeo for his intrusive appearance in the ball and wants to pay back by duelling him. Romeo`s friend Mercutio fights with him and Tybalt stabs Mercutio. Romeo acts impatiently and immaturely and kills Tybalt. After his act Romeo is banned from Verona Juliet is left alone and desperate. In order to help

them, another character Friar Lawrence, makes a plan: he tells Juliet to drink a potion which will fake her death. In the meantime he will inform Romeo to come and they can unite and be together after she wakes up. But the plan fails to work properly and when Romeo learns Juliet is "dead" he drinks a deadly poison. Then Juliet wakes up and when she sees Romeo dead, she stabs herself with his dagger. The play ends tragically, but in the end the two families decide to end the feud.

Honour is present differently in this play. Here Juliet`s marriage to a Montague is treated, as a daughter's dishonesty towards her family and relatives. It is understood from the play that what makes both families keep their hatred alive is the desire to uphold their family`s pride and honour. So important it was for them that they thought whenever an intrusive act was made families had to intervene for the sake of their honour. One of the most common ways of gaining back the honour was through duelling. That is why Tybalt challenges Mercutio in a duel and the latter one accepts as the only way of protecting his honour. Even though treated differently as compared to other tragedies, honour continues to be a leading factor in the stream of the events.

Much Ado About Nothing – Although not a revenge tragedy as the above mentioned ones, *Much Ado About Nothing* treats honour but in an exaggerated and sarcastic way since it is a romantic comedy. Don John, feeling jealous about Hero and Claudio, infamously plans to dishonour Hero in front of Claudio's eyes. He pays Borachio, a drunkard servant and lover to Margaret, to make Claudio think that Hero has lost her virginity *aka* honour in a sexual intercourse with Borachio. At the wedding ceremony in Act IV, Scene I, Lines 31-34, Claudio says: "*She's but the sign and semblance of her honour/ Behold how like a maid she blushes here! /O, what authority and show of truth/ Can cunning sin cover itself withal!",* implying that she has dishonoured herself and such thing was evident in her face, for she is blushing and feeling shameful of such a sin. Honour was the fact of being virtuous and virgin and losing it was a cunning sin. Not only, Shakespeare keeps on ridiculing such fact by having Hero dead (though not physically) *"Hence from her, let her die"* (Act IV, Scene I, Lines 153), and only once re-born she could gain her honour back. Using a faked death, Shakespeare ridicules medieval values of virginity through Christian values of re-birth in Renaissance England, sins on earth were finally forgotten and Hero could marry Claudio, now that his honoured was finally resettled since Hero be "clean again" - *"O she is fallen / Into a*

pit of ink, that the wide sea / Hath drops too few to wash her clean again" (Act IV, Scene I, Lines 138-140). On the other hand to resettle such honour, Beatrice, seeking revenge, uses the love Benedict has for her and presents him to an alternative, if Benedict duels Claudio to defend her cousin's honour then she would definitely marry him, otherwise he would not be worthy as a man and as her future husband.

4. CONCLUSION

In *Hamlet* and *Othello* Shakespeare has treated the issue of honour as a specific characteristic of one character, creating this way the villain of the story. In *Othello* we have to do with the "honest" Iago, who is the person who does not even know what honour is and how is lived honestly. Shakespeare uses this pseudonym for Iago to create a greater contrast between his character`s words and actions. In *Hamlet* we encounter Claudius who is the villain and tries to reach his aims by manipulating other characters according to his will. In both these characters we notice no concern about the matters of honour and dishonour. They are merely driven by their desires, no matter if they are ethic or not. In *Romeo and Juliet* the matter of honour is present, nonetheless not as an attribution to one single character. We do not find a "Iago" or a "Claudius" in *Romeo and Juliet*. Instead we find a "Tybalt" and a "Mercutio" who kill in the name of honour. We have a Capulet and a Montague who have kept alive for years a feud, with the sublime purpose of maintaining their family honour. Honour is the "reason" though not the real one, why people "*die*" in the plays. Hamlet dies while trying to restore his father`s honour. Desdemona is a victim of her "supposed" dishonesty. Romeo and Juliet are two of the victims of family honour. In *Much Ado About Nothing*, Don John has to dishonour Hero to stop Claudio from marrying her, and Hero has to die so that her honour can be restored. Shakespeare is tactful and insightful in choosing such a serious issue as honour to be a key motif entangling the two lovers, Claudio and Hero, into the vortex of misunderstanding. It is the ridiculousness of such a phenomenon that Shakespeare aims at dressing his sarcasm to. In the 16th century, though a hereditary issue of the Middle Ages, virginity or chastity was still a motif to end up a relationship and publicly disgrace a woman. But honour is rather used as a mask behind which the real aims of other characters are hidden. After the Iago`s exemplary sense of honesty hides the filth and dirt of dishonesty. The negative characters that are analysed considered dishonesty as the only way of achieving their goals. So they relied on it and

