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EXPLORING MEMORY, AMNESIA AND MAGICAL REALISM IN THE CONTEMPORARY DIASPORA NOVELS

SHOHANA AKTER

ShohanaAkter, Exploring Memory, Amnesia and Magical Realism in the Contemporary Diaspora Novels, BRAC University

Abstract
Walter Benjamin states number of possibilities with regard to memory, change, and philosophy in his paper, On Some Motifs in Baudelaire. He begins with the reception of lyrical poetry and later he moves towards the discussion on the general resistance which is being shown in accepting lyrical poetry. He mentions how people turn to philosophy when it comes to understand the change in life. Philosophy is an attempt to grasp the true nature of experience because often true experience and the standardized experience are indistinguishable. He claims the experience to be a matter of tradition in collective existence. He also considers it to be a matter of private life. He suggests how the unconscious frequent memory actively involves itself in creating experience. And it is intriguing how we create complementary memory in opposed to the true memory in order to buffer the real experience. He brings Marcel Proust to farther discuss the creation and instigation of memory or the voluntary and involuntary memory. I would consider the Diasporic memory to be the involuntary memory. Involuntary memory is similar to Walter Benjamin’s idea of “Moment of Crisis” mentioned in his These On the Philosophy of History. This is the process of contemporary memory triggering the memories of the past. Magical realist elements glues the fragmented puzzles of the memory hence, creates stimuli which eventually coordinates the process of memory recollection. Diasporic novels are an attempt to fight back the amnesia which is the inevitable effect of exile. Authors or the narrators continuously struggle with the voluntary and involuntary memory and sometimes through imagination, in order to protect the memories of the homeland. They do so to avoid the inevitable fall caused by the fragmented identity created by Diasporic memory. This paper is an attempt to understand and explore such power struggle between the memory and amnesia. Culture is a continuous process of selection and reselection. Therefore, the continuous process of selection and reselection exposes us to vertical hierarchical dimension of cultural hegemony. By vertical hierarchical dimension, I indicate the existence of hegemony in the act of selection. Therefore, culture involuntarily becomes a political tool of the hegemony. On the other hand, all
the socio-cultural elements and tools play active role in memory building. Therefore, individuals who are part of the socio-cultural elements, becomes exposed to the vertical hierarchical process of memory building.

Vertical hierarchy indicates the idea of memory being a tool of the authority. It also infers to the formulation process of ‘official memory’ of a nation. Which is basically insinuating the idea of politics of memory. Under this context, the authority highlights certain events of the past to create alliance between the ideology of the authority and the history of a nation. Often the post-war period show this trend of memory building. To talk about this, Michael Richards (2004, p.1096-1097) writes in his review of the book on Spanish war by Paloma Aguilar, “there is a constant effort to relate the evolution of memory from above with responses in society.” However, the intriguing matter in the process is that by twisting the official memory of a nation the authority can ensure the servitude of the civilians to such a degree which is even though a war cannot be achieved. Michael Richards (2004, p. 1096-1097) remarks on this issue in the same essay, he says,

“The existence of a ‘social memory of the war and its after math-a memory encouraged officially and in dynamic relationship with’ forgetting’-thus formed an indispensable cement for consensual, peaceful democratization.”

Eventually, this phenomenon of twisting the social memory leads of a collective amnesia of the nation. This amnesia does not end with the contemporary civilians of the nation rather this is a “pact of unconsciousness” between the past, present and future generations. Walter Benjamin (1968, p-254) says,

“The past carries with it a temporal index by which it is referred to redemption. There is a secret agreement between past generations and the present one. Our coming was expected on earth. Like every generation that preceded us, we have been endowed with a weak messianic power, a power to which the past as a claim. The claim cannot be settled cheaply.”

However, private memory in this case remains untouchable. Private memory causes disfunctionality in the process of collective amnesia. This is where we begin to explore the Diasporic memory.

Diasporic people are the ones who are out of place. By out of place, it can indicate both the loss of corporal place or the loss spiritual place. Sense of rootlessness is very strong when it comes to the understanding of Diasporic memory. This is in the nature of human that rootlessness troubles them. However, this is not only the rootlessness that causes trouble in the memory building; it is also the ‘simulacrum’ of narration which farther problematizes the Diasporic memory building. Basically, there are two prominent traditions to preserve memories, one is the oral tradition and other is the written tradition. Simulacrum of narration takes place in the case of oral tradition. In the process of passing the stories from one generation to another generation, in this process of these multiple narratives the original body of the memory gets fragmented. But, it is the nature of memory that urges us to hold on to it. Maurice Halbwachs (1950, p. 4) says,

“Urban changes - the demolition of a home, for example - inevitably affect the habits of a few people, perplexing and troubling them. The blind man gropes for his favorite spot
Memory is the means to connect ourselves to our root, hence to our identity. Loss of memory does not only cause the fragmentation of the identity rather it bars the individuals from reaching the wholeness of the being. Hence, Diasporic memory is a struggle of the individual to restore the collective memory, it is a struggle against collective amnesia. Hamza Yusuf (p.2) says, “Jurist and theologian Rumi, who begins his Mathnawi by describing the sounds of the reed flute as mournful because they are cut off from the source; Rumi explains that being severed from his source, man enters a mournful state, and his hollowness and emptiness sets him on his goal to find his heart’s desire.”

As a matter of fact, in this struggle of tracing back the memory individuals continuously grapple with the fragmentation of the memory, which is caused due to time lapse and continuous shift in the location. Eventually, the individual looks for means to fill up those gaps of memory to put the puzzles of the past together. And Magical Realism is an effective tool to fill up those cracks and gaps of memory.

However, in this paper I will be exploring the written tradition of the Diaspora memory in the contemporary novel. I will be looking into two Diaspora novels, one is *In the Light of What we Know* by Zia Haider and another is *Istanbul: Memories and City* by Orhan Pamuk. The first novel is a narration of a person who is in a Diaspora outside his home country whereas the later is a memoir of the author, a person who is struggling to find himself within his own homeland. One is the narration of an individual triggered by the physical exile and the other narration is triggered by the spiritual exile or the exile of the self. I will be exploring the idea of recollection of Diaspora memory through magical realism.

*In the Light of What We Know* is Zia Haider Rahman’s debut novel. This novel is a collection of narratives of the character named Zafar. He is a Bangladesh raised in the heart of Britain. This is a collection of memories and experiences of a lifetime. This novel contains the narratives of the two individuals, Zafar and his friend – the narrator. Zafar refuses to write down his recollections hence narrator takes the task on his shoulder. The narratives come with the footnotes and personal flashbacks from the narrators. The narrator struggles to keep the narratives as authentic as possible; and this struggle is evident through those continuous footnoting and referencing. His personal flashbacks help the reader to get a deeper insight into the life of Zafar. However, it also reflects the narrator’s paranoia of the amnesia. His continuous concern with the authenticity of the narration reflects his paranoia of being unauthentic, which has been caused due to the physical displacement. It seems, he continuously struggles to fight back the existing amnesia through footnoting and referencing. Author Zia Haider looks into the story line from different perspectives. This novel is a melting pot of ideas. This novel can be called a memoir, a realist novel, a surrealist novel, or a historiography of the contemporary world. However, we will be looking at the construction and recollection process of the Diaspora memory in the novel.
It seems memories have played a significant role in structuring and shaping the character of Zafar. Times and again, Zafar suggests that his story cannot be written down, he himself denied to write it down. Zia Haider (2014, p.18) writes, “Putting things on paper makes things real, hardens them, makes them unchangeable, even before things have made sense. Since when did books ever solve anything? They only raise more questions than they answer, otherwise they’re just fucking entertainments, and I’m not here to fucking entertain you.”

It reminded me of the novel *Time’s Arrow* by renowned author Martin Amis. This is a story of a person whose life reverses back from a hospital bed to the his life in Auschwitz. He wakes up in his deathbed and through the reversal process; he ends up in the concentration camps of Auschwitz. Günter Grass once said that the method of starting a story is to start it in any preferable point of time and then to stretch it backward or forward according to whims and desire of the writer. Martin Amis decided to stretch it backward. However, in the case of this particular novel it appears to us that the time lapse between the life of Auschwitz and the contemporary life was created with the intention to give a cushion to the memory. It is more like the idea of looking at something tormenting from distance, the idea of physically distancing one’s self to subdue the trauma. This U-turn of storyline in a way, distances the narrator from the trauma of the event. In the novel, *In the Light of What We Know*, the cushion would be the memory and flashbacks. The memories often cushions Zafar from the discomfort created by the incessant Diasporas.

In the later part of the story, he brings the name of *Peter’s Projection*. This map shows comparative sizes of the territories. Here, Africa does not look smaller than Greenland. The map is a projection of a person and it is a projection of territorial might. The popularization of *Mercator’s projection* reflects the idea of the hegemony of the academia. Nonetheless, this sudden referencing to different academic theories and facts indicate the lapses and gaps of memory. There are gaps in the memory, which cannot be filled up by personal footnoting neither through referring back to any personal events hence; the narrator brings different academic theories, facts and figures to fill up those voids of memory.

One of the major themes in this novel is Diaspora and perspective. When I started reading this novel, *In The Light of What We Know*, I was wondering about the author’s point of view concerning the relevance between the title and the content of the book. I found the answer while reading a short story *Bon Voyage, Mr. President* by Gabriel Garcia Marquez. This short story is plotted based on two different perspectives about president who is in exile. These perspectives belong to a couple, who are also in Diaspora. With the flow of the story, it shows the ways opinions were shifting. I realized, if I were to summarize this story in one line then I would have said, “In the light of what I know.” The title *In The Light of What We Know* indicates the personalization of the narration. It also indicates the gaps in the narration caused by personal amnesia. For instance, the story mentioned in the novel about the fishermen, reflects the ways we find answers from the basis of our personal knowledge. Perspective biases seem the natural ways of putting forth an opinion. As the author would say through the voice of the narrator (Rahman,2014), “Zafar has fallen silent
and I believed I saw sadness in his face, but thought that this was just likely to be my own reaction, projecting my own sadness onto him.” However, the play of perspectives simply does not end here. Surrounding opinions also shape the opinions of the individuals. Hence, there are multiple perspective biases in the formation of opinion. Zia Haider (2014, p. 42) brings Dick Fosbury’s example where we see the narrator quoting his friend Zafar,

“One writer can change another writer’s writing self. Such influences are perhaps harder to measure but surely they have much greater impact and, in Zafar’s opinion, are much more interesting.”

Besides, in the beginning of each chapter we see the inter-play of opinions. The psychic disposition of the self is threatened throughout the text. More the narrator tries to ground his opinion on a solid basis, farther he goes away from his self and reflects the dispositions of his friend Zafar. I would like to term this entire phenomenon as the “Diaspora of the self”. It seems the author is trying to create a pre-Brunelleschi piece of art through his narrations; he is trying to go away from the linear perspective of life which is full of relativity.

On the other hand, Orhan Pamuk’s Istanbul is a narration of a ruin. It insinuates a tale of a forgotten city which the world has forgotten after the fall of Ottoman empire. ‘Poor’, ‘Shabby’ are the often used words to define the current condition of the city (Pamuk, 2006; pp.6). Orhan Pamuk (2006; p.6) says,

“Gustave Flaubert, who visited Istanbul 102 years before my birth, was struck by the variety of life in its teeming streets; in one of his letters he predicted that in a century’s time it would be the capital of the world. The reverse came true: After the Ottoman Empire collapsed, the world almost forgot that Istanbul existed... For me it has always been a city of ruins and of end-of-empire melancholy”.

However, Orhan Pamuk refers of the constant melancholy existing in Turkish culture in current times, which he has been ‘battling’ against throughout his life (Pamuk, 2006; p.90). And, sometimes making this melancholy his ‘own’ like ‘all Istanbullus’ (Pamuk, 2006; p.90). Melancholy seems to be such an influential element of the Turkish nationality for which he has dedicated special chapters. Which is an effort to trace back the memory that may help him find the answers. And eventually, might assist him in this constant struggle against this constant ‘Huzun’ (melancholy).

Turkey is a nation, which has seen more changes than its neighboring nations. It is a nation sitting on the borderline of Europe and Middle East, belonging to none of them neither devoid of the cultural influence from both sides. This nation has been the heart of two powerful theocentric empires, one is the Byzantine, and other is the Ottomans. Both have been on the pick of their power in their times centering Turkey. One has been the embodiment of the peak of Christian rule and the other has been the embodiment of Muslims rule. The rich history of Turkey stretches from the Byzantine rule to the Ottoman Pashas. The city has experienced drastic changes during the period of paradigm shifts of these archetypes. Many churches were transformed into mosques and the Friday congregations replaced the Sunday prayers. Even in the current time, city bears the marks of the changes in its architectures and infrastructures. In this memoir, Orhan Pamuk talks about another transition period of Turkey. He talks of the modernization of turkey. The modernization began in the hands
of the father of the modern Turkish nation Mustafa Kemal Atatürk. The reformation began with the demolition of the Ottoman empire in 1924. The reformation took place by initiating a new constitution, which replaced the old constitution of the Ottoman rulers. The new constitution involved massive inclusion of European jurisprudence, which was the basic requirement of the new republic. The process began with the secularization of the administration, which was theocentric during the Ottoman Pasha rule. It addition, it particularly focused on the education system. He narrates of the continuous battle between modernity and tradition, which exists until today in the nation of Turkey. He talks about the cultural changes and its implications in the lives of people. Mostly, he talks about his family history, interior of the Pamuk house; he then connects them with the public arena. Above all, this book is a narration of Bosphorus and Istanbul's history and is a story of the transformation affecting the general people and their lives.

Apparently, the question arises how the narratives can be labeled as Diasporic even when the narrations were written down by one Turk, sitting in the comfort of his own home. Well, the answer lies in the narratives of Orhan Pamuk(2006), he says, “Conrad, Nabokov, Naipaul – these are writers known for having managed to migrate between languages, cultures, countries, continents, even civilizations. Their imaginations were fed by exile, a nourishment drawn not through roots but through rootlessness. My imagination, however, requires that I stay in the same city, on the same street, in the same house, gazing at the same view. Istanbul’s fate is my fate. I am attached to this city because it has made me who I am.”

This growing anxiety or the melancholy in the Turkish culture is due to the alienation of the self from the home-culture. This melancholy is due to the painstaking process of modernization, in other words, the process of de-culturing. With the passing days, it seems the sense of loss of the self has become more prominent in the culture. As Pamuk said that the battle against melancholy is a continuous battle, which he has been fighting throughout his life alongside other Turkish civilians. This growing tension between the inward nature of culture and the outer force leaves the whole community in a fractured state, which Orhan Pamuk identifies as melancholy.

When western hegemony exercised “subalternity” upon the Turkish nationality through the process of modernization, it actively manipulated this (the dimension demonstrating cultural heritage of language, religion, and cultural customs) most significant dimension of nationalist project. In this process of manipulation and subjectivity, the nation lost the sovereignty of self-identification. Interior culture of a nation, which consists of language, religion and cultural customs, is the matter which connects the citizen to the national identity. Sovereignty of a nation has to be exercised in all possible forms in order to establish a sovereign and independent identity of the citizenship. Yuval Davis (2003, p. 9-36,) mentions in her essay, “If 'nations' are not to be identified with 'nation-states', one questions if there are any 'objective' characteristics according to which nations can be recognized. This question is not purely theoretical, given the wide consensus, affirmed by the United Nations, regarding 'the right of nations to self determination'.”

Istanbul certainly portrays the reality of the collision, where the civilians of this nation have lost their voice. They are all trying hard to synchronize their voice with the
chorus of western ideology. By Orhan Pamuk’s narrations, it becomes clear that the country had lost its voice during the reformation process but the painstaking truth is that the voice is yet to regain and yet to reclaim by the Turkish nation. Orhan Pamuk (2006, p.235) says in the chapter Under The Western Eyes, "Because the country is trying to westernize, what western writers say is desperately important, but whenever a western observer goes too far, the Istanbul reader, having gone to great lengths to acquaint himself with that writer and the culture he represents, cannot help but feel heartbroken."

There has been a greater degree of Diaspora in this context. The distortion of the identity has been done to the degree that the natives have difficulty identifying themselves as Turk. Often the question of traits of being a turk is being pulled in the discussion to recheck their Turkish-ness. The memory of the nation has been distorted by the cultural fragmentation. Therefore, it has become even farther difficult to recollect them by the civilians. There has been a propagation of collective amnesia through the heavy reformation in the educational, religious and language system. Many of the old monuments were demolished to eradicate the reminiscence of the past from the minds of the Turkish population. Orhan Pamuk mentions of such events in his narrations. He (2006, p.28) says, "Watching the pashsa’ mansions burn down to the ground, my family maintained a stony equanimity – much as we had done in the face of the all those stories about crazy princes, opium addicts in the palace harem....Great as the desire to westernize and modernize may have been , the more desperate wish was probably to be rid of all the bitter memories of the fallen empire...as a spurned lover throws aware his lost beloved’s clothes, possessions, and photographs."

In his “Theaetetus” Plato first pointed out the idea of memory. He said that we have a wax tablet in our mind where our memories and experiences leave an imprint. The notion of figurative understanding of the memory often leaves us with the idea of limited space of memory. Brady Wagoner (2013, p.554) discusses the process of recollection of memory from the theories of Bartlette’s concept of schema in reconstruction; there he says, “Bartlett’s rather low opinion of literal recall is almost the exact opposite of most cognitive approaches to memory, which focus almost exclusively on accuracy as the ultimate standard for its evaluation. Thus, “construction” is considered a vice of memory and has rarely been explored as more than a process leading to memory “distortion.”"

The process of recollection requires the existence of stimuli. However, the stimuli can be both real and imaginary. Walter Benjamin (1968, p.3) says, “The true picture if the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognized as is never seen again.”

Walter Benjamin states number of possibilities with regard to memory, change, and philosophy in his paper, On Some Motifs in Baudelaire. He begins with the reception of lyrical poetry and he points out the seemingly resistance of the people in accepting lyrical poetry. He mentions how people turn to philosophy when it comes to understand the change in life. Philosophy is an attempt to grasp the true nature of experience because often “true” experience and the “standardized” experience are
indistinguishable. He claims the experience to be a matter of “tradition in collective existence” and as well as the matter of private life. Unconscious frequent memory actively involves itself in creating experience. Moreover, we create complementary memory in opposed to the true memory in order to covert the reality of experience. He brings Marcel Proust on the topic of “voluntary” and “involuntary memory” to clarify the matter of the creation and imposition of memory. Walter Benjamin (1949, p.314) says, “And it was indeed a poet who put Bergson’s theory of experience to the test. Proust’s work “A La Recherche du temps perdu” may be regarded as an attempt to produce experience, as Bergson imagines it, in a synthetic way under today’s social conditions, for there is less and less hope that will come into being in a natural way.”

Proust, incidentally, does not evade the question in his work. He even introduces new factor, one that involves an imminent critique of Bergson. Bergson emphasized the antagonism between the vita actiba and the specific vita contemplative which arises from memory.” He also mentions how Proust did not only criticize the proposition of Bergson regarding the position of free choice in selecting life’s flow rather he expressed a divergent views regarding the matter of choice. Walter Benjamin (1949, p.315) quotes Proust saying, “somewhere beyond the reach of the intellect and its field of operations, in come material object, though we have no idea which one it is. And whether we come upon this object before we die, or whether we never encounter it, depends entirely upon chance.”

Involuntary memory is similar to Walter Benjamin’s idea of “Moment of Crisis” mentioned in his These On the Philosophy of History. This is the event taking place in the current life, which triggers the memories of the past. The way Marcel Proust describes in the first few pages of his A la Recherche du temps perdu, the way dunking biscuit in a cup of tea takes him back into his childhood. Walter Benjamin (1949, p.315) says, “Proust tells us that for many years he had a very indicting memory of the town on Comnray, where he had spent part of his childhood. One afternoon, the taste of a kind of pastry called a ‘madeleine’ transported him back to the past, whereas before then he has been limited to the promptings of a memory which obeyed the call of conscious attention.”

I would consider the Diasporic memory to be the involuntary memory. In order to recall a particular event from the past we have to rely on the stimuli. The elements of stimuli surround us and often take us back to a moment in the past which is not intended to recall. This is the ground of stimuli where the Amnesia plays its role. The set of stimuli relies on the construction, reconstruction and recollection of memory. Magical realism plays a godly role in creating the stimuli, in the case of both voluntary and involuntary memory.

Magical realism is appeared long before the postmodern era in the western hemisphere. The distinguishing features about Magical realism is that it takes place in the real life context yet the production of the narration seems something out of the world. The fancy, unreal and exaggeration merge with the real context in a way that often the magical realist text become inevitable and undeniable part of the original
narrations. In 1915 we see Franz Kafka playing with the Magical realist elements in the narration of the Gregor Samsa. Stephanie Leigh Scott (2009, p.31) narrates with regard to that, “…Gregor Samsa waking up one morning transformed into an insect, and its implications when placed into the realist setting, namely, the lack of surprise of astonishment from either Gregor or his family upon seeing his transformation.”

As a matter of fact, magical realist text tend to threaten the hegemony imposed by alien nation. It is required for the hegemony to fragment the identity and memories of the nation in order to shape and shift ideas and cultural imagery according it its necessity. However, magical realist text fills up the gaps and lapses for the native narrator. Apparently the narration remains undistorted and in addition, the narratives speak on behalf of the narrators and not on behalf of the hegemony. It seems many memories of natural beauty or the theories of Gödel, which are frequently brought up by Zafar to shelter himself from the reality of life. Magical realism is considered a popular writing tool of the post-colonial authors. Magical realism blurs the line between the reality and the magical aspect of the narration. However, some would say this is the not blurring rather the constant resistance between the two types of narrations, which is certainly conspicuous in the narrations of Zafar. Stephen Slemon (1995) in his essay on Magic Realism as Post-Colonial Discourse, claims that magical realism articulates many of the postcolonial elements. He draws attention to “gaps, absences, and silences produced by the colonial encounter.” He (1995) asserts that, “magical realism, at least in a literary context, seems most visibly operative in cultures situated at the fringes of mainstream literary traditions.”

In the process of recollection of Diaspora memory, as magical realism fills up the lapses, as a result, magical realist elements become strong stimuli for the individual. In the narration of Orhan Pamuk, many myths and rumors filled up the air regarding the sultan’s harem. There is mention of widely circulated stories regarding the fishes of Bosporus being fed on the dead corpses of women who were flushed into Bosporus through underground drainage of the harem. Hence, demolishing the sultan’s palace did not erode the memory of the people. The involuntary memory strikes people the moment the blue water of Bosporus comes into their sight. Zafar’s struggle to bring out the memories of the natural beauty of his village, his mention of the glistening velvety coconut leaves under the moonlight are indications of involuntary memory. Moon brings back the memory of the traumatic train accident hence, his over exaggeration on the natural beauty of moonlight shinning over the coconut leaves is the representation of unreal stimuli. Also the way narrators gives detail description of the moonlight shinning over the surface of the river water gives us exposure to the magical realist aspect of the narration. Unreal stimuli and Magical realist elements are often the coconspirators in the narrations.

Walter Benjamin mentions of Marcel Proust’s the conscious and subconscious memory or voluntary and involuntary memory. He mentions how the present triggers the memories of the past. And , this is the reality of Zafar’s fragmented life, which evokes such memories. This is his effort to find his inner-self at peace. On the other hand, Orhan Pamuk’s detail description of his grandmother’s house shows similar traits. He becomes over specific concerning the narrations of the living room, there are
chapters solely devoted to the description of the living room. He does not only describe the living room rather he asserts certain meaning to the described elements. He asserts the idea of westernization with the furniture of the living room. It appears to the reader, even in the recollection of the memory related to a room, he is tracing back his past. He addresses the living room as the ‘Dark Museum,’ hence, he asserts unreal affects to the ambiance of that certain place. Specially, the melancholy associated in the narration seems to fill up the gaps of memory. It creates answers to many unasked and unexplored questions for Orhan Pamuk.

What I notice in these stories of Garcia, Master of magical realism, is the tendency of slowing down of the time. It is more like seeking beauty in the moments in a ruptured life. Garcia elaborates a moment to a point that the moment starts seeming unreal. Similar disposition is noticeable in the Diaspora memories. Zafar talks of the feature of slowing down time, which is a function of the memory and not of the time. Zafar’s narration of the train accident stretches over few pages, which seems is being done to save himself from the trauma of the event. It appears outwardly, Zia Haider spends unnecessary time describing the ambiance of the rail station. He elaborates the description with intricate details; however, the reason is understood later in the story when the horrific train accident takes place in front of his eyes. In the story of the exiled president mentioned earlier, the Diasporic politician has a mundane life, the routine has assassinated the beauty of life. Hence, the elaboration of moments during his regular cup of tea seems to add an unreal beauty to the narration therefore, stopping the narration from collapsing by repetition of the events. Similar trait is also being noticed in the narration of Orhan Pamuk, his narratives related to his mother, the religious housemaid or the narratives related to his childhood seem to show similar trait. The narration becomes too diverse in his case, it seems at the point someone else is narrating his life.

Narrations in *In the Light of What We Know* often seems as a monologue of Zafar. Writing creates a stream of consciousness, which helps us to explore our inner self through the medium of words. As always, Walter Benjamin has rightly addressed the matter when he said that the memory is not a tool for exploring the past, but rather a means. Often narrations of Zafar appear to be a form self-reflection; specially, when he brings Gödel’s theorem of Incompleteness. It seems Gödel fills up the gaps of narrations; it indicates the irresolvability of life’s mysteries. When Zafar is grappling with the meaning, the Incompleteness theorem is answering back that perfection does not exist in the realm of the mortals. Therefore, some mysteries of life will remain unresolved. It is nothing different for Orhan Pamuk, he(Pamuk,2006; p.8) narrates at the end of the first chapter,

“...then when I was twenty-two, I seem to have begun writing nobels without knowing why.” I’d have liked to write my entire story this way – as if my life were something happened to someone else, as if it were a dream in which I felt my voice fading and my will succumbing to the enchantment.”

The character of Zafar and Orhan Pamuk cannot be categorized as something different from a modern man with a thoroughly ruptured progression of life. “Ruptured progression” rather sounds oxymoronic but I am being able to put them together due to the flashbacks of the narrators. When Zafar is exploring his memories
of Sylhet, narrator is exploring his own memories of Zafar. Hence, the story line does fall apart. Or, when Orhan Pamuk devoting chapters after chapters for historical fact to keep the authenticity of his understanding of his own root, it becomes difficult for the reader to get a grip of the narration. This is the memory, which brings all these fragments together and creates a smooth progression. Zafar and Orhan Pamuk are true characters of exile. Like a river, the course of life shaped their characters. Zafar and Orhan Pamuk bother are continuously tracing their inner selves. Exploring memory, flashbacks, personal theories are just reflection of that. Narrator says(Rahman, 2014),

“Zafar was an exile, a refugee, if not from war, then of war, but also an exile from blood, He was driven, I think, to find a home in the world of books, a world peopled with ideas, whose companionship is offered free and clear, and with the promise that questions would never long be without answers or better question.”

And Orhan Pamuk says that his narrations are not rooted in physical exile like Nabokov rather his inspiration comes from his homeland, he writes a Diasporic narratives sitting in the heart of him homeland. In his own words (Pamuk, 2006),

“Conrad, Nabokov, Naipaul – these are writers known for having managed to migrate between languages, cultures, countries, continents, even civilizations. Their imaginations were fed by exile, a nourishment drawn not through roots but through rootlessness. My imagination, however, requires that I stay in the same city, on the same street, in the same house, gazing at the same view. Istanbul’s fate is my fate. I am attached to this city because it has made me who I am.”

Magican realism is a popular literary tool used in the post-colonial literature. Surrealism and Magical realism are two different literary tools standing on the binary opposition yet both are born out of the human traumatic experiences. I find Zafar’s streams of consciousness and detailing the narration of traumatic events are signs of the author’s usage of magical realism. As for example, author (Rahman, 2014; p.78)says though the character of Zafar, “The experience of time slowing down is now understood as a function of the creation of memory.” And Orhan Pamuk asserts idea that the life and nation stopped after the demolish of empire. The empire took with it the glory and soul of the city. Authenticity of the narration is the crisis of any historical narration. Continuous flashbacks, recalling old events of the past are the norms of the Diasporic narratives. It also reflects the tension of the narratives which the authors suffer from; constant references to the historical events, historical figures, and theories are his attempts to show the “continuation” of the story line. And sometimes the magical realist elements gives a cushion to the narratives.
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REMEMBERING THE PAST FROM A MINOR PERSPECTIVE: LIZ BEHMOARAS “SEVMENIN ZAMANI” AND MARKAR ESAYAN’S “JERUSALEM”

BÖRTE SAGASTER

My paper discusses with reference to contemporary theories on literary memory two works in Turkish language by two writers of the Non-Muslim minorities in Turkey, Liz Behmoaras (b. 1950) and Markar Esayan (b. 1967). Their literature can be approached within the context of the on-going discourse on “minor literatures,” a concept which Deleuze and Guattari developed in order to discuss literatures of writers who belong to a minority and use the language of the major society in order to express their voice within that society. I will investigate in my paper how three main intersectional fields between memory and literature – literary compression, narration and genre patterns – are arranged and used in this literature in order to trigger recollective processes in the reader and to shape his/her memory in different ways.
THE EXPERIENCE OF EXILE AND CULTURAL ADAPTATION IN YEZIERSKA'S BREAD GIVERS

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Abstract
The paper analyses the complexities of the concept of the foreign in the novel Bread Givers by Anzia Yezierska, a representative of ethnic modernism in American literature. The starting point for the analysis of Sara Smolinsky, the protagonist, is the hypothesis that she presents a stranger in the US society on multiple levels: as a member of the Jewish minority in the USA, as an Eastern European Jew within the Jewish community, and as a woman in a patriarchal society. North (1996, p. 6) stipulates that the ability to modify one’s identity represents the key component of American modernism. The complexity of Smolinsky's position calls for an analysis of her capacity to rebuild her identity and adapt her personality to the surrounding circumstances. Since Smolinsky represents a stranger among foreigners on several aforementioned levels, the paper employs Butler's theory on gender identity in the specific situation of exile. In addition to the analysis of identity adaptation, the paper explores the parallelism of Sara's physical and geographical movement and the development of her identity on her journey from the Jewish ghetto toward her goal: white, middle-class, American femininity. As this struggle for acceptance by the mainstream society includes making concessions, the paper introduces the idea of the protagonist striking an ethnic and patriarchal bargain.

Said, Kristeva, and Yezierska: Stranger in Theory and Practice
In conventional modernist themes, the experience of dislocation, migration, diaspora and exile are considered as racially neutral, productive and inspiring (Caparoso Konzett, 2002, p. 4). In this sense, exile is understood as a positive experience. However, it could be argued that Yezierska in her novel Bread Givers deconstructs the positivity of exile, depicting the struggle of a young woman trying to assert herself as a self-sufficient member of a society in the face of the challenges of exile and patriarchal patterns. In fact, Yezierska’s protagonist Sara eventually fails to become fully integrated into the new society, since her past, in the form of his father, keeps haunting her and obstructing her full emancipation.

In his essay Reflections on Exile, Said claims that positive and productive interpretations and representations of exile trivialise its wounds. For him, exile becomes a condition of terminal loss, which is absolute (Said, 2000, 173). He adds that the organic link between nationality and citizenship, once broken, cannot be re-
established. Nationalism and exile become opposed terms, and exile is defined as a discontinued state of being.

However, on the other hand, Said also perceives exile as a great potential to transform the foundations of ethical and humanistic beliefs and attitudes. In this regard, writing and any other type of intellectual productivity which grows out of the state of uprootedness is a moral duty. Adorno summarizes this thought in his imperative that it is part of morality not to be at home in one's own house (cited in Said, 2000, p. 184). Kristeva also concludes that we only meet our true nature when confronted with the face of a stranger. The development of Sara's identity and her process of becoming a subject, which is marked by her awareness of her own dislocation, can be analysed in the light of these claims.

*Bread Givers* illustrates the complexity of the social situation in the 1910s and early 1920s in New York, offering the depiction of the fragmentation of the Jewish community. Although perceived as a cohesive immigrant group by the white Anglo-American society, the Jewish community included two fractions: the Western European Jews, who had become established in America by the end of the 19th century, and the Eastern European Jews. Yezierska contrasts these two fractions, depicting the Americanized Jews as an example of cultural adaptation. To become a respectable American Jew meant not only Americanisation, but also adherence to German Jewish standards (Caparoso Konzett, 2002, p. 25). The differences in worldviews among Jews who accepted the culture of the New World in different extents are visible, for example, in Berel Bernstein's comment, in which he explains to Reb, Sara's father and a rabbi, that in America the Torah is not considered to be useful:

"I'm marrying your daughter - not the whole family. Ain't it enough that your daughter kept you in laziness all these years? You want yet her husband to support you for the rest of your days? In America they got no use for Torah learning. In America everybody got to earn his living first. You got two hands and two feet. Why don't you go to work?" (Yezierska, 2003, p. 48)

The aforementioned situation proves that cultures are actually designed as open to demographic regrouping and cultural reconstruction at any historical time. The tissue of the American society was gradually rebuilt with each new wave of immigration. In the period tackled in *Bread Givers*, the community of Western European Jews slowly assimilated to the customs of the white American society, while the Eastern European Jewish community became labelled as foreign at the same time.

In *Strangers to Ourselves*, Julia Kristeva explores the concept of the foreigner in a country and a society that is not his own, but she also explores the idea of the unknown and foreign inside a person. Kristeva's conclusions and insights prove to be helpful in the analysis of *Bread Givers*. Kristeva says that nationalism is a romantic, and then totalitarian symptom of the 19th and 20th century. However, she claims that the face of a stranger forces us to discover our own personal, secret manner in which we deal with the world and ourselves, and it is a secret wound that motivates the stranger to wander and seek change. However, it is exactly inconstancy that incites happiness in him (Kristeva, 1991, p. 2). We could argue that Sara undeniably suffers while trying to complete her education, but feels happy and fulfilled because she believes that her current position is not final. In fact, unlike her sisters and mother, Sara has a very
strong urge to move, as Kristeva says, “elsewhere”, and even Sara herself recognizes this urge: “(...) I thought I could escape by running away.” (Yezierska, 2003, p. 295)

However, as Kristeva accurately diagnosed, a stranger faces rejection. His attention is occupied by an imaginary term - something else, somewhere else. The stranger is faithful to his vision and is not prevented by any obstacle, suffering, shame or rejection. In the same manner, Sara is indifferent to the difficulties she encounters during her search for her American identity. Her ambition is to escape from her parental home and her father's grasp, and become a “person”. In Sara’s case, becoming a person would entail achieving independence and self-sufficiency. As Sara states, in America women do not need men need for guidance: “I'm smart enough to look out for myself. It's a new life now. In America, women do not need men to boss them.” (Yezierska, 2003, p. 137)

However, just as Kristeva notes that the stranger necessarily encounters difficulties, Sara’s ambition is perceived as a betrayal in the eyes of her community. Yezierska's protagonist is not only confronted with the values of her new homeland, she is also struggling with the superiority of the German Jewish culture and the orthodox Jewish patriarchal tradition. Reb, Sara's father, is a religious scholar, who uses his orthodox religious standings as a justification for the ruthless exploitation of his wife and children, as is described by Sara's following remark: “More and more I began to see that Father, in his innocent craziness to hold up the Light of the Law to his children, was a tyrant more terrible than the Tsar from Russia.” (Yezierska, 2003, pp. 64-65)

On the other hand, American mainstream society does not allow her to forget her origins. For example, when Sara decides to confront her father by declaring that she is an American woman who does not have to ask permission from anyone for her decisions and actions, her father slaps her, blaming her for neglecting the Law of the God:

“'My will is as strong as yours. I'm going to live my own life. Nobody can stop me. I'm not from the old country. I'm American! ' 'You blasphemer!' 'His hand flung out and struck my cheek. 'Denier of God! I'll teach you respect for the law! ' I leaped back and dashed for the door. The old world has struck its last on me.” (Yezierska, 2003, p. 138)

Because of their difficulties, Kristeva notes that strangers sometimes become grey and hard as stone, always ready to continue their eternal journey, trying to reach the mythical “elsewhere” (Kristeva, 1991, p.5). In the similar vein, Sara chooses solitude and focuses on her only goal: to become a teacher, at any cost. Her choice is condemned by the members of her family, explaining her absence as her lack of love and affection. In addition, the American community shuns her because of her dedication to her cause. Her colleagues excommunicate her despite her futile attempts to resemble them in appearance. Also, Sara is considered arrogant due to the desire to improve her position and her unorthodox goals. Even Sara herself notices that her reflection in the mirror is grey and therefore different from the appearance of American girls:

“Tired eyes. Eyes that gazed far away at nothing. A set sadness about the lips like in old maids who'd given up all hope of happiness. A gray face. A stone face. Turned to
stone from not living. A black shirtwaist, high up to the neck. Not a breath of color. Everything about me was gray, drab, dead.” (Yezierska, 2003, p. 181)

Sara also notes that other girls resort to the use of cosmetics in order to always look fresh. Similarly, Sara’s sister Mashah admires her own reflection in her cracked mirror (which therefore provides a fragmented picture and does not necessarily represent reality), quite successfully mimicking the behaviour and appearance of American girls. However, since all of Mashah’s money is invested in her appearance, and since she does not take into account the needs of her family, Mashah's behavior is not condoned.