then could not get out of the vicious circle of malice. But they never tried changing, they did not even consider solving their matters honestly. In other cases they did not stop and think in the name of what they were acting. So evil brought more evil, until the fatal end. Another important issue of this thesis has been duelling. Nowadays it does not exist as a practice, so it may seem cruel and irrelevant to us but it was considered very significant, especially in the 16th century. It was considered a "constitution" of its time, and as such it could constitute a right and duty for men to apply it to resettle honour. Disobeying meant dishonour.

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HOW DO WE PUT SHORT STORIES MODELS INTO PEDAGOGICAL PRACTICE (LITERATURE HERMENEUTICS)

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Abstract
Based on the model of teacher-pupil relationship in a situation of mutual cooperation: the teacher explains the difficult points in the story and describes the relations between the characters and the events which take place in the story, talks about the stylistic means used in the story; the teacher provides factual and spiritual background for the adaptation of the story and uses active discourse patterns as basic regulator in interpersonal communication; the pupil perceives and deliberates on the artistic ideas or rather their reflections on its mind and projects them in its contacts with reality by means of games and talks; the pupil comprehends the ideas woven in short stories to the extent it can grasp the variety of plots in them, acknowledge the use of different stylistic techniques in the stories and apply and test them in different activities and situations; the pupil has a critical attitude towards the aesthetics of the magical story as an artistic reproduction of reality. It uses its own experience and transforms it accordingly to its acquisition of the moral standards of the community it lives in. In this way both perfom a kind of interpretation and realise deep analysis from the point of Literary Hermeneutics with the purpose of dechiphering and illucidating the messages transmitted by the author. However these stories offer variabilities and possibilities to manage the classroom and educate the pupils and children from the pedagogical point of view. Hence the principles of pedagogical interaction, short stories result in: discussions of the story's linguistic, cognitive and stylistic structures as part of the system of interpersonal communication; focusing on the pedagogical situation as basic in discussing works of art, in providing empirical knowledge and in transfering of situations into the practical, cognitive and emotional plan; description

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and analysis of magical events and magical actions in short stories;highlighting the necessity of uniting the pedagogical objectives aiming at the achievement of educational effects in communication and the asset-oriented behaviouristic patterns of the pupil in its "personal" contacts with art; the use of pictures, illustrations, films, etc. to accompany the explanaition of short stories;the teacher-pupil cooperation patterns should stress on selecting the educational objectives, defining the educational subject matter, finding out a specific approach to each individual pupil and encouraging the children's initiatives to interpret the stories in different situations. For this, various methods taught in the course of Foreign Languages Teaching Methodology can be utilised, methods and techniques elaborated in the journal of the teacher/s. The methods of pedagogical approach, i.e. the use of visual aids, role plays, quizzes and games reveal a wide range of educational strategies applied in activities based on work with art. They provoke the child's participation as a synthesis of responses aiming at cognition, assessment and expression of different stands and their adoption in the child's own behaviour codes.

***Keywords**: short stories, teacher-pupil, Hermeneutics Theory;*

1. INTRODUCTION

What encouraged us in this undertaking was the purpose to demonstrate the validity and applicability of short stories to the classroom. The role of short-stories, in developing reading comprehension skill, has been acknowledged for centuries by many professionals and pedagogues. This use of short-stories has been widely discussed and recommended, particularly, in places where English is taught and learned as a foreign language. Short stories provide a variety of tools and tasks which help the teachers to manage the class, to establish good eye contact, to establish techniques and approaches from the pedagogical point of view. There are two well generated issues which deal with education strategies and models in pedagogical practice. It is well known that short stories proliferate with educational practice applicable models. Thus they should become an intrinsic part of the educational technologies presented in the child-oriented programme for educating children in Albania. Lately short stories are adopted in pre-school strategies by providing models of communication and creativity, encouragement of the children' individuality, the variety of the educational strategies and so on. Beside the above short stories models are put into pedagogical practice. By dechiphering and illucidating the messages transmitted by the author there are met the necessity of uniting the pedagogical objectives, children's initiative to interpret the stories in different situation etc.