Despite her previous disapproval of the use of cosmetic tricks as a ticket into the mainstream society, Sara also decides to exercise a similar performance of the white American womanhood. In addition to buying clothes of vibrant colours, Sara buys make-up in order to make her face more attractive. Although she realizes that, after applying make-up, she looks exactly like other American girls, Sara remains aware of the superficiality of this attempt to get closer to the desired social ideal, comparing herself with a doll that is embellished in order to perform on a stage:

“But my excited happiness soon sank down. I felt funny and queer. Something was wrong. As if painted my face didn't hang together with the rest of me. On the outside I looked like the other girls. But the easy gladness that sparkled from their eyes was not in mine. They were a bunch of light-hearted savages who looked gay because they felt gay. I was like a dolled-up dummy fixed for a part on the stage.” (Yezierska, 2003, pp. 182-183)

The following morning, while walking down the street wearing make-up, she is suddenly overwhelmed with panic, as it seems to her that everyone is staring, seeing through her mask:

“I felt shamed and confused with my false face. It was as though the rouge had turned into a mask, and I could not breathe through the cover. I sneaked through the streets like a guilty thing.” (Yezierska, 2003, p. 183)

Also, during her education Sara concludes that if she resembled American girls in her appearance, it would be easier to become a member of their group. However, after Sara's unsuccessful attempt to use cosmetics in order to be accepted, she decides to devote all her time exclusively to work and education:

“J turned to my work, raw with the shame that I had tried to be like the rest and couldn't. I threw myself more desperately than ever into my studies. My one hope was to get to the educated world, where only the thoughts you give out count, and not how you look.” (Yezierska, 2003, 183-184)

Kristeva contends that in the eyes of a stranger, those who are not strangers do not have a life: they hardly exist (Kristeva, 1991, p. 7). Sara confirms this statement when during her college psychology class, she suddenly realizes that her life experience is valuable, and she finally finds meaning in her father's actions, and her own choices. On the other hand, Sara feels that other students, members of another nation, will never be able to possess street smarts:

“From that day on, the words of psychology were full of living wonder. In a few weeks I was ahead of anyone else in the class. I saw the students around me as so many pink-faced children who never had had to live yet. I realized that the time when I
sold herring in Hester Street, I was learning life more than if I had gone to school.” (Yezierska, 2003, p. 223)

It is possible to argue that Sara's feelings about her Jewish heritage and family history are contradictory. On the one hand, Sara wants to become a full member of the American mainstream society. With this end she symbolically sheds her drabness, which is the result of physical and mental hardships of her life in the ghetto, and replaces it with colours she sees on the faces of young American students. In other words, she wants to become a “person”, as she describes her goal. On the other hand, Sara believes that her experience is a gift, which Americans do not possess. Kristeva notices that strangers multiply their masks and personalities and are never entirely honest and truthful, but also, they are never completely false. Just like Sara, Kristeva's foreigner is placed inside himself, and does not possess a personality, having learned to hide certain aspects depending on the situation, bearing in mind only the realisation of his goal. But for Kristeva, what destroys the latent bigotry of strangers is the point at which they become attached to a job, a person or a purpose. Since strangers are in exile and have no one, they cherish a passion for indifference (Kristeva, 1991, p. 28).

Kristeva draws attention to another aspect that characterizes a foreigner: his language (Kristeva, 1991, pp. 15-16). The foreigner tries to adopt a language that is not his mother tongue and which marks him as different. Between two languages, strangers choose silence. Kristeva's explanation of this choice is as follows: at first, the stranger uses silence to fight the new idiom, but slowly he appropriates it. In this case, silence becomes an expression of anger and rejection. In order to pinpoint this segment of the immigrant experience, Yezierska does not follow the model of realistic documentation, but creates her own idiolect, which is a mixture of English and Yiddish, used to mark the divide between individuals who appropriated the elements of the Anglo-American culture in different extents. Linguistic characterisation supports the split in the immigrant’s personality, marking his status of an outsider from both communities: his own, and the mainstream society.

Sara's Subjectification

Since Yezierska admits that her work is partly autobiographical, Bread Givers is particularly suitable for character analysis, since it reflects the period through the prism of personal experience. However, since it is a work of fiction, it also provides a needed distance. As the novel was published during the period of radical social changes, it is suitable for a review of the effects of immigration, since it “provides an outsider’s critical view of American society” (Szilák, 2012).

When analysing the character of Sara Smolinsky, we can employ theories of Michel Foucault and Judith Butler, which are related to the processes of subjectivation. This section proposes the hypothesis that Sara Smolinsky undergoes the process of subjectivation, which is strongly influenced by her status of an immigrant. Also, the process itself emphasises the illusory and temporary nature of the construction of gender, as defined by Butler.

In her essay Subjection, Resistance, Resignification, Judith Butler explains Foucault's notion of assujettissement or subjectivation as the process by which one
becomes an entity, as well as the process of being subjected. In the latter case, a man becomes a subject since he is subjected to a force (Butler, 1997, p. 83). Butler explains Foucault's idea of subjectivation of prisoners not as an external relationship in which an institution, in this case prison, subordinates prisoners, but as an internalized process prisoners go through. This means that the prison activates prisoners in their own process of subjectivation through regulation (Butler, 1997, p. 84). As Butler explains, although prison affects the prisoner's body by limiting its movement and regulating its actions, the prisoner is actually the one who, subjecting himself to the prison's rules, subjects himself to the institution itself and forms his own identity of a prisoner. As she quotes Foucault, the prisoner's soul is the one which has the effect of closing, which means that the soul is the dungeon of the body (Butler, 1997, p. 85).

Butler reinterprets Foucault's subject in terms of the construction of gender identity in her essay *Subjects of Sex/Gender/Desire*. As she says, the systems of power produce the subject they represent, which means that the woman, as the subject of feminism, is a discursive formation of politics, defined and regulated by the settings of the system she is produced by. According to Butler, what feminist criticism should address are ways in which the category of “woman” is produced and fettered by the system, because the way the feminist critique conceptualizes emancipation is within the framework of the same social construction that produced it. The question that Butler poses is whether women agree to be governed this way (Butler, 1990, p. 2).

In *Performative Acts and Gender Constitution*, Butler writes that gender is not a stable identity which determines a person's actions. She contends that gender identity is formed through repetition of “stylized acts”. Butler stresses the fact that gender is shaped through certain gestures and body movements which create the illusion of a stable gendered identity (Butler, 1988, p. 519). In this interpretation, gender exists in a “social temporality”, in which the repetitive physical acts are considered performances that become constituted as gender identity. They are perceived as such by the person who performs these acts, and the observers only in the fraction of time in which the acts are performed. Accordingly, Butler concludes that gender identity can be differently constituted in different periods. It follows that gender identity is never stable, but represents a temporary illusion that is evident only in the moment of performance, and is filtered through the assumptions of performers and the audience (Butler 1988, p. 520). These physical acts, embodiments of gender, are performed by an individual. However, as Butler points out, this does not mean that an individual performs his/her gender ideals without the influence of the society. The family is the institution in which certain gender norms are performed, certain behaviours are rewarded and others are not condoned, under the influence of the wider society. In this way, performances of established patterns are perpetuated. Although it is an individual who performs a certain act, it follows that gender is not entirely an individual's choice. Rather, it is regulated by the society before the time of the individual performance (Butler, 1988, pp. 525-526). It is suggested that as soon as the society perceives certain expressions of gender, a stable gender identity that precedes the act is in this case inferred. If the act conforms to the pre-existing gender identity, the artist is rewarded. On the other hand, the performer is punished if the act does not fit the pre-existing identity. However, Butler points out that, if the act involves a
performance, not expression of gender, it means that there is no gender identity that pre-exists the act, because it exists only in the performance (Butler 1988, p. 528).

Problems of exile and assimilation are strongly intertwined with questions of gender identity. For many Jewish families Americanization of immigrants meant the loss of their own culture and traditions. Jewish immigrant women were, according to Wilentz, doubly disadvantaged: they had to fight against the Anglo-American prejudices related to the Jewish race and religion, but they also had to stand up against the very strict rules of the patriarchal culture. In this sense, Yezierska reveals how a Jewish woman who succeeded to earn her freedom actually found herself in a hostile environment. This problem is illustrated in the relationship between Sara and her father Reb, who strictly adheres to the old habits, transplanted from Europe (Wilentz, 1992, p. 34). The result of their arguments is Sara's realization of her exclusion from the family and uprootedness from her own community, but also the American society:

“I knew now that I was alone. I had to give up the dreams of any understanding from the Father as I had to give up the longing for love from Max Goldstein. Those two experiences made me clear to myself. Knowledge was what I wanted more than anything else in the world. I had made my choice. And now I had to pay the price. So this is what it cost, daring to follow the urge in me. No father. No lover. No family. No friend. I must go on - alone.” (Yezierska, 2003, p. 208)

In Bread Givers, Yezierska depicts male characters as men exhibiting patriarchal attitudes, which make them incapable of successfully coping with the difficulties of the New World. For example, Reb Smolinsky devotes his life to the study of the Torah, and takes advantage of his wife and daughters, due to the fact that they exert themselves physically in order to provide for the family, while Reb adheres to his traditional role of a scholar. In addition, whenever his daughters fall in love and introduce their suitors, Reb drives them away. Instead of supporting his daughters' choices, he assumes the role of a matchmaker, perpetuating traditional patterns, ultimately forcing his daughters to marry unsuitable men, only to blame them for the failure of their respective marriages. Husbands that Reb chooses share his views on the status of women in the family. Likewise, they do not try to alleviate their wives' daily burdens.

For religious scholars, such as Reb, who were prominent community leaders in Europe, the life in America meant a struggle for survival, living in squalor, without their previous status of community leaders. The capitalist and consumerist American culture did not benefit from (and therefore did not respect) people who dedicated their life to the study of the Torah - America did not need religious leaders (Wilentz, 1992, p. 35). When Berel Bernstein visits Reb's house asking the hand of Reb's eldest daughter Bessie, Reb does not show great care for the happiness of his daughter. On the contrary, his only concern is that if his hard-working daughter is to be married, the family would lose a bread winner. However, Bernstein, a successful Americanized Jew, has no patience for Reb's old-fashioned attitudes, so he berates him for exploiting his wife and daughters, remaining dedicated to his religion. He states that in America no one benefits from studying the Torah and that everyone has to earn their own bread (Yezierska, 2003, p. 48).

Yezierska's novel can be read as a textual study of the way the ethnic superiority of the white race was an important part of the 1920s social life. Bread Givers gives a fairly
accurate representation of the life in the New York Jewish ghetto because of the fact that in her depictions Yezierska relied on her own life experiences. This claim is supported by the fact that Yezierska was not interested in presenting a romantic view of life in the ghetto, as Sara, the protagonist of the novel, is actually running away from it. In fact, Sara's spatial movement allows us to keep track of her retreat from Judaism to whiteness (Simpson, 2009, p. 93).

Simpson begins his article with the remark that Yezierska's *Bread Givers* is a perfect text through which we can analyse the consolidation of ethnic whiteness during the 1920s. Simpson stresses that the term “whiteness” in this context includes racial, as well as spatial components. Although the spaces that Yezierska describes are fictional, the actual life in the New York ghetto certainly served as inspiration for the novel (Simpson, 2009, p. 93).

As Simpson notes, the peculiarity of Yezierska's novel lies in the fact that it does not create the so-called “ghetto-pastoral”. Sara as the protagonist of the novel does not remain anchored in the geographical givens of the ghetto; she crosses its boundaries. However, as she moves through the geographical space, it is possible to notice the progress in the development of the psyche of the character. Similarly, Simpson states that Yezierska's protagonist is the prototypical pre-white immigrant, whose movements inside and outside of the fictional New York speak about aspirations and mental processes that accompany the spatialisation of race (Simpson, 2009, p. 94).

The novel actually maps the journey from working-class immigrant girlhood towards white America femininity, and that path leads through commodity culture (Simpson, 2009, p. 94). The original way of achieving the goal, i.e. fitting into the white American society, was through mass culture, which was, as Simpson states, the source of imagination, but also the source of collapse for immigrants. Inspired by her sister, Sara quickly realizes that the external appearance is the ticket out of the ghetto and into the white America. Clothes and cosmetics make a person whiter, and her cheeks rosier - unlike Jewish women, who usually look colourless, grey or black, because of poverty and hard physical work.

Through her use of terms depicting colours, Yezierska illustrates the situation in which the Jews are perceived as similar to another other underprivileged community - African Americans. The Jews tried to suppress the dominant community's beliefs about their kinship with African Americans. Sara's remarkable aversion towards the dirt and black colour (as it is repeatedly mentioned, she wants to leave her black life), could indicate deeper racial issues. In this case, hard work that Smolinsky women invest in the preparation of their living space for the arrival of guests, decorating it with gold paper and covering the table with a white tablecloth, actually denotes a racial aspiration, which is emphasized by the use of the words “black” and “white” in the following excerpt:

“I was thinking to myself, if only we didn't have to pull out the torn bedding from its hiding place to sleep - the rags to dress ourselves - if only we didn't have to dirty up the new whiteness of the oilcloth with the eating, then it would shine in our house always like a palace. It's only when poor people begin to eat and sleep and dress
themselves that the ugliness and dirt begins to creep out of their black holes.” (Yezierska, 2003, p. 38)

However, as it was indicated above, cosmetic products were not enough for Sara to be included into the dominant community (racial identity in this sense is seen as a commodity that can be bought and owned, and is not preconceived). Sara therefore resorts to geographic relocation in order to achieve racial modification (Simpson, 2009, p. 94). In this sense, it is possible to argue that the purchase of clothes was the first symbolic step of the long and complex process of assimilation (Simpson, 2009, p. 96).

However, the fact that immigrants are not familiar with the functioning of the mass culture results in their disorientation, as the novel Bread Givers clearly illustrates in several segments. One example of disorientation in a new environment is the fact that the Smolinsky family overestimates material wealth, equating it with success, and perceiving it as the most important factor in the selection of future spouses. Reb’s lack of vision and naivety is particularly evident if we compare the two occasions in which the old fishmonger Zalmon comes to ask for Reb's daughter’s hand in marriage. The first time Zalmon visits the family, he is dirty, and dishevelled, provoking as a result explicitly negative feelings and comments from the rest of the family. However, when Zalmon returns wearing a new suit, clean and shaven, the whole family approves wholeheartedly and even admires him, although his material situation did not change. On this occasion Sara compares Zalmon to a mannequin, while the whole family touches Zalmon's clothes, to confirm the reality of what they see, ignoring the person in the process, and focusing on the superficial signs of wealth. It could be concluded that the more Zalmon can emphasize his kinship to the artificial body of a model, the more suitable he is as a marital partner (Simpson, 2009, p. 97).

However, if we accept Caparoso Konzett's argument that linguistic homogeneity is the ultimate symbol and the goal of the American melting-pot policy (2002, pp. 27-35), it is possible to conclude that Yezierska’s characters represent a radical form of dislocation within the nonsynchronous space of the ghetto, since they are cut off from the new American mass culture, and their own tradition. The importance of linguistic homogeneity for the politics of the United States is illustrated in the organisation of the obligatory English lessons for immigrants and lessons whose aim was Americanisation. In the words of linguists Edward Sagarin and Robert J. Kelly (1985), as doubts about the success of the melting-pot policies were justified (there was only a small number of interfaith marriages, in addition to anti-Jewish, anti-Catholic or anti-Irish feelings that were present), linguistic unity was the last symbol of national unity and successful of coexistence (cited in Caparoso Konzett, 2002, p. 27). Learning the English language has become an indicator of American identity, and the lack of knowledge of the English language separated the unassimilated immigrants from the Americanised ones. In order to depict the deassimilative potential of an idiolect, Yezierska used the artificially constructed mixture of Yiddish and English, which was designed to emphasize the unbridgeable gap between the unassimilated and assimilated members of the immigrant social class. The problem of the language, which forms part of one’s original intangible culture, and attempts at language standardisation, is an important segment of Yezierska’s modernist aesthetics, since for her, language and immigration present related phenomena of modernism (Caparoso
Konzett, 2002, p. 28). Also, the language of the novel represents Yezierska's perspective of a new, democratic America, since it is marked by the internalisation of part of the American cultural norms, while, on the other hand, it retains parts of the Jewish tradition.

Sara’s geographic relocation can be seen as the course of subjectivation, i.e. a journey of becoming a subject. If we return to Judith Butler's considerations of *assujettissement* as an act of becoming a subject after being subjected to some form of power, it is clear that Sara underwent this process. In her childhood she was under the influence of tradition embodied in Reb Smolinsky, and later she was subjected to the powers of the white American society.

In addition to participating in the process of subjectivation, Sara also confirms Butler's theory about the vicissitudes of one's gender identity. Sara adjusts her performance of her gender identity to the white terms and conditions: starting with her appearance (cosmetics, clothes) to the spiritual and intellectual sphere (investing her efforts in education in order to be able to fit in the mainstream America). We can conclude that Sara’s escape from the ghetto is not only geographic in its nature: it is also a journey from one identity to another, or as Szilák (2012) concludes, the movement in space represents the racial change.

**Sara Smolinsky and Ethnic and Patriarchal Bargain**

As Wilentz (1992, p. 33) informs, in *Decentralized Literature - Cultural Mediation and selected Jewish and Southern Writers*, Chametzky introduces an interpretative model for the study of Jewish immigrant literature, especially literature dealing with generational conflicts within the Jewish community. But Wilentz adds that Chametzky reads the immigrant discourse only as a male discourse. However, the work of Anzia Yezierska opens the question of dual inhibition experienced by the female Jewish immigrants.

As Wilentz notes, the name of the novel is a direct Yezierska's translation of the term *broit gibbers*, which is Yiddish for women who produce the literal and metaphorical bread (Wilentz, 1992, p. 34). In addition, the novel includes Yiddish words and syntax. However, while in their homeland Jewish women were underestimated as participants in the economic sphere of life, the situation in the New World was different. According to Irving Howe, the role of Jewish women in the New World as entities who earned a living was to some extent in conflict with the Anglo-American requirement that women be wives and mothers. However, although the Jewish community postulated the same requirement, Howe points out the existence of an anomaly: the Jewish tradition imposed on women a combination of social inferiority, and economic activity (Howe, 1976 cited in Wilentz, 1992, p. 35). In this way, the novel *Bread Givers* depicts two contradictory demands placed upon women in the Jewish community: to be the ones who work and earn a living for the whole family, but also to accept their secondary position within the institution of marriage and the entire Jewish community. So, what contributes to the complexity of the novel is the fact that Sara’s escape from the ghetto towards Americanization is deeply connected to her struggle for women’s independence.
However, the end of the novel suggests that true reconciliation between Sara's Jewish heritage and much desired Americanization is not possible: as a woman who succeeds in her plans to overcome the misery of the life in the ghetto, she crosses her path with poor and desperate members of her people. Therefore Wilentz concludes that cultural mediation is actually impossible: Sara cannot be completely free of the burden of her culture and history of her nation, and is still at odds with the culture that has made her people outcasts. Due to these facts, the novel *Bread Givers* makes what Chametzky calls "cultural unease" painfully obvious (Wilentz, 1992, p. 40).

In 1988, Kandiyoti introduced the use of the term patriarchal bargain, wanting to explain the strategies that women use in order to maximize their safety and optimize their options. These strategies differ greatly among themselves: they range from cooperation with the patriarchal system, through skilful employment of certain elements of the system to women's advantage, to various levels of passive or active resistance (cited in Sa'ar, 2005, p. 680). Kandiyoti concludes that some women derive benefit from their unequal status in the system that greatly works against women, depending on their current stage of life and their current family status. However, they are more likely to strike a deal with the patriarchal system than they are ready to challenge it. Sa'ar emphasizes that this fact has been identified as a major source of women's acceptance of the existing situation and conciliation with the current gender system (2005).

In 2004 Cockburn introduced the concept which would translate the patriarchal bargain and other concepts from the field of gender studies into the domain of ethnicity issues. Cockburn introduces the term "ethnic order", which represents power relations in a society which form the initial differentiation of the society on the basis of ethnicity, which is the foundation of all other distinctions (cited in Sa'ar 2005, p. 681). Describing the operations of the aforementioned order, Sa’ar states that, in certain cases, members of disadvantaged groups agree to strike the “ethnic bargain”, providing the dominant ethnic group with services, and receiving in return a certain kind of protection. By analogy to the example of the patriarchal bargain described by Kandiyoti, it is possible to conclude that in the case of ethnic order, i.e. ethnic bargain, behaviours may vary from the internalisation of the norms of the dominant ethnic group to the more or less active forms of resistance to the dominant group.

In the theoretical Article *Rethinking Social Divisions: Some Notes Towards A Theoretical Framework*, Anthias notes that gender, ethnicity and class can be analytically separated for heuristic purposes (Anthias, 1998). However, Anthias states that their ontological domains intersect, and constitute each other. Anthias continues with a note that it is of utmost importance to include gender into the analysis of racial and ethnic exclusion in order to stop the tendency of accepting a one-dimensional view (Anthias, 1998, p. 527). Ethnic groups include rules about the differences between genders, gender roles, sexuality and sexism at its core. These rules prescribe the role of the family and other institutions and discursive formations in the reproduction of the central aspects of culture. As Yezierska has shown in *Bread Givers*, all ethnic minority groups, just like all subordinate social groups, are subordinated to two systems of gender relations; those prevailing in the dominant social group, and those inherent to the minority community in question (Anthias, 1998, p. 528).
Although in her article Sa’ar primarily refers to the functioning of the liberal system, some of its postulates can be applied in the analysis of Sara Smolinsky’s actions. In fact, in several episodes from the novel Bread Givers it is possible to perceive Sara’s subordination to the ways of the dominant social group. From the possible strategies to cope with a situation, she chooses to adapt to the mainstream discourse, and this choice can be linked to Bourdieu’s (1977, pp. 164-165) observation that the social categories that are subordinated to the symbolic order have no choice but to confirm the legitimacy of the dominant classification and to submit to it in order to benefit from it (cited in Sa’ar, 2005, p. 685).

On her journey Sara consciously embraced the values of white America in order to ensure her own success. As Sa’ar vividly explains, in this case we are talking about attempts to “think white”, noting that this usually entails the fact that it is necessary “to think as a man”, since a white male usually represents the core of the dominant order.

In Sara's case, the society permits social mobility, i.e. economic mobility through education. However, as Sa’ar noted, in the case of modern societies, these achievements are not enough in order to nullify the effects of discrimination and structural exclusion (Sa'ar, 2005, p. 687). In college, Sara becomes an outcast, just as it was the case in previous situations, as is evident in the description of the way Sara is perceived by her colleagues:

“I turned to the girl on my other side. What a fresh, clean beauty. A creature of sunshine. And clothes that matched her radiant youth. ‘Is this the freshman class in geometry?’ I asked her. She nodded politely and smiled. But how quickly her eyes sized me up. It was not an unkind glance. And yet, it said more plainly than words, ‘From where do you come? How did you get in here?’” (Yezierska, 2003, pp. 213-214)

In the end, what brings Sara closer to her ideal is not her education or profession, but her submission to the consumerist lifestyle: when she finally succeeds to take a walk down Fifth Avenue dressed like “a real American”, she finally feels like a person. However, her own father does not recognize her. It is in this sense that Sa’ar warns that there is always a price to pay when a member of a minority community decides to start following the dominant group: the minority history should be left behind (Sa'ar, 2005, p. 687).

References


MEMORY AND LANGUAGE: TOOLS IN THE HUMAN PURSUIT TO ACHIEVE WHOLENES

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Abstract
The French psychoanalyst, Jacques Lacan’s notion of the ‘mirror-stage’ delves with the area of wholeness in human beings, as he explained that a child’s fascination with his reflection in the mirror is because the reflection is a promise of the unity or the wholeness of the human subject. However, the reflection, by its very nature, is an illusion for wholeness. Furthermore, Lacan associated human desire with lack. According to Lacan, it is lack that causes desire to arise. Consequently, the human pursuit towards wholeness arises from their perpetual state of lack. Memory, by its definition, is the remembrance of something from the past. In that sense, there is an inherent lack that can be associated with memory, for memory is the reminiscence of a point in time that has already existed in the past and no longer exists in the present. In exploring the production of personal and cultural memory in literature, one can observe numerous examples in which memory and language are used as tools in the human pursuit to achieve wholeness. In other words, memories are reminisced in literature through language in order to mitigate the inherent lack associated with memories, and by extension, to mitigate the lack within the bearers of those memories.

In this paper, I will explore the production of personal and cultural memory in literature using D. H. Lawrence’s Sons and Lovers and James Joyce’s Dubliners respectively as examples, to show how memory and language are used as tools in the human pursuit to find wholeness. Lawrence in his novel, Sons and Lovers, vivified his memories of his mother to portray the relationship that Paul Morel shares with Paul’s mother, Gertrude Morel. Similarly, Joyce in his collection of fifteen short stories, Dubliners, used his memories as an Irishman to portray the lives of his fellow Irishmen. Lawrence was deeply agonised by the loss of his mother, and Joyce had always been aware of his identity as an Irish and his self-imposed exile from Ireland. The two works from the two respective writers, then, reflect a sense of lack from the respective parts of their identities that were essential to each of them. Consequently, the two works reflect a pursuit from their writers to achieve wholeness through memory and language from the missing pieces of their respective selves. Thus the production of personal and cultural memory in Lawrence’s Sons and Lovers and Joyce’s Dubliners respectively, will be explored using the psychoanalytic notions of Jacques Lacan as the theoretical basis. The past, rendered alive in the two works through memory and language, when analysed through the lens of Lacan’s psychoanalytic notions,
illuminates the respective writers’, or in psychoanalytic terms, the analysands’ memories in new ways, and thereby, their pursuit to write about them.

**Lacan, Lack and the ‘Mirror-Stage’**

The thirteenth century Christian theologian and philosopher, Thomas Aquinas had addressed the notion of the lack in human beings in his magnum opus, *Summa Theologica*. In explaining his opinion on beatific vision, Aquinas asserted that it is only after being able to see God directly after death that human beings can attain perfect and ultimate happiness. According to Aquinas, human beings can never be completely happy prior to that experience because unlike God, the world, by its nature, is temporal and finite, and therefore, there will always be something wanting in the way it can gratify its beholders (Aquinas, 1917). Almost seven hundred years after Aquinas, the French psychoanalyst, Jacques Lacan (1992, p.130) said, “religion, in all its forms consists of avoiding [the constitutive] emptiness” of the human subject. In other words, religion, according to Lacan, is “a social form of neurosis, a stop-gap to shore the subject up against the anxiety of the real” world (Pound, 2008, p.67). Lacanian psychoanalysis is not very different from the very claim that Lacan had made about religion being a mere way for human beings to avoid or cope with their emptiness, or, as Lacan called it, manque, the French word for lack. Psychoanalysis, in its very core, is supposed to be a transformative experience that is done by an analytic intervention that illuminates the analysand’s past in new ways, so as to release him or her for action in the present (Pound, 2008, p.67).

Like Aquinas, Lacan too, delved extensively in understanding the notion of the lack in human beings. However, unlike Aquinas, much of Lacan’s ideas revolved around the nature of language and the human subject rather than on theology or the nature of God. Lacan’s emphasis on language and on the individual to some part can be credited to the time and place that he was living in. Lacan was born in 1901 in Paris, France. During his adolescent years, Europe was the crucible of Modernist literature and avant-garde thinking. According to literary critic, Peter Childs (2000, p.18), the Modernist era, which is primarily between the years 1890 to 1930 is characterized by its opposition to the Victorian harmony of family, religion and society. The twentieth century marked its beginning with the brutality of the First World War, which together with the groundbreaking ideas from philosophers and scientists like Karl Marx, Charles Darwin and Sigmund Freud put into question the very fabric that held together the Victorian society. Marx questioned the industrial acceleration and the system of the assembly line, which he asserted were brought about by a gross exploitation and dehumanization of the proletariat by the owner class. Darwin’s Theory of Evolution was seen as a direct “assault on the traditional beliefs concerning God, the universe and humanity’s position in relation to each” (Childs, 2000, p.37). Furthermore, Freud’s notion of the subconscious, together with the skepticism towards traditional religion and society, rendered many to search for answers within themselves rather than outside and to focus on the “microcosm than the macrocosm, and hence on the individual more than the social” (Childs, 2000, p.18). Therefore, Lacan’s emphasis on the individual, and particularly on the individual’s language in order to understand the truths about human nature is very much expressive of the ethos of the time and place.
that he belonged to.

Although Freud is known as the father of psychoanalysis, one may say that it was Lacan who took psychoanalysis to its adolescence. It was Lacan who emphasized that psychoanalysis is really a study of language rather than a study of ego psychology, and he questioned: “How could a psychoanalyst of today not realise that his realm of truth is in fact the word?” (Barry, 2002, p.79). Finally, Lacan most succinctly expressed his view of the unconscious with the claim that the unconscious “is structured like a language” (Barry, 2002, p.79). According to Lacan, the unconscious functions in the way that language functions, and thereby, we can read the unconscious by analyzing the written word.

Lacan’s notion of the ‘mirror-stage’ delves with the area of wholeness in human beings, as he explained that a child’s fascination with his reflection in the mirror is because the reflection is a promise of the unity or the wholeness of the human subject. According to Lacan, the ‘mirror-stage’ is when a child is between six months and eighteen months, and it is during the ‘mirror-stage’ that a child for the first time begins to conceive itself as a unified being when it sees itself in the mirror (Barry, 2000, p.81). Human beings are born prematurely, and the child depends on others to be fed, clothed and to be taken care of. However, the reflection in the mirror provides the child with the image that it is a complete being, separate from the rest of the world. Therefore, according to Lacan, the desire in human beings towards seeing themselves as unified entities arise from their perpetual state of lack. In other words, it is lack that causes desire to arise. However, Lacan added that the reflection, by its very nature, is an illusion for wholeness.

Memory, by its definition, is the remembrance of something from the past. In that sense, there is an inherent lack that can be associated with memory, for memory is the reminiscence of a point in time that has already existed in the past and no longer exists in the present. In the same way that the reflection gives a promise to the child of its wholeness, the past, when rendered alive through language gives a sense of wholeness to its writer. In other words, memories are reminisced in literature through language as a pursuit to mitigate the inherent lack associated with memories, and by extension, to mitigate the lack within the bearers of those memories. However, the literature that is created, much like the reflection, is an illusion for wholeness: a constructed reality that exists outside the writer. When the production of personal and cultural memory in literature is explored from the perspective of Lacanian psychoanalysis, one can observe the tendency among writers to use language and the memories of their pasts to achieve wholeness, or to overcome some essential lacks within them. D. H. Lawrence’s novel, Sons and Lovers and James Joyce’s collection of short stories, Dubliners shows how memory and language are used as tools in the human pursuit to achieve wholeness.

Lawrence in his novel, Sons and Lovers, vivified the memories of his mother to portray the relationship that Paul Morel shares with Paul’s mother, Gertrude Morel. Similarly, Joyce in his collection of fifteen short stories, Dubliners, used his memories as an Irishman to portray the lives of his fellow Irishmen. Lawrence was deeply agonized by the loss of his mother, and Joyce had always been aware of his identity as an Irish and his self-imposed exile from Ireland. The two works from the two respective
writers, then, reflect a sense of lack from the respective parts of their identities that were essential to each of them. Consequently, the two works reflect a pursuit from their writers to achieve wholeness through memory and language from the missing pieces of their respective selves. The past, rendered alive in the two works through memory and language, when analysed through the lens of Lacan’s psychoanalytic notions, illuminates the respective writers’, or in psychoanalytic terms, the analysands’ memories in new ways, and thereby, their pursuit to write about them.

The Production of Personal Memory in Lawrence’s Sons and Lovers

Literary critic, Terry Eagleton (2005, p.185) said about Lawrence’s Sons and Lovers, “In this novel, Lawrence is not only writing about the working class, but literally writing himself out of it.” Eagleton (2005, p.186) also added, “Lawrence wrote novels much more original and ambitious than Sons and Lovers, but he never achieved anything so superbly authentic.” Therefore, one may say that the process of writing Sons and Lovers, for Lawrence, was a cathartic experience: an attempt not only to write himself out of his working class life but also out of the agonizing emptiness that he felt by the loss of his mother. Sons and Lovers is Lawrence’s most autobiographical work, and that is perhaps what makes Sons and Lovers, as Eagleton asserted, Lawrence’s most authentic work.

Lawrence was born on September 11, 1885 in Nottinghamshire, England to Arthur Lawrence, a miner, and Lydia Lawrence. A biographer of Lawrence, Professor Harry T. Moore (1951, pp.20-21) wrote, Arthur Lawrence is portrayed in his son’s novel, Sons and Lovers, as a brutal drunkard…. It is safe to assume that the disappointment of Gertrude Morel in Sons and Lovers is an accurate record of the disappointment of Lydia Lawrence, as she had described it to her son.

Furthermore, Lawrence’s long-time friend and lover, Jessie Chambers is the model for Miriam Leivers in the novel, while “Mrs. Alice Dax in Eastwood, a feminist and a socialist…served as one of the models for Clara Dawes in Sons and Lovers” (Moore, 1951, p.57).

All things considered, Sons and Lovers really is an exploration of the relationship that Paul Morel shares with his mother, Gertrude Morel. One may assert that the relationship between Paul and Gertrude begins even before the conception of Paul and does not quite end even after the death of Gertrude. In a letter to Edward Garnett, Lawrence had written about Gertrude: “She has had a passion for her husband, so the children are born of passion, and have heaps of vitality” (Worthen, 1992, p.455). In other words, although the relationship between Gertrude and her husband fall apart in the course of the novel, she did initially have a passion for him, and her children are a product of that passion. Therefore, Gertrude’s children are the living embodiment of her passion, an extension of her most vital self. However, Gertrude shares a special relationship with Paul over her other three children, which Lawrence established in the chapter titled “The Birth of Paul, and Another Battle” in Sons and Lovers. In that chapter, Gertrude is inadvertently injured by her husband, which causes some bleeding from her forehead. Paul’s father, Walter Morel bears witness as Paul undergoes a symbolic coronation,
He [Walter Morel] was turning drearily away, when he saw a drop of blood fall from the averted wound into the baby’s fragile, glistening hair. Fascinated, he watches the heavy dark drop hang in the glistening cloud, and pull down the gossamer. Another dropp fell. It would soak through to the baby’s scalp (Lawrence, 1913, pp.54-55).

In other words, as the blood drips from Gertrude’s forehead to Paul’s hair, Paul is symbolically crowned as Gertrude’s heir over her other children. As Eagleton (2005, p.186) wrote about the relationship between Paul and Gertrude, “She [Gertrude] has social aspirations, she represents the force which pushes Paul out into the wider world; it is he who will vicariously achieve for her what she lacks.”

“Suddenly their eyes met, and she smiled to him,” wrote Lawrence (1913, p.117) in a scene between Paul and Gertrude in which Gertrude accompanies a teenage Paul to his first job interview. In the penultimate chapter of Sons and Lovers, Lawrence (1913, p.429) repeated, “And when their eyes met, she smiled,” a scene that takes place only days before Gertrude’s death. In numerous scenes are Paul and Gertrude portrayed as lovers, and it is obvious that Gertrude remains Paul’s only true love from his boyhood till Gertrude’s death, and even beyond that. Lawrence’s biographer, Moore (1951, p.57) wrote,

Lawrence could never form a permanent connection [to other women] while his mother was alive, compelling him by her will to stay in the orbit of her affection; and after her death he wanted to follow her...as the end of Sons and Lovers – indicate.