2. SHORT STORIES IN PRE-SCHOOL EDUCATION STRATEGIES

Rowling's ideas and artistic merits have got constructive assessment value for the development of the child's personality. We should find out the way how to reach the wisdom, love and magic in short stories world. The question that counts is the following: It is well known that short stories generate educational practice applicable models. They should become an intrinsic part of the educational technologies presented in the child-oriented programme for educating children in Albania, which may result in the following:

- subject form of communication as well as creativity-focused methods;
- the child's personal experience and spiritual comfort forms the basis and objective in the child's upbringing;
- flexible approaches and recognition of transition stages in the completion of the objectives of the child's personal experiencing, cognition and transformation of experience by intended and unintended educational forms;
- encouragement and support of the child's individuality in social communication in joint (teacher and children) activities;
- variety of educational strategies based on communication with art in different age groups.

The world of short stories has been suffered with, dreamed of, deliberated on and enjoyed by each and every child and even by the adults. Both well-known and ever-surprising it is tenderly cherished deep in the child's heart. Thus in the short stories world of realistic fantasies the child's selfrealization continually grows. It inspires the child's manifestations of creativity in its contacts with the world of every day and influences its projection upon the child's spiritual experiences.

3. HOW DO WE PUT SHORT STORIES INTO PEDAGOGICAL PRACTICE

Based on the model of adult-child relationship in a situation of mutual cooperation: the adult explains the difficult points in the story and describes the relations between the characters and the events which take place in the story, talks about the stylistic means used in the story; the adult provides factual and spiritual background for the adaptation of the story and uses active discourse patterns as basic regulator in interpersonal

communication; the child perceives and deliberates on the artistic ideas or rather their reflections on its mind and projects them in its contacts with reality by means of games and talks; the child comprehends the ideas woven in short stories to the extent it can grasp the variety of plots in them, acknowledge the use of different stylistic techniques in the stories and apply and test them in different activities and situations; the child has a critical attitude towards the aesthetics of the magical story as an artistic reproduction of reality. It uses its own experience and transforms it accordingly to its acquisition of the moral standards of the community it lives in. In this way both perfom a kind of interpretation and realise deep analysis from the point of *Literary Hermeneutics* with the purpose of dechiphering and illucidating the messages transmitted by the author. However these stories offer variabilities and possibilities to manage the classroom and educate the pupils and children from the pedagogical point of view.

Hence the principles of pedagogical interaction, while reading short stories result in:

- discussions of the story's linguistic, cognitive and stylistic structures as part of the system of interpersonal communication;
- focusing on the pedagogical situation as basic in discussing works of art, in providing empirical knowledge and in transfering of situations into the practical, cognitive and emotional plan; description and analysis of magical events and magical actions in short stories.
- highlighting the necessity of uniting the pedagogical objectives aiming at the achievement of educational effects in communication and the asset-oriented behaviouristic patterns of the child in its "personal" contacts with art; the use of pictures, illustrations, films, etc. to accompany the explanaition of the text taken from Harry Potter books.
- the adult-child cooperation patterns should stress on selecting the educational objectives, defining the educational subject matter, finding out a specific approach to each individual child and encouraging the children's initiatives to interpret the stories in different situations.

For this, various methods taught in the course of Foreign Languages Teaching Methodology can be utilised, methods and techniques elaborated in the journal of the teacher/s.

The methods of pedagogical approach, i.e. the use of visual aids, role plays, quizzes and games reveal a wide range of educational strategies applied in activities based on work with art. They provoke the child's participation as a synthesis of responses aiming at cognition, assessment and expression of different stands and their adoption in the child's own behaviour codes.

4. CONCLUSION

The use of short-stories in the classroom has always been recommended by the pundits in the field for developing reading comprehension skill as stories offer infinite linguistic as well as personal, socio-cultural, cognitive and emotional benefits for the language learners. Being the product of creative writers who have better command over language, stories are considered to be rich in language and amusing in nature and help in overcoming the problem of negative attitudes of learners towards reading comprehension skill. Stories expose learners to the functional, situational and idiomatic use of language and thus, help in understanding and mastering the intricacies and nuances of a foreign language like English. With the use of short-stories for developing reading comprehension skill, many misconceptions, were cleared up and they were offered an alternative learning material which is considered to be rich not only linguistically but from many other perspectives. This learning material, presented in the form of short-stories, helped in transforming their initial negative attitudes towards reading comprehension skill into positive ones and also contributed significantly to easy fostering of their other related language skills. Concluding, it is offered below a brief review of some activities in a work-with-art based pedagogical situation in order to demostrate the pedagogical aspect of short stories and their availability and usage in the classroom. Hence it is assumed the pragmatic aspect of short stories from the methodological and pedagogical point of view affirming the importance of literary approches utilised in the comprehension and desciphering of the meaning of the texts. In the issues treated it is generated the most probable interpretation of short stories and in the conclusion part the intentions are to demostrate the potentiality of these within the realm of pedagogy and methodology; within the realm of teaching in order to justify how short stories can be applied.

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