In Sons and Lovers, although Paul engages in relationships with other women, especially with Miriam and then Clara, his mother nevertheless, always remains his ultimate source of affection. When Gertrude dies, Paul entertains the idea of committing suicide to join his mother in her death. However, in the last scene of Sons and Lovers, Paul chooses life over death, “He would not take that direction, to the darkness, to follow her” (Lawrence, 1913, p.464).

Lawrence’s mother died in 1910, and Lawrence wrote the following about his life after the death of is mother: “The world began to dissolve around me, beautiful, iridescent, but passing away substanceless. Till I almost dissolved away myself, and was very ill: when I was twenty-six” (Moore, 1951, p.56). In other words, much like Paul, Lawrence too, lost his sense of purpose in life after the death of his mother, but ultimately, also like Paul, Lawrence chose life over death. The artistic prowess of Paul is highlighted throughout Sons and Lovers, and it can be assumed that instead of following his mother to death, Paul decides to bring her back to life using the memories of his mother and his art. For Lawrence, his art was writing, and therefore, he used the memories of his mother and language as an attempt to bring her back to life. First published in 1913, almost three years after his mother’s death, Sons and Lovers is the product of that attempt: a created reflection that is an illusion of Lawrence’s union with his mother, and thereby, Lawrence’s way of mitigating the emptiness that his mother’s death had left in his life. Created by using memories and language, Sons and Lovers, for Lawrence, then, was a promise of his unity or wholeness.

The Production of Cultural Memory in Joyce’s Dubliners

Joyce had said about his collection of short stories, Dubliners: “My intention [in
Dubliners was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis” (Peake, 1977, p.1). In Dubliners, Joyce presented a varied cast of characters, with each one of them experiencing an epiphany, or a moment of realization towards the end of their respective stories. As Eagleton (2005, p. 204) said, “They are people with enough awareness and education to aspire, but without the means to realize the aspirations.”

The stories, are therefore, about ambitions that have not been achieved, desires that have not been fulfilled, and potentials that have not been actualized. Hence, Eagleton (2005, p.204) concluded that the stories in Dubliners are really ‘anti-epiphanies’ than ‘epiphanies’ with the assertion, What promises to be an epiphany of love in “Two Gallants” is exposed as a cheap act of cadging money...the stories revolve often enough on loss and absence: the broken priest of “The Sisters” whom we only see as a corpse; the sexual act which is just off-frame in “An Encounter;” the non-existence of the splendid exotic bazaar in “Araby,” or the bungled possibility of love in “A Painful Case” and “The Dead.”

One can, therefore, easily conclude that the spiritual paralysis of Dubliners, and thereby, of Dublin, is the recurring theme of all the stories in Joyce’s Dubliners.

Joyce believed that writing about the paralysis of Ireland was his way of spiritually liberating the country, as he asserted, “In composing my chapter of moral history...I have taken the first steps towards the spiritual liberation of my country” (Peake, 1997, p.1). One can understand this sentiment most vividly in exploring what is perhaps the most central story of Dubliners, “The Dead.” When the protagonist of “The Dead,” Gabriel, realizes his wife, Gretta’s rekindled love for a dead lover, he is freed from his possessiveness, and therefore, “the view that he [Gabriel] attains at the end is the mood of supreme neutrality that Joyce saw as the beginning of artistic awareness” (Abrams, 1993, p.2004). In other words, the recognition of one’s paralysis, to Joyce, was the first step towards his or her liberation from that paralysis.

In the same manner that Gabriel’s realization of the unrequited love from his wife gives him a sense of neutrality towards her, Joyce’s disenchantment with Dublin, according to Joyce, allowed him to distance himself from Dublin, and to look at it and portray it in an objective manner. Therefore, Joyce’s self-imposed exile from Ireland was to “preserve his integrity, to avoid involvement in popular sentimentalities and dishonesties, and above all to be able to recreate with both total understanding and total objectivity the Dublin life he knew so well” (Abrams, 1993, p.2003).

Indeed, in Dubliners, Joyce was successful in his attempt to recreate the Dublin life that he knew so well, as the work vivifies the everyday Dublin life in a way as never quite done before. The stories enliven in them the entire culture of a people: from traditional “song and anecdotes to jokes, pub talk, gossip, satirical invective and political wrangling” (Eagleton, 2005, p.194). The characters in the stories are an eclectic bunch of people, ranging from the young to the aged, from the rich to the poor, from the honest to the corrupt: all in different phases of their lives and yet connected in their shared fate as Dubliners. Joyce’s attempt to portray objectively the banalities of Dublin from his memories is perhaps what adds to the richness of Dubliners. Many scenes from the stories, like the following one from “Araby,” almost transports the readers to the Dublin of Joyce’s memory,
We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of the shop-boys who stood on guard by the barrels of pig’s cheeks, the nasal chanting of the street-singers, who sang come-all-you about O’Donovan Rossa, or a ballad about the troubles in our native land (Joyce, 1914).

Thus, Eagleton (2005, p.193) concluded that Joyce’s work stands out among the other great modernist writers not only because his writing has the quality of being “banal, trivial and prosaic” but because it has the quality of being so “triumphantly, remorselessly.”

“Joyce’s almost lifelong exile from his native Ireland has something paradoxical about it,” because in spite of the fact that he did most of his writing from outside of Ireland, Joyce “wrote only and always about Dublin” (Abrams, 1993, p.2004). The paradox is much like that of Gabriel’s feelings towards his wife once he realizes that she does not love him. While this realization makes Gabriel look at her with neutrality, it also engenders in him a new love for her, “Generous tears filled Gabriel’s eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love” (Joyce, 1914). Gabriel grieves at the pain of his wife Gretta, at her inability to be with the man she loves. Now he loved her so much that her pain was his pain, and although he could not be the love of her life, he cared for her. Joyce’s relationship with Ireland can be compared to Gabriel’s relationship with his wife. Joyce grieved at the paralysis of Ireland; Ireland’s pain was Joyce’s pain. The paradox, then, arises from the fact that his way of caring for Ireland was to write about it, and he thought he could only write about it objectively if done from a distance.

As Stephen Dedalus succinctly concludes in Joyce’s A Portrait of the Artist as a Young Man: “I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (Joyce, 1916, p.213). Therefore, Joyce addressed the paralysis of Ireland through his writing and through his memories of Ireland, as Eagleton (2005, p.196) asserted, Wit, language and fantasy...are where you can momentarily transcend [the] sterile surroundings...Joyce conjures from language what he called the moral history of his nation – a history which his words help to bring into existence. In its playfulness and plurality, its rich inclusiveness and multiple identities, his work prefigures an Ireland which has yet to come into being.

Joyce’s intention, therefore, was to create in his writing the uncreated conscience of his race. In doing so, not only did Joyce attempt to spiritually liberate Ireland from its paralysis, but also attempted to spiritually liberate himself from the paralysis that, according to Joyce, came from being an Irish.

“The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails,” asserts Stephen Dedalus in Joyce’s A Portrait of the Artist as a Young Man (Joyce, 1916, p.181). Joyce’s artistic responsibility made him physically alienate himself from Ireland, and his memories, which he vivified through language in his works helped to mitigate the lack within him that comes from loving a nation that he could only love from a distance. However, in the same manner that the reflection of the child in the mirror is a promise of its unity that only exists outside the child, Dubliners, for
Joyce too, is a promise of his unity: an illusion for wholeness that exists outside the writer.

**Lawrence and Joyce as Analysands**

For Lawrence and Joyce, *Sons and Lovers* and *Dubliners* respectively, were among their earliest works. Both the writers, later in their lives produced works that were more ambitious and complex. Psychoanalysis enables the analysand to talk about his or her past, which is a cathartic and transformative experience that releases and liberates the analysand for action in the present. One may say, for Lawrence and Joyce, writing *Sons and Lovers* and *Dubliners* respectively, provided the two writers with a platform for catharsis and transformation. They were, to some degree, liberated from the painful experiences of their pasts through these works, which enabled them to move on and produce the more complex and ambitious works later in their lives.

Hence, *Sons and Lovers* for Lawrence and *Dubliners* for Joyce were attempts from their respective writers to reconcile with their pasts: their attempts to achieve wholeness by the help of language, and of course, by the help of their personal and cultural memories respectively.

**References**


HERBERT MARCUSE AND ERNST BLOCH: CRITICAL DIALOGUE WITH FREUD ON MEMORY AND THE ROLE OF ART

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Abstract
The aim of this paper is to compare Herbert Marcuse's and Ernst Bloch's notions of memory and its relationship to art in a critical dialogue with Freud and his concepts of the Unconscious, repression and sublimation. Both Marcuse and Bloch frequently refer to literary texts, such as Rilke's *Sonnets to Orpheus* and Goethe's *Faust*. Both Marcuse and Bloch seek to understand how memory, art and life are connected and influence each other. Similarly, they try to show how the way we perceive the past has a vital impact on our lives in the present and future. The focus of this paper will be on the differences and similarities in Marcuse's and Bloch's interpretations of Freud's ideas on memory and art and on the ways Marcuse and Bloch went beyond Freud's theses to create new ones.

This paper explores Herbert Marcuse's and Ernst Bloch's ideas on memory and art and tries to show how Marcuse and Bloch developed their notions of memory and art through their engagement with Freudian ideas. Primary points of reference will be Marcuse's *Eros and Civilization: A Philosophical Inquiry into Freud* (1955) and Bloch's *The Principle of Hope* (1959). Please note that I have translated all quotations from Bloch's *Das Prinzip Hoffnung* (*The Principle of Hope*) and *Geist der Utopie* (*The Spirit of Utopia*), and Rilke's *Sonette an Orpheus* (*Sonnets to Orpheus*).

Marcuse's *Eros and Civilization* can be read as a response to Freud's *Civilization and Its Discontents* (1930). The first chapter of *Eros and Civilization* is entitled “The Hidden Trend in Psychoanalysis” (Marcuse, 1959, pp. 11-20). As this title indicates, Marcuse's attitude toward Freud's ideas is more exploratory than critical. Rather than refuting Freud's ideas, Marcuse draws attention to aspects in Freud's thought which have been overlooked.

*Eros and Civilization* is primarily concerned with Freud's concepts of the pleasure principle and the reality principle. As Marcuse (1955, p. 12) has pointed out, the pleasure principle makes human beings strive for pleasure, joy and immediate gratification of desire. The pleasure principle stands for the absence of repression and is associated with play and receptivity. By contrast, the reality principle forces human beings to accept delayed gratification of desire, restraint of pleasure, and toil. The reality principle validates and promotes productivity. It promises relative security in exchange for the individual's submission to its repressive demands (Marcuse, 1955, pp. 12/13). In the course of
civilization, the animal man had to undergo a transformation from the values of the pleasure principle to the values of the reality principle (Marcuse, 1955, p. 12). The same transformation takes place in the mental development of young children (Marcuse, 1955, p. 15). The individual who has accepted the validity of the reality principle has learned to strive for what is useful and for what can be obtained without doing harm to the body and the environment. He/she has developed the function of reason, including the faculties of attention, judgment and memory (Marcuse, 1955, p. 14). Marcuse (1955, p. 141) has argued that the establishment of the reality principle has a harmful effect on the development of the human mind:

“The mental process formerly unified in the pleasure ego is now split: its main stream is channeled into the domain of the reality principle and brought into line with its requirements. Thus conditioned, this part of the mind obtains the monopoly of interpreting, manipulating, altering reality – of governing remembrance and oblivion, even of defining what reality is and how it should be used and altered. The other part of the mental apparatus remains free from the control of the reality principle – at the price of becoming powerless, inconsequential, unrealistic.” (Marcuse, 1955, p. 141)

The reality principle gains control over a part of the human mind. It does not gain control over the human Unconscious. Besides, the reality principle has no control over daydreams. The ability of human beings to daydream (or fantasize) is a conscious phenomenon, which is not controlled by the reality principle. Fantasy (imagination) is still committed to the pleasure principle and functions as a bridge between the Conscious and the Unconscious (Marcuse, 1955, p. 14). What is more, fantasy preserves the memory of humankind’s archaic past, when human culture did not consist of “repressive sublimation” but of the “free self-development of Eros” (Marcuse, 1955, p. 125/126).

Human beings were free in an archaic past, but then this freedom became repressed and tabooed by the reality principle. Marcuse (1955, p. 142) has argued that fantasy preserves the unconscious memory of freedom. According to Marcuse (1955, p. 15), this unconscious memory of freedom is a part of both the collective and the individual human psyche. As Marcuse (1955, p. 13) has pointed out, Freud has argued that the Unconscious still contains “the older, primary processes, the residues of a phase of development in which they were the only kind of mental processes”. Freud (1913, p. 183) has also argued that one can assume “the existence of a collective mind, in which mental processes occur just as they do in the mind of an individual”. However, Freud (1913, p. 176) has claimed that the primary content of the human collective mind is not the unconscious memory of freedom but the unconscious memory of the killing of the primeval father by his sons. Thus, according to Freud, the collective mind is dominated by unconscious guilt. Besides, Freud (1930, p. 49) has argued that, prior to civilization, human beings were free, but could not enjoy this freedom, because they were not able to defend it.

As Marcuse (1955, p. 232) has pointed out, Nietzsche has claimed that, in the course of human civilization, memory has become associated with remembering duties rather than with remembering pleasures. Like Nietzsche, Marcuse has rejected this notion of memory. For Marcuse, memory is not to be associated with duty and guilt but with freedom and happiness.

For Marcuse, memory is connected with fantasy. Marcuse has a very positive notion of fantasy. According to Marcuse, fantasy is not useless and irrelevant for human life but
extremely valuable because it provides an alternative perspective on the world and one’s self in it: “Phantasy is cognitive in so far as it preserves the truth of the Great Refusal, or, positively, in so far as it protects, against all reason, the aspirations for the integral fulfillment of man and nature which are repressed by reason” (Marcuse, 1959, p. 160). According to Marcuse, memory is also cognitive. The cognitive quality of memory is grounded in re-cognition (Marcuse, 1955, pp. 18/19). The memory of repressed childhood wishes hints at a truth which reason, the agent of the reality principle, denies and taboos: that the human desire for freedom and happiness is legitimate and grounded in the possibility of its fulfillment.

Marcuse (1955, p. 18) has further claimed that memory is therapeutic. The therapeutic potential of memory derives from the cognitive nature of memory. But what can we do when we realize that we are unhappy because we cannot be truly free? As Freud (1930, p. 31) has remarked, “one can try to re-create the world, to build up in its stead another world in which its most unbearable features are eliminated”. However, as Freud (1930, p. 31) has added, “whoever [...] sets out upon this path to happiness will as a rule attain nothing. Reality is too strong for him”.

Nevertheless, Marcuse (1955, p. 19) has argued that psychoanalysis is valuable because it is aimed at the liberation of memory. According to Marcuse (1955, p. 19), memory is an explosive force, which can shatter the rationality of the repressed individual. Marcuse has argued that the liberation of memories from the past does not always lead to reconciliation with the present, but often to a new orientation on the future. The liberation of memories from the past can motivate people to change their lives and to create a better future for themselves and other people. Therefore, according to Marcuse (1955, p. 19), psychoanalysis is progressive, not regressive.

The notion of freedom plays an important role in Marcuse’s thought. Marcuse’s notion of freedom has been inspired by Hegel’s Phenomenology of Spirit (1807). Based on Hegelian ideas, Marcuse (1955, p. 115) has defined true freedom as “the overcoming of that form of freedom which derives from the antagonistic relation to the other” and as “the transparent knowledge and gratification of being”. He has further defined true freedom as “the transparent unity of subject and object, of the universal and the individual” (Marcuse, 1955, p. 116) and as the end of history and of alienation: “The labor of history comes to rest in history: alienation is canceled, and with it transcendence and the flux of time” (Marcuse, 1955, p. 116). Hegel has suggested that memory can conquer time (Marcuse, 1959, pp. 116/117). But this is only possible if humankind knows and understands its history (Marcuse, 1955, p. 117). Marcuse has defined human history as follows: “The history of man is the history of his estrangement from his true interest and, by the same token, the history of its realization” (Marcuse, 1941, p. 246).

Marcuse has argued that the human mind still contains memory traces of an archaic past, of a time when human beings were not alienated from themselves, each other, and nature. This unconscious memory continues to have an effect on modern man: Marcuse (1955, p. 56, p. 106) has argued that “[c]ivilization is still determined by its archaic heritage” and that there is “a dimension of the mental apparatus where the individual is still the genus, the present still the past”. What is more, according to Marcuse (1955, p. 18), “the past continues to claim the future: it generates the wish that the paradise be re-created on the basis of the achievements of civilization”. This is the main thesis of Eros and
**Civilization**: That a non-repressive civilization is possible. Freud (1930, pp. 51/52) has argued that civilization is necessarily repressive and can only be maintained under the domination of the reality principle. However, Marcuse (1955, p. 35) has claimed that Freud's thought hints at the possibility of a non-repressive civilization governed by a new reality principle – a reality principle which is based on the values of the pleasure principle.

Marcuse (1955, p. 164) has argued that this kind of reality principle has been depicted in the ancient Greek myths of Orpheus and Narcissus. In the Western world, Orpheus and Narcissus have been regarded as marginal and negligible figures. By contrast, Prometheus has been regarded as one of its culture-heroes (Marcuse, 1955, p. 161). According to Marcuse (1955, p. 161), Prometheus is “the archetype-hero of the performance principle” and “the culture-hero of toil, productivity, and progress through repression”. Prometheus “symbolizes productiveness, the unceasing effort to master life; but in his productivity, blessing and curse, progress and toil, are inextricably intertwined” (Marcuse, 1955, p. 161). Prometheus embodies the reality principle as defined by Freud. By contrast, Orpheus and Narcissus stand for everything which Prometheus rejects: joy and fulfillment, play and receptivity, the absence of coercion and of repression (Marcuse, 1955, p. 162).

“The Orphic and Narcissistic experience of the world negates that which sustains the world of the performance principle. The opposition between man and nature, subject and object, is overcome. Being is experienced as gratification, which unites man and nature so that the fulfillment of man is at the same time the fulfillment, without violence, of nature.” (Marcuse, 1955, p.166)

Besides, “the Orphic and Narcissistic images symbolize the rebellion against passing, the desperate effort to arrest the flow of time” (Marcuse, 1955, p.191).

Orpheus and Narcissus symbolize a world governed by a reality principle which does not reject the values of the pleasure principle but validates them. In the world of Orpheus and Narcissus, subject and object, man and nature, are no longer antagonistic but reconciled; desire of what has not been attained yet disappears; being has become fulfilled. Hegel has called this state “the ultimate unity of subject and object: the idea of 'being-in-and-for-itself', existing in its own fulfillment” (Marcuse, 1955, p. 112).

Rainer Maria Rilke has depicted this state in his *Sonnets to Orpheus*, published in 1923 (Marcuse, 1955, p. 162). In Sonnet 3, Part I, Orpheus is portrayed as free of desire and as a teacher of being: "Singing, as you [Orpheus] teach it, is not desire./ not courting of a final not-yet-achieved;/ Singing is being. Easy for the god./ But when a r e we?" (Rilke, 1923, p. 6, ll. 5-8).

According to Hegel, true freedom and true being also include receptivity: Being is only possible if humankind can overcome “the endlessly projecting and productivity of being” (Marcuse, 1955, p. 116) and instead attain a “perpetual peace of self-conscious receptivity” (Marcuse, 1955, p. 116).

Receptivity is the central theme in Sonnet 1, Part I, of Rilke's *Sonnets to Orpheus*. In this sonnet, the narrator describes how the song of Orpheus attracts the forest animals. When they hear Orpheus's music, they become, all of a sudden, perfectly quiet – not because they are afraid or because they want to attack the singer – but because his music makes them listen; because Orpheus has “created for them a temple in their ears” (Rilke, 1923, p. 2, l.14).
Rilke has further explored the theme of receptivity in Sonnet 5, Part II, in which the narrator praises the quiet beauty and “infinite receptivity” of a flower (Rilke, 1923, p. 64, l. 6). In the last two lines of this sonnet, the narrator poses the following question: “[W]hen, in which of all our lives,/ will we finally be open and receivers?” (Rilke, 1923, p. 64, ll.13/14). This sonnet invites the reader to imagine a beautiful, open blossom - an image which corresponds to Hegel's definition of being as “self-externalization” and “release” (Marcuse, 1955, 116).

Hegel's concept of true freedom further includes “'enjoyment' of potentialities” (Marcuse, 1955, p. 116).

Potentiality is the major theme in Sonnet 4, Part II, of Rilke's Sonnets to Orpheus. This sonnet is about a unicorn: “this animal which does not exist” (Rilke, 1923, p. 62, l.1). The narrator recounts how this animal, which does not exist, comes into existence through the love and faith of human beings. The unicorn is, because there are people who love and feed it - not with corn, but with the possibility of its being. This makes the animal so strong that it grows a horn and is united with a virgin (Rilke, 1923, ll. 5-14). This sonnet illustrates how something potential becomes real. It also conjures up the image of Jesus Christ and the idea of utopia.

Like Hegel, Marcuse has emphasized the importance of remembering the past. We must know and understand the true history of humankind to create a better (a utopian) future. According to Marcuse (1955, p. 171), art plays an important role in the preservation of the true history of humankind.

Sonnet 19 in Part I of Rilke's Sonnets to Orpheus alludes to this idea – that art preserves and transmits ideas from the past, and that these ideas contain the seeds for a better future: “No matter how fast the world is changing,/ like flying clouds,/ everything perfect/ is brought home to the age-old,/ above the change and tumult of the world,/ wider and freer,/ your ante-song is continuing still” (Rilke, 1923, p. 38, ll. 1-7). These lines state the value of ideas from the past and the power of art. According to Marcuse (1959, p. 170), “Orpheus is the archetype of the poet as liberator and creator”. Although Orpheus was murdered and torn to pieces, his song is still alive and anticipates utopia.

It can be argued that all human beings are utopian by nature, because we continuously strive and desire. Rilke (1923, p. 22, l. 6) has described this characteristic of human existence in Sonnet 11 of Part I. In this sonnet, the narrator refers to human existence as governed by the “longing nature of being”. The narrator further refers to human existence as a being “driven” (Rilke, 1923, p. 22, l. 4). Similarly, the narrator compares human beings to animals, which are “hunted” and “tamed” (Rilke, 1923, p. 22, l. 5). This sonnet states the fact that human desires are very powerful – so powerful that they cannot be tamed indefinitely. Human desires can be repressed, but they do not die or disappear: They eventually reappear as “return of the repressed”.

For Marcuse (1955, p. 144), the most visible form of “the return of the repressed” is art: “The artistic imagination shapes the 'unconscious memory' of the liberation that failed, of the promise that was betrayed” (Marcuse, 1955, p. 144). Art is closely connected to fantasy and links the Unconscious with the Conscious: “The truths of imagination are first realized when phantasy itself takes form, when it creates a universe of perception and comprehension – a subjective and at the same time objective universe” (Marcuse, 1955, p. 143/144).
Marcuse (1955, p. 144) has claimed that all works of art are utopian: “Since the awakening of the consciousness of freedom, there is no genuine work of art that does not reveal the archetypal content: the negation of unfreedom”. According to Marcuse, art has a critical and a utopian function: It criticizes what is (the status quo) and reminds us of what can be (utopia). Works of art from the past represent and refute reality. They depict reality as “the order of business” (Marcuse, 1964, p. 61) and create another order. This other order is irreconcilably antagonistic to the order of business. Significantly, this other order is often not represented by the religious, spiritual and moral heroes, but by disruptive figures such as the artist, the prostitute and the devil (Marcuse, 1964, pp. 58/59). Works of art from the past contain “the appearance of the realm of freedom: the refusal to behave” (Marcuse, 1964, p. 71).

Art opposes and denounces repression; it also announces man as a free subject. However, according to Theodor W. Adorno (1953 in Marcuse, 1955, p. 144), “in a state of unfreedom art can sustain the image of freedom only in the negation of unfreedom”. Marcuse has argued that art is a powerful critique of oppression. But he has also raised the question whether art can contribute to utopian change in the world. In fact, Marcuse has expressed grave doubts about the efficacy of art with regard to utopian change. His skepticism stems from the fact that art has traditionally been regarded as an aesthetic phenomenon. Art is not only committed to content but also to form. This endows works of art with the quality of enjoyment (Marcuse, 1955, pp. 144/145). Marcuse (1955, p. 145) has further argued that the critical and incendiary function of art is undermined by catharsis. According to Marcuse (1955, p. 145), a work of art first recalls repressed material and then represses it again; thus, the recipient of a work of art can live through a broad range of emotions and then quickly forget about them again. What remains is a feeling of enjoyment and purification (catharsis). Thus, the recipient of a work of art does not feel inclined to spend his time and energy on a course of action which contributes to utopian change in the world (Marcuse, 1955, p. 145).

Marcuse (1964, pp. 60/61) has further argued that the reception of works of art has changed as a result of the mass production and mass consumption of art. Art used to be opposition, because it was perceived as expressing and upholding images of liberation: “What [works of art] recall and preserve in memory pertains to the future: images of gratification that would dissolve the society which suppresses it” (Marcuse, 1964, p. 60). However, in late capitalist society, the critical function of art has been considerably weakened (Marcuse, 1964, p. 56). Marcuse has referred to the 20th century as a “period of total mobilization” (1955, p. 145) - against the critical function of art and against the freedom and happiness it recalls and demands. This total mobilization was acted out in the intermittent outbursts of hatred and brutality characteristic of the 20th century: “The image of liberation, which has become increasingly realistic, is persecuted the world over. Concentration and labor camps, the trials and tribulations of non-conformists release a hatred and fury which indicate the total mobilization against the return of the repressed” (Marcuse, 1955, p.71). As pointed out above, Marcuse has argued that the critical and utopian functions of art have been weakened by catharsis and the fact that art is regarded as an aesthetic phenomenon, which must bind itself to form. In order to avoid the reconciling effects of form, Marcuse (1955, p. 145) has advocated kinds of art which reject traditional form,
such as surrealistic and atonal art. Marcuse (1955, pp. 145/146) has further expressed his appreciation of dreaming, daydreaming, play and stream-of-consciousness. According to Marcuse (1955, p. 84), art “seems to grow out of a non-repressive instinctual constellation and to envisage non-repressive aims”.

As mentioned earlier, art preserves the archaic unconscious memory of human freedom. But memory is not merely a receptacle of past events and ideas. It is also an active, exploratory and cognitive force: “Memory searches in the real history of man for the criteria of truth and falsehood, progress and regression. The mediation of the past with the present discovers the factors which made the facts, which determined the way of life, which established the masters and the servants; it projects the limits and the alternatives” (Marcuse, 1964, pp. 99/100).

Memory is a valuable weapon in the armory of critical thought. But critical thought has been in decline since the rise of mass culture. This decline has led to the tendency “to avoid serious rational, critical discussions of political and social issues” (Bernstein, 1971 in J. Bernstein, ed., 1994, p. 163).

Late capitalist society needs docile employees and consumers. Therefore, any kind of memory which could incite people to think and reject the norms and demands of capitalist society is considered undesirable and dangerous for the status quo. Accordingly, capitalist ideology has been waging a brutal fight against history and “against a dimension of the mind in which centrifugal faculties and forces may develop – faculties and forces that might hinder the total coordination of the individual with the society” (Marcuse, 1964, p. 98). Adorno (1960 in Marcuse, 1964, p. 99) has argued that there is a connection between the rise of the bourgeoisie and the tendency to liquidate the disturbing elements of time and memory.

In The Principle of Hope, Ernst Bloch has engaged in a critical dialogue with Freud’s most important and influential concepts, such as libido, the Unconscious, repression and sublimation (Bloch, 1959, pp. 49-203). As is well known, Freud has claimed that the sexual instinct (libido) is the primary and most powerful drive in human beings. By contrast, Bloch (1959, p. 74) has argued that human life is primarily determined by hunger. According to Bloch (1959, p. 73), what mainly threatens the health and happiness of human beings is not the Oedipus complex or the fear of castration but the fear of unemployment and the “money complex”: the constant anxiety about how to survive in a capitalist world which is characterized by competition and inequality. According to Bloch (1959, pp. 72/73), economic problems weigh more heavily on the minds of human beings than sexual problems. Economic problems can inhibit or stifle sexuality. Economic problems also lead more often to suicide than sexual problems. Psychoanalysis simply ignores the economic reality of its patients and of people who cannot even afford psychoanalysis. In the waiting room of the public psychoanalytical consulting center in Vienna there was a sign which read: “Social and economic problems cannot be discussed here” (Bloch, 1959, p. 72).

As is well known, Freud has defined the Unconscious as an area in the human mind where forgotten and repressed desires are stored. Bloch (1959, pp. 59/60) has compared Freud’s Unconscious rather unfavorably to a dark and stifling cellar, in which forgotten and repressed desires rot and fester, creating neurotic tensions and complexes. Psychoanalysis is the attempt to lead neurotic patients into the cellar of their Unconscious in order to make them see what has caused their neurotic symptoms (Bloch, 1959, p. 60). Bloch
(1959, p. 94) has argued that neurotic patients cannot be healed by only helping them to remember repressed desires, because when they leave the doctor's office they are back in the world which has caused their suffering – the capitalist world of competition, anxiety, exploitation and alienation. Bloch (1959, p. 61) has argued that psychoanalysis only engages with an "isolated, subterranean, netherworld" kind of memory.

According to Bloch (1959, p. 61), psychoanalysis is regressive because it is exclusively concerned with the past – even with an archaic past. Bloch (1959, p. 61) has rejected Freud's claim that the id contains accumulated experiences from the archaic past. Bloch (1959, pp. 61/62) has also rejected C.G. Jung's claim that the Unconscious primarily contains archaic memories and fantasies, which Jung, according to Bloch, erroneously called archetypes.

As mentioned earlier, Bloch has argued that the primary instinct in human life is not libido but hunger. According to Bloch, hunger is an explosive force. A hungry person must try to satisfy his/her hunger. When hunger is perpetual, this situation can lead to revolutionary thoughts and plans: The hungry person directs his/her energies toward altering or abolishing the conditions which have caused the situation of hunger. According to Bloch (1959, p. 84), "hunger is dynamite which can destroy the prison of hunger". Thus, the human survival instinct can turn into the wish for transgression.

For Bloch (1959, p. 85), transgression has a positive meaning: It means to venture beyond and to create change. According to Bloch (1959, p. 85), this starts with fantasy: A hungry person will always imagine a better life. As is well known, Freud has emphasized the value of the interpretation of night dreams for psychoanalysis. By contrast, Bloch has emphasized the importance of daydreams. According to Bloch, daydreams deserve more attention than night dreams. Bloch (1959, p. 111) has argued that daydreams are not just castles in the air or empty soap bubbles but anticipations of a better life and a better future. As Bloch (1959, p. 1172) has pointed out, Johann Wolfgang von Goethe has described daydreams as "'harbingers of the capabilities we possess, of what we are capable of doing. What we can and what we want to achieve is painted in our imagination and has an impact on our future; we feel longing toward something that is already in ourselves'"

According to Bloch (1959, p. 96), the daydreamer is a Hans-guck-in-die-Luft ("a John-look-into-the-air"): He is not asleep with closed eyes like the night dreamer; the self of the daydreamer is lively and striving (Bloch, 1959, p. 101). Daydreams often give rise to political, scientific and artistic ideas. Therefore, daydreams are associated with the muses and Minerva (Bloch, 1959, p. 96). Whereas night dreams belong to the realm of Morpheus, daydreams belong to the realm of Phantasus (Bloch, 1959, p. 101).

The daydream is like a bridge between fantasy and reality. Although Freud has considered night dreams as more important than daydreams, he has nevertheless admitted that daydreams provide artists with raw material for their works (Bloch, 1959, p. 105). However, as is well known, Freud has claimed that every work of art is the product of sublimation – the sublimation of the artist's repressed sexual desires. Freud has also claimed that the joy experienced by the recipients of works of art is the product of sublimation – the sublimation of the repressed sexual desires of the recipients. Through a work of art its recipient can live out fantasies without losing face or having to make life-changing decisions (Bloch, 1959, p. 62).
Bloch has rejected Freud's view of art. According to Bloch, every work of art is utopian. The utopian nature of art becomes visible in artistic works as Vor-Schein ("anticipatory illumination"). Bloch (1959, p. 179) has characterized anticipatory illumination as a power with an open space, which works toward the realization of utopia.

For Bloch, utopia is Marx's "realm of freedom". Marx has described the realm of freedom in terms of the absence of the characteristics of the capitalist class society (as the absence of misery, exploitation, fear and alienation) and as the naturalization of man and the humanization of nature (Bloch, 1959, p. 327). Bloch has described the realm of freedom as "the abolition of alienation in man and nature, between man and nature or the harmony of the unreified object with the manifested subject, of the unreified subject with the manifested object" (1959, p. 277). Bloch has further described the realm of freedom as a state "in which human beings can become human and in which the world can become a home to them" (1959, p. 390). The last word of The Principle of Hope is "Heimat" - home (1959, p. 1628).

Anticipatory illumination can be found in contemporary works of art and in works of art from the past. Bloch (1959, p. 178) has argued that every great work of art contains a utopian surplus which cannot be destroyed. This utopian surplus can become visible a long time after a work of art is composed. Bloch (1959, p. 110) has claimed that great works of art from the past have something to tell us today, because they contain something which has not been noticed before. Goethe (in Bloch, 1959, p. 111) has called this quality of great works of art from the past "weitstrahlsinnig", which can be translated as "meaning which sheds its light far into the distance".

In Bloch's works, light is an important metaphor. It stands for illumination, cognition and hope. Bloch's philosophy is a philosophy of hope, as the title of his most important philosophical work, the monumental three-volume The Principle of Hope, indicates. Interestingly, Bloch (1959, p. 126) has defined hope as the opposite of fear and of memory. As has been pointed out above, Bloch has criticized psychoanalysis as regressive and compared the Freudian Unconscious to a dark, stifling cellar. As both a contrast and a supplement to Freud's concept of the Unconscious, Bloch has developed his concept of the "Not-Yet-Conscious". According to Bloch (1959, pp. 129/130), the human consciousness has dark fringes, where something conscious fades and where something forgotten sinks beneath the threshold of consciousness – into the Unconscious -, and where a not-yet-conscious is dawning and struggling to overcome an upper threshold which separates the Conscious from the Unconscious.

Bloch's concept of the "Not-Yet-Conscious" is based on his notion of lack as the fundamental condition of human life. According to Bloch (1959, p. 356), human life is determined by this lack, which he has termed "the Not". This "Not" is the lack of something and at the same time escape from this lack: a driving toward what is lacking or missing. According to Bloch (1959, p. 357), "the Not" is both a critique of what exists, and the wish and will to achieve what is lacking or missing. Therefore, "the Not" is more precisely a "Not-Yet". In Bloch's philosophy, "the Not-Yet" appears as "the Not-Yet-Conscious" and "the Not-Yet-Become". As these concepts indicate, Bloch's philosophy is essentially concerned with the future – the utopian future – of humankind.

According to Bloch (1959, p. 186), utopia is always projected into the future. Even myths and fairy tales are utopianly oriented toward the future. Many images of hope are
derived from an archaic memory ground, such as the archetypes of the Golden Age and of Paradise, but nevertheless are projections of a desired utopia realized in the future. Bloch (1959, pp. 160/161) has claimed that a progressive consciousness works in memory and the forgotten not as if in a sunken and closed space, but as in an open space - a space of process and of a horizon. Bloch (1923, p. 238) has argued that memories of the past contain something essential, forward-looking and utopian. Utopian consciousness discovers what is coming or dawning in the old, for example, in works of art from the past (Bloch, 1959, p. 161). The past is full of undischarged future, full of possibilities which have not been realized yet (Bloch, 1959, p. 160). The following statement by Marx, quoted by Bloch (1959, p. 177), illustrates Bloch's notion of the past as full of undischarged future:

“'Our motto must be: Reform of consciousness not through dogmas but through analysis of the mystical consciousness that has not become clear to itself. Then it will become evident that the world has long since possessed the dream of a thing whose consciousness it must possess in order to really possess the world. It will become apparent that it is not a matter of separating the past from the future but of realizing the ideas of the past.'”

In order to emphasize the idea that remembering the past is important for a better future, Bloch (1959, p. 1173) has also cited a remark by Goethe, which is similar to the statement by Marx quoted above: “'We should not long for a gone past but look toward our future that we must shape from elements of the past which we have made broader; true longing must always be productive and create a new and better world.'”

Bloch's appreciation of the past is also indicated by the high value he has accorded to the “cultural heritage” of humankind: According to Bloch (1959, p. 178), great works of art from the past contain the ideology of the age and society in which they were produced and a utopian surplus which goes beyond and leaves behind the ideology of their time and place of origin. They form the essence of humankind's cultural heritage (Bloch, 1959, pp. 178-179). This cultural heritage is worth remembering. For Bloch, remembering is not passive contemplation but active comprehension. To engage with the cultural heritage of humankind means

“That we become detective-critics in our appreciation and evaluation of [...] works [of art and literature]. It is up to us to determine what the anticipatory illumination of a work is, and in doing this we make a contribution to the cultural heritage. That is, the quality of our cultural heritage and its meaning are determined by our ability to estimate what is valuable and utopian in works of art from all periods” (Zipes, 1988, p. xxxvi).

The works of art which constitute humankind's cultural heritage are eternally open to new interpretations. A work of art is never finished and closed, no matter how old it is, because the past is never finished and closed (Blumentritt, 2006, p.122). Bloch has claimed that capitalist ideology has promoted the view of the past as finished and closed. He has rather derogatorily referred to 20th-century Europe and America as a “finished and closed anamnesis world” (Bloch, 1959, p. 159). The term anamnesis goes back to Plato. It defines knowledge as remembering something which one once already knew (Bloch, 1959, p. 158). Bloch (1959, p. 17) has accused all philosophers before Marx of having “covered the dialectical open Eros with the anamnesis blanket” and of having treated the past in a contemplative and antiquarian manner. Thus, memory could not lead to hope, because the future in the past was overlooked (Bloch, 1959, p. 17).
For Bloch, reality is a process which involves the past, the present and the future. Bloch has argued that reality includes what has already become and what has not become yet. He has claimed that there is not only the empirical world but also an “open, unfinished, dreaming world” (Bloch, 1923, p. 217).

For Bloch, reality is constituted of the real and the potential, which is a part of reality. Bloch (1959, p. 1167) has referred to Goethe's works as realistic in the sense of showing the reader what can be, not in the sense of showing the reader what already is. Bloch (1923, p. 282) has argued that the great characters of literary works move in and beyond history: in a world which the poet has created, a world which is utopian and real, because it demands a better world. This better world is already inherent in the real world as potentiality.

As mentioned above, Bloch (1959, p. 1166) has claimed that the world consists of processes. The past is not excluded from the innumerable processes which create reality and history but influences them. Bloch (1959, p. 160) has argued that it is possible and desirable to remember, interpret and open everything that has become with the aim to discover unrealized future in the past. For example, Bloch (1959, p. 160) has claimed that the German Romantic poets did not understand the meaning of utopia, but that utopia understands the German Romantic poets and their works. According to Bloch (1959, p. 160), utopia can discover in a work of art what has not become visible or audible yet and thus create new interpretations. In order to stress the idea that works of art are eternally open to new interpretations, Bloch (1958, p. 1156) has drawn attention to Goethe's remark that a work of art should be “‘round but never closed’”. Bloch (1959, p. 1167) has referred to Goethe's works as “full of constantly changing figures and a free-floating symbol star that can never be fixed but glows and shines eternally”.

Bloch was a great admirer of the works of Goethe, especially his Faust. Bloch appears to have recognized in Goethe a kindred spirit. Bloch (1959, pp. 1090/1091) detested the way in which his society discouraged young people's hopes and dreams and tried to mold them into docile citizens and employees. Similarly, Goethe felt a strong dislike of his society, in which the paths to love, becoming a person, to power, authenticity, freedom, beauty and cognition were blocked (Bloch, 1959, p. 1145). Both Goethe and Bloch felt a special affection for the ancient Greek mythological figure of the Titan Prometheus (Bloch, 1959, pp. 1149/1150). Bloch has argued that Prometheus represents utopian man. According to Bloch, Prometheus wants everything and dreams of everything. He is the rebel who has brought humankind fire and who is himself fire (Bloch, 1959, p. 1150). Bloch (1959, p. 1150) has described Prometheus as

“burning, planning for the future, angry resignation on the rock and immortal hope. He is the victim that is tortured by the vulture of Zeus, the age-old symbol of oppression. He is the imprisoned god in man”. Bloch has argued that Goethe's Faust strongly resembles Prometheus. According to Bloch, both Prometheus and Faust represent utopian man.

Faust dreams of attaining knowledge, love and fulfillment. He tries to imagine what it would be like to be able to say to the moment “Stay! You are so beautiful!” (Goethe, 1808, ll. 1699-1702, my translation). Bloch has termed this moment “the lived moment”. Bloch's concept of “the lived moment” is at the center of Bloch's philosophy. Bloch has argued that so far no human being has lived yet, because no human being has ever experienced the “Now”. Bloch's concept of “the lived moment” is contrary to the concept of carpe
According to Bloch, (1959, pp. 341/342), to seize the day does not mean to chase after every sensual pleasure which offers itself. It is not a distraction or dissipation, not a fleeting banality without real presence. According to Bloch, (1959, p. 341), seizing the day means to really live. To live means to be there, to experience the Now. It does not mean before or after, foretaste or aftertaste. According to Bloch (1959, p. 341), no human being has really lived yet, because nobody has yet experienced the Now. We cannot experience fulfillment because the Now lies in darkness. There is a blind spot in the human soul, which can be compared to the blind spot in the human eye where the optical nerve enters the retina (Bloch, 1959, p. 338). For Bloch (1959, p. 336), this blind spot contains the Alpha and the Omega of utopia. If it were possible to extract the content of the Now, utopia could be realized (Bloch, 1959, p. 338). It is important to note that, because nobody has experienced the Now yet, nobody can remember it (Bloch, 1959, p. 338). Thus, Bloch's theory of "the lived moment" is fundamentally opposed to psychoanalysis and anamnesis.

However, Bloch (1975, p. 259) has also argued that human beings can experience true being in very special moments. In order to explain the nature of such special moments, Bloch (1975, p. 259) has quoted the following passage from Georg Lukács's *Theory of the Novel* (1916):

"Only in very rare moments a reality opens itself to human beings, in which they see and comprehend the force working above them and in them, the meaning of life, with an abruptness which shines through everything. The life of the past sinks into a Nothing in the face of this experience, all its conflicts, its suffering, torments and errors appear colorless and unimportant. The meaning has appeared and the ways into the living life are open to the soul."

Besides, Bloch (1959, p. 352) has argued that great works of art have described such special moments of true being. According to Bloch, Tolstoy's *War and Peace* (1869) contains a description of such a moment. It is a passage which depicts the fatally injured Andrej Bolkonskij lying on the battlefield of Austerlitz. He is looking up at the night sky, which, in this moment, looks to him more beautiful than ever before.

Goethe's *Faust* experiences a similar moment shortly before he dies. But before he can experience true being (in fact, only an anticipation of it), he must undertake a long and eventful journey. As a young man, Faust seeks to attain fulfillment through knowledge: He wants to "reveal/ The things of Nature's secret seal" (Goethe, 1808, in Wayne, 1949, p. 44). He also seeks fulfillment in sensual pleasure. At the beginning of the play, Mephistopheles describes Faust as follows: "From the sky he demands the most beautiful stars/ And from the earth the highest pleasure,/ And all nearness and all distance/ do not satisfy his deeply moved breast" (Goethe, 1808, ll. 304-307, my translation). Faust cannot attain fulfillment through knowledge or sensual pleasure. When he realizes that "we cannot know anything!" (Goethe, 1808, l. 364, my translation), he feels devastated: All joy has gone from his life (Goethe, 1808, l. 370). Faust enters his pact with the devil even though and because he is sure that no matter what Mephistopheles offers him (knowledge, youth, sensual pleasure), nothing will induce Faust to say to one of these moments "Stay! You are so beautiful!" (Goethe, 1808, ll. 1699-1702, my translation).

Bloch (1977, p. 59) has claimed that Goethe's *Faust* shows a strong parallel to Hegel's *Phenomenology of Spirit*. The plot of *Faust* resembles a dialectical journey in which every
achieved pleasure or every fulfilled desire is canceled by a new wish, in which every arrival is contradicted by an opposite motion because something is missing: the beautiful moment has not arrived yet (Bloch, 1959, p. 1192). Faust changes along with a changing world; his journey is an experiment; its aim is to become what one is; to achieve the condition in which self and other are in harmony, to achieve a dialectical relationship between subject and object: an ascending motion toward the unity of subject and object, which is attained when subject and object are no longer alien to each other (Bloch, 1959, p. 1192).

But Faust cannot achieve this condition during his lifetime. All his life is dominated by desire. He is described as “driven by desire to pleasure and from pleasure to desire” (Goethe, 1808, ll. 3249/3250, my translation). He is a refugee and homeless (Goethe, 1808, l. 3348).

Faust starts his search for fulfillment among human beings, but he is always disappointed: In Auerbach's cellar, Faust realizes that physical pleasure is vulgar. His love for Gretchen brings pain, death and guilt. Helena's world is threatened by war. Faust's attainment of land is tainted by robbery and murder (Bloch, 1959, p. 1192). Only at the end of the second part of Goethe's tragedy, Faust finds a way to, at least, anticipate fulfillment -“the highest joy”, “the highest moment” (Goethe, 1833, ll. 11585/11586, my translation) - imagining and hoping that the land which he has given to the people will give them the chance to live active and free lives: “Such busy, teeming throngs I long to see, /Standing on freedom's soil, a people free. Then to the moment could I say:/ Linger you now, you are so fair” (Goethe, 1833, translated by Wayne, 1959, pp. 269/270).

Goethe's Faust depicts a man's journey toward fulfillment, toward the experience of the Now and true being, toward a world that is for itself (Bloch, 1959, p. 1200). Verweile doch! Du bist so schön! (“Stay! You are so beautiful!”) becomes the symbol of utopia or Heimat (home). But it is only a symbol. Art and philosophy can only show the intention toward utopia, not the content of utopia (Bloch, 1959, p. 1201).
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PEAKS OF PRESENT IN KRASZNAHORKAI’S SATANTANGO

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Abstract
We shall approach László Krasznahorkai novel Satantango – which has been adapted in the more know Béla Tar eponym movie – for its unusual narrative structure that permits us to address the question if it is possible to equvalate the multiple layers of past that form memory to a similar structure applied to the present.

The central character of the story is seen through a kaleidoscopic perspective that varies with each chapter, and the same thing can be said about other characters, but in a lesser degree. However, we shall not refer to them as reflector-characters, but we will invoke another conceptual framework that will allow us to circumscribe these playful and confusing swings of perspective that seem to create parallel yet interlaced narrative lines. Henri Bergson, in Matter and Memory, states that duration is qualitative, multiple, permanently interpenetrating itself. The present becomes the most contracted degree of the past and the past coexist with its own present.

We will see how this conceptual framework is symptomatic for Krasznahorkai’s novel, especially if we look at Gilles’ Deleuze interpretation and re-adaptation of bergsonian in the cinematic thought, which we ourselves are going to re-integrate it in order to use it as a instrument for literary analysis. Deleuze speaks of the simultaneity of the peaks of present that appears as a ceaseless splitting of the present that that goes beyond the depiction and embodiment of possibilities into the real.

We shall see how these peaks of present manifest themselves throughout Krasznahorkai’s novel. Each chapter has the coherence of a story in which other dense and fathomless stories are told. But these ambiguous frame narratives become the main story in other chapters in which the previously mentioned primary narrative becomes just another obscure storyline. The result of this confusion between secondary and primary storylines – that, having so many degrees of liberty, they become unstable – is precisely the creation of the peaks of present that multiply, diffuse and splinter duration.

In some cases the ambiguity of the narrative transcends the boundaries delineated by chapters and appears as an auctorial style. An example would be the scene in which Irimiás and Petrina ask a little boy to show them a photo he’s been keeping from them. From this point forward it becomes difficult to tell if the author is describing the surroundings in which the action takes place or the actual photograph in which the above mentioned character happen to appear. This is what we would call a more subtle multiplication of present that occurs not inside the diegesis, but in between the author and the reader.
What sort of bouleversement of temporality is Krasznahorkai trying to reach, is his propensity to create peaks of present a form of mirrored rememberance, invertedly projected towards the future? These are some of the questions that will be addressed while analyzing Satantango from a deleuzian and bergsonian perspective.

Satantango, by László Krasznahorkai, describes a small community of villagers going through an austerity period. At the time a young girl takes her life by ingesting rat poison, a fellow villager, whom they thought dead, arrives among them and takes advantage of the difficult situation by delivering a motivational discourse through which he hopes to convince them to entrust him with their savings, so that he would help them lead a better life in the city, promising them a sort of ideal utopic community they will be part of.

Krasznahorkai’s writing is dense and the narrative line is difficult to follow not only because of the overlapping perspectives on events that richen and multiply with each chapter and with each character through which the author presents us the developing story, but also because of the tacit understanding that the characters share, their shared knowledge which isn’t made available to the reader except through disparate references throughout their dialogues. This leaves us with the impression that we find out more and more about the narrative, that this shared knowledge is being ceaselessly excavated to emerge into the visible, as we are swept through the perspectives of different reflector-characters. But it is only an illusory impression, the emergence of these never ending details about the past and the present, the characters’ intentions, the drives that makes them take certain courses of action is never final or definitive. The narrative, in this sense, is processual, allowing an infinite stratification of perspectives.

The present is splintered as a result of the multiplication of perspectives, and at the core of this splintering we find the intentions and desires of the characters, which are always ambiguous, conflictual and diverse. This fracturing of a character’s self, that occurs in the attempt to pursue multiple possibilities, creates a ripple in the social environment which interferes with other ripples of fractured self, generating an even more disconcerting multiplication of present, as the waves that are created can no longer be followed; the viewer cannot predict their course as they seem to replicate in every direction, precisely as the experience of gazing through a kaleidoscope.

Irimiás is a messianic figure with the will and determination to provide a better future for his small community, but at the same time a charlatan. He struggles and sacrifices his time and efforts to co-locate them and provide them with stable workplaces, while at the same time planning to kill everyone with explosives. Sanyi, Estike’s brother, cares for her, watches over her when she is sick, engages her in different games when no one else would, but at the same time he tricks her into burying her money so that he would steal it, he rejects her when he is in the company of other people and he intuIts her intention of eating rat poison, yet doesn’t do anything to stop her. Estike herself suffers a splintering of present as she ends up torturing and killing the only being that responded to her affection: a cat that seemed to be her only reliable companion. Mrs Schimdt’s presents start to multiply as her husband, who she seemed to think might never return, appears unexpectedly, almost catching her while having an affair, and proposes her to leave the village the next day.
She is torn between the possibility of fleeing with her husband in search for a better life with the money he unrighteously seized, and remaining in the village with Futaki. Later on there are more possibilities that tempt her with the potentiality to materialize, especially as she hears that the long believed to be dead Irimiás, with which she is madly in love, is heading towards the village. But her enthusiasm regarding the arrival of the person she hopes to construct a luminous future with doesn’t stop her from flirting with other men, particularly with the school director who tries to lure her with the promise that they’ll run away together in the city when he manages to obtain a teaching position there.

The multiplication of presents occurs at different levels. The first level is the one that arises from the ambiguity surfacing from the characters’ dialogue and actions, from their intricate and interwoven shared knowledge that the reader cannot penetrate, but only glimpse and intuit, far from being able to reconstitute it. We shall call it an intradiegetic level. The second level is a psychological one; it can be reconstructed from the splintering of the characters’ intentions and conflicting behaviors.

The third one, on the other hand, is a meta-level and it only becomes apparent towards the end of the book, when we find out the entire storyline might just as well be a figment of the doctor’s imagination. The doctor seems to be the only character that doesn’t engage in the degrading behavior his fellow villagers do, but only because he has decided to be a ruthless observer of everything that goes on in the community around him. His whole daily routine revolves around the window which he considers to be his observation point, as he compulsively tries to arrange all the essentials at the table so that he needn’t be absent for even a minute, as to not miss anything that could happen in sight. His perspective upon his fellow villagers is very mechanistic, as he considers them to be driven by bizarre but all-too-worldly motivations, while trying to reconstruct their intentions, fears and desires solely through the observable. His strive to understand them, devoid of empathy as it is, materializes in the notes he takes down in ledgers wearing the name of his acquaintances, and at some point he acquires a sort of clairvoyance in the realization that he can reconstruct and attribute their actions without even witnessing them. Thus, his consignation of facts and, later on, of the events he intuits to happen, can very much be the actual making of the storyline.

In this case, the present that the reader has once again taken for granted, splinters for the third time, cutting through the previous intradiegetic and psychological ripples that furrowed it previously. This happens because the uncertainty of the reader now engulfs all the narrative lines, and not even those generated by direct observation escape it, as the character could not have witnessed all the events that take place in the book. And this last splintering of the present also accounts for the impossibility of disentangling the motivations and drives of the characters, it is an augmentation of the position that Krasznahorkai assumes throughout his writing, that of inciting reader with the possibility of unraveling the intricate lines composing the narrative (storylines) – or the characters themselves (psychological lines) without providing an outcome, a finality for this scrutinizing process. It is a statement about the impossibility of getting to the bottom of things, about the unfathomable psycho-social
environment of a community. The ambiguity of events and intentions seems to be directly proportional with – paradoxically – the clairvoyance that not only the doctor’s character tries to reach, but also Krasznahorkai himself.

“Putting aside personal reasons, the fact is that when I began to write I was living in very difficult circumstances: I had no writing desk and was never alone. So I got used to beginning sentences in my head, and if they were promising I kept adding to them until the sentence came to a natural end. It was at that point I wrote it down. That’s the way I do things even now, in the most unlikely places, at the most unlikely times – in other words I am continually at work. I write everything down at the end.” (Szirtes, 2013)

In engaging the reader into this endless exercise of clarification he excavates his own tendencies of reconstructing motivations. But these never appear with the clarity he strives to achieve; they only sometimes surface above the psycho-social level, emerging from the dense unconsciousness of the characters. They can be glimpsed, but never tracked, for the very reason that memory is not an instrument designed for their perception, as it is only capable to operate with coherent recollections that can be organized in a system: “it retains and ranges alongside of each other all our states in the order in which they occur, leaving to each fact its place and, consequently, marking its date, truly moving in the past and not, like the first, in an ever renewed present.” (Bergson, 1991, p. 151)

Bergson’s present is punctiform, but this point can be any point defined by a plane on which rest a revered cone, a visual metaphor of perception, the accumulation of image-memories that define experience and, through their organization, model our way of seeing and interacting with the world.

“If I represent by a cone SAB, the totality of the recollections accumulated in my memory, the base AB, situated in the past, remains motionless, while the summit S, which indicates at all times my present, moves forward unceasingly, and unceasingly also touches the moving plane P of my actual representation of the universe. At S, the image of the body is concentrated, and, since it belongs to the plane P, this image does but receive and restore actions emanating from all the images of which the plane is composed.” (p. 152)
Its summit does not only represent the present, but also the singular moment of taking action, the sensorial experimentation of the environment that is yet to be engulfed by consciousness, to be processed and transformed into intelligible knowledge, into recollections that contribute to forming a history and an identity of an individual.

The fact that he chooses to define the present as a summit, and also as a point on a plane is very suggestive when it comes to posing the problem of multiple presents. How many summits can such a cone of perception have, considering that a plane consists in an infinity of mathematical points? Can our unconscious perception define secondary, spectral summits that evade the body of the cone, and yet engage it into courses of action previously unanticipated, that break free from the accumulated memory, distorting its shape and throwing it off balance? Or can perhaps an individual present several bases of a cone, several systems of consciously assimilated experiences, intricately interwoven and with very strong inner coherence, that, of course, would have to form a plurality of peaks on the plane of immediate experience?

This seems to be the case of Irimiás, the character with most heavily splintered present. His behaviour seems to be different from the one he displayed before mysteriously disappearing from the village as everyone seemed to believe he died after being involved in an accident. His fellow villagers believe that he was more enthusiastic in those times and appealed less to rhetoric, while his return has revealed a persuasive and demanding Irimiás, but also ridden with fatigue and disappointment. Not even his best friend, Petrina, can understand the purpose of his struggles and actions, as he naively wonders what they would need such an amount of explosives for. Irimiás’ cone of perception has two bodies and two peaks, while the base, the accumulated memories, remains the same. It is in the organization of these memories that the cones differ, they constitute two different systems through which the world is experienced that seem to alternate and become visible in his behaviour. He is
disgusted by his peers, yet genuinely desires to help them live a better life, he runs off with the money they have entrusted him, yet returns and gives them each indications on where to find work. His behaviour is put into motion by two different weltanschauungs whose peaks seem to alternate while touching the plane of the immediate reality.

Bergson argues that our memory has a function of organizing and classifying events of the past, arranging them so as to fall into an intrinsic coherence that gives meaning to the present, while at the same time ignoring however the facts of the unconscious. Thus, everything that evades consciousness and cannot be assimilated through it can have its existence questioned because we do not dispose of an instrument of acknowledging these manifestations of unconsciousness. Bergson even goes as far as saying that “consciousness is the characteristic note of the present” and even though consciousness cannot be equated with the present, it is the synonym of “real action or of immediate efficacy”. (1991, p. 141)

Bergson also speaks of two types of memory: one is fixated in the organism, composed of pure memories, of experiences that trigger in the body similar responses or habitudes, as Deleuze would say (Deleuze, 2001, pp. 80-90), and the other is the one that aligns and configures our states as soon as they are generated. (Bergson, 1991, p. 151) This dichotomy seems to correspond with the twofold nature of our perception that constitutes itself along two axes, one containing all the objects simultaneous in space, the other all our memories structured through time, both of which are impossible to grasp wholly because of their inexhaustibility (the infinity of object – which isn’t always apparent – and the unconscious memories that evade us). The intersection of these axes is what Bergson calls the present. (pp. 142-143) The doctor’s mania of reconstituting the activities of every villager manifests itself through the marriage or these two types of memory. The constant surveillance is anchored in the material world from which it tries to extract every single segment of the visible, to be wary of his surroundings and to sharpen his senses and attention span. Here we have the habitus, the augmentation of the senses at any visual or auditory stimuli, the routine he goes through in order to maintain his observation point and his fixation regarding the position of the objects around him, always the same, so that he can reach and handle them without looking. But the more conspicuous of the two would be the memory that categorizes and organizes past events, which the doctor uses by trying to reconstruct the plane of the present through the stratification of the past, and also by trying to transform the present into a stratiform entity, to hurry its flow towards becoming past. We can see how his profile better fits Bergson’s dreamer, rather than “the man of impulse”, who always engages himself in perpetual tasks and sensori-motor mechanisms without internalizing his experiences. “A human being who should dream his life instead of living it would no doubt thus keep before his eyes at each moment the infinite multitude of the details of his past history.” (p. 155)

The reconstitution exercises are oriented towards the past, but that doesn’t necessarily imply the presence of Deleuze’s sheets of past. Of course, one could argue that the sheets of past (which, according to Deleuze oppose the peaks of present) are also present in the narrative, but their presence is only phantomatical, the reader intuits their existence by trying to reconstitute the everflowing course of time that
generates such an intricate storyline. This confusion between peaks of present and sheets of past can easily arrive considering their tightly interwoven connections, even to the point of becoming indiscrimible. “Your perception, however instantaneous, consists then in an incalculable multitude of remembered elements; in truth, every perception is already memory. Practically, we perceive only the past, the pure present being the invisible progress of the past gnawing into the future.” (p. 150)

However, the sheets of past are only a diffuse reflection of the peaks of present, along which Krasznahorkai invites us to travel in order to arrive at their “origin” – which, of course, we never do. “We are constructed in memory; we are simultaneously childhood, adolescence, old age and maturity.” (Deleuze, 1997, p. 99) So are Krasznahorkai’s characters, they are at the same time the people who were once prosperous and lived decent lives, the ones who witnessed Irimia’s death, the ones who have had to deal with austerity and so on, each in accordance with their own personal history.

“What happens when we search for a recollection? We have to put ourselves into the past in general, then we have to choose between the regions: in which one do we think that the recollection is hidden, huddled up waiting for us and evading us? (It is a friend from childhood or youth, from school or the army?) We have to jump into a chosen region, even if we have to return to the present in order to make another jump, if the recollection sought for gives no response and does not realize itself in a recollection-image. These are the paradoxical characteristics of a non-chronological time: the pre-existence of a past in general; the coexistence of all the sheets of past; and the existence of a most contracted degree.” (Deleuze, 1997, p. 99)

These multiple selves of the past are the ones that give course to their peaks of present, while the latter also spring from aspirations oriented towards the future, or form the facts and things of immediate reality that consciousness fails to acknowledge. The exercises of recollection, the attempts to situate a present manifestation upon a sheet of the past belong to the reader, and also to what the reader imagines to be the mental efforts of the characters, especially the doctor’s.

There are peaks of present accompanied by only mere shadows of the past that contributed to their begeting. The multiplication belongs only to the present, because the author’s desire of penetrating the disparate tendencies that seize the community is oriented towards the comprehension of the present, even if it is still by the intermediation of the past. Just as the doctor pinpoints himself at his observation point in order to “grasp the present by its tail”, so does the narrator’s motivation seem to be none other than an almost morbid curiosity for the human psyche and for the tendencies that contort it.

As stated before, the peaks of present don’t only arise from sheets of past.

“Adopting St Augustine’s fine formulation, there is a present of the future, a present of the present and a present of the past, all implicated in the event, rolled up in the event, and thus simultaneous and inexplicable. From affect to time: a time is revealed inside the event, which is made from the simultaneity of these three
implicated presents, from these de-actualized peaks of present. It is the possibility of treating the world or life, or simply a life or an episode, as one single event which provides the basis for the implication of presents. An accident is about to happen, it happens, it has happened; but equally it is at the same time that it will take place, has already taken place and is in the process of taking place;” (Deleuze, 1997, ap. 100)

Thus, the de-actualized peaks of present also derive from possibilities projected into the future. In our case, these are idealized or naïve fantasies of what is about to happen. For example, Madam Schmidt hopes to live a life glamorous life in the, to attend mondain events and parties, already imagining her new clothing attire and the way others would admire her, worrying about the fact that she may make mistakes when trying to adapt to this new way of life, but afterwards reassuring herself that, given her common sense and aesthetic spirit, she will manage admirably. Estike truly believes that the coins she had hidden in a hole in the ground will give rise to a money-tree if she waters the place daily, just as her brother told her, and so she starts imagining how proud her mother will be of her, the large bed she will sleep in, the food they will never have to worry about. As the villagers depart for the mansion Irimiás promises them to begin a new life in, they also begin to imagine how everything over there is ready for their settling in and decide not to carry too many things like furniture, kitchen accessories or decorations, only to realize at their arrival that the mansion is deserted and in an advanced state of decay.

The intensity of the writing thrives precisely from these acute risings of the various presents, from their overwhelming “dance movements” that create an ever-changing cartography of what may or may not happen, from their subtle interference alternating with radical changes that occur deeper than their pre-defined surface. For Deleuze, the multiple does not imply a flat sterile serialization of the singular and it cannot be achieved by ceaselessly adding auxiliary dimensions to the multiplied unity. Multiplicity is vigorous, organic and uncontrolled proliferation, it is vibrant, traversed by tension, forever changing and it dissolves the unity that becomes no longer relevant. (Deleuze, Guattari, 2005, p. 5) “Multiplicity must not designate a combination of the many and the one, but rather an organisation belonging to the many as such, which has no need whatsoever of unity in order to form a system.” (Deleuze, 2001, p. 182) The peaks of present of Krasznahorkai’s characters are not coherent with each other, but on the contrary, they are disparate, sometimes conflictual, and yet they still form a system that seems to work its way through the temporal veils, advancing further and further as the future becomes present and imagination crumbles into pieces of un-actualized past that will further only model future behaviors. Their opposing tendencies are tightly connected through the temporal system, configuring proto-individualities that have given up their singularity and that spike the veil of the present as it rushes over them.

The multiplication of the peaks of present in Krasznahorkai’s Satantango is created by endowing the characters with untraceable heavily articulated and immediately retracting intentions, that manifest as splinterings of the future egos, only to create a dystopic ambiguous atmosphere in which no-one can trust anyone. The multiple facets with which the characters interact generate interfering ripples of present that de-
structures the developing story-line, giving birth to many shadow-narratives that evolve alongside the primary story. In the end, the promised clarification of the plot does not arrive, but on the contrary, it becomes more and more ambiguous as it evades the reader’s temptation to construct a narrative in the classical sense, as he or she realizes that one of the characters had been the narrator all along, driven by the conviction that he can reconstruct the villagers’ actions without spying on them anymore. No matter how much information is given to the reader and no matter how able he or she becomes in understanding the motivation of the characters, the absolute clarification of the storyline and of the characters’ intentions is only illusory, precisely because of the peaks of presents that manifest and de-structure temporal linearity and any given narrative or moral system.
References
GENDERED REMEMBRANCES: A CRITICAL ANALYSIS OF THE WRITINGS OF THREE WOMEN NOVELISTS ON WAR AND CONFLICT

EBERE NWEZE

In most ancient and traditional societies, women have been known to function as story tellers passing on the important values of their societies from generation to generation. Women still perform this function in the contemporary society. They try to document the harrowing events that happen within their societies in times of war and conflict. In lending their voices to those of their male counterparts, they not only continue to function as groits but also bring out their particular insight and perspective; one that portrays the destruction of family cohesion as well as the degradation of women and children that happens whenever there are conflicts anywhere. This paper examines the narrative of war and conflict in the selected works of three women writing about the conflicts and wars in their respective countries. Latifa is from Afghanistan, Samar Yazbek is from Syria while Tahmima Anam is from Bangladesh. Wars and conflicts have been endemic in the societies that these writers set their stories. The selected novels that will be analysed include My Forbidden Face (Latifa), The Good Muslim (Tahmima Anam) and A Woman in the Crossfire: Diaries of The Syrian Revolution (Samar Yazbek). How have these woman writers been able to preserve the memories of the wars and their aftermaths in their writings?

KEYWORDS: literature, criticism, war, conflict, narrative, gender.

INTRODUCTION

Literature is a very important tool used for documenting the ways of life of peoples, cultures and events that occur in different societies and at different times. This documentation can be done through oral transmission handed down from generation to generation or through writing. In recent times however, there is more written documentation through fictional and non fictional writing. Invariably, as time progresses, the writings form part of a collective that not only tells the story of what happened but also outlive the events, thereby forging bridges of remembrances and forgetfulness depending on a writer’s perspective. These events are written down in order to preserve memories that would hitherto have been forgotten. Some of these documentations can be done in the form of personal diaries of events especially when the writer is also an eye witness or involved in the events. Some of these memories can also be preserved through works of fiction.
THE ROLE OF THE WRITER

The role of the writer in the preservation of culture and events in the life of every nation or society is that which stretches back in time. Various accounts of even the beginnings of the world as we know it have been recorded in different creation stories of the different religions. Writers have sought to preserve these tales that had hitherto been transmitted as oral tales in writing for future references bearing in mind the limitations of the human mind and the inevitability of death of some of the story tellers. In post-colonial literary studies particularly, the need for a writing that reclaims culture and preserves the stories that make up the present becomes even more poignant. There is also the seemingly unwitting determination to preserve the history of colonialism and the struggle for independence with its attendant wars and conflicts. For example, the Nigerian writer, Chinua Achebe robustly defends his preoccupation with nationalistic and cultural issues in his works:

"The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer’s duty is to help them regain it by showing them in human terms what happened to them and what they lost. There is a saying in the Ibo language that a man who can’t tell where the rain began to beat him cannot know where he dried his body. The writers can tell the people where the rain began to beat them.”

(http://www3.dbu.edu/mitchell/achebequ.htm)

When prodded further about the values and purpose of his groundbreaking novel Things Fall Apart Achebe insists:

“The writer cannot expect to be excused from the task of re-education and regeneration that must be done. In fact he should march right in front . . . I for one would not wish to be excused. I would be quite satisfied if my novels (especially the ones set in the past) did no more than teach my readers that their past—with all its imperfections ---was not one long night of savagery from which the first Europeans acting on God’s behalf delivered them.”

(http://www3.dbu.edu/mitchell/achebequ.htm)

However, for most of the writers who emerge from these young and independent nations, there is sadly the sudden realisation that the colonialists are not the only forces fighting to prevent the birthing of their nations. Following in the heels of the jubilation for freedom from the colonialists, there was a rude awakening that within the system itself there are internecine conflicts arising from such enemies like ethnicity, feudalism, class struggles and pure greed among the elites. Often there is also the evil finger of neocolonialism and the conflicts that arise from the desire of stronger nations to impose their wills on the less powerful states. All of these happen at the different stages of nationhood. Thus, the writer’s voice is key in documenting these stages of development within a nation state. Sometimes the writer is a collaborator in selecting the memories to remember and preserve as well as those to consign to amnesia especially when these memories are traumatising or troubling. For example, for the perpetrators of violence, the memories should be consigned to amnesia while the recipients of such violence would always want to remember. The writer’s perspective shapes the narrative to either aid remembrance or amnesia. For example the Chilean writer Roberto Brodsky who has written extensively about the
Chilean revolution and the dictatorship acknowledges that fiction can be an important tool for remembering:

“I think that it is important to create a space for memory and the different representations of the past because they need a space. What type of place is that? That is the question. What place? ...I know that my place, or a possible place, is in fiction—in the sense that it is in fiction that we might represent the presence of memory, working “active” memory, as we discussed—a type of memory that is constantly rearticulated from one day to the next. For me, fiction is the space where it is possible to articulate discourses of memory and of the present that enable us to look at the events of the past in a less deceitful way. In fiction we might voice memories of past epic myths of the resistance, as well as the need to anchor them down in the present. Each of us finds our way....”
(http://www.worldliteraturetoday.org/2012/september/uncertain-territory-memory-interview-roberto-brodsky)

Thus, Fictional stories are often used to re-present memories of war and conflict that would have been too nightmarish to accept as realities. Often fiction helps people to temper the harrowing experiences of war and conflict in that they are often detached from the sufferings of the characters involved, convincing themselves that they are unreal and the story possibly just the figment of the imagination of the writer. How does the fiction of war affect our view of the present concerning the war and conflict, if they have ended or if they are still in progress? How does the perspective and gender of the writer influence the tale of memories of the war and conflict? Is there any special perspective of the war and conflict that are particularly highlighted by the gender of the writer?

In this essay, I argue that as much as male and female writers represent war and conflict in their fiction, there seem to be peculiar issues and perspectives highlighted by the female writers whose writings on war and conflict are selected for this study. I argue that the female writers who wrote about their memories of the wars and conflicts adopted the particular perspective of foregrounding issues that concern women and the families. They present the sufferings of innocent people, men, women and children, the particular private sufferings and anguish of those whose voices are drowned in the cacophony of bullet sounds and vociferous propaganda machines. In her study on memory and literary representations, Astrid Erll notes how the writer can situate himself or herself within memory that moves back and forward in time:

From a narratological viewpoint, it is interesting to note that the distinction between an “experiencing I” and a “narrating I” already rests on a (largely implicit) concept of memory, namely on the idea that there is a difference between pre-narrative experience on the one hand, and, on the other, narrative memory which creates meaning retrospectively. The occupation with first-person narrators is thus always an occupation with the literary representation of individual remembering. The three female writers whose works I intend to analyse either experienced the conflicts they write about or have family members who experienced them. As a result, there are lots of intertextual commonalities in their works.

MY FORBIDDEN FACE
Latifa the author and narrator in My Forbidden Face (2001) was a young woman of sixteen who was coming of age in Afghanistan when the Taliban overran the country and took over the government. She was studying to be a journalist. She comes from a liberal, educated middle class muslim family. She has a group of friends and cousins with whom she enjoyed the pleasures common to all teenagers of their age and time. Her father is a business man who made enough money to sustain his family; her mother a retired nurse who grew up in liberal Afghanistan, her sister Soraya is a flight attendant while her eldest sister was already married and was waiting to join her husband who lives in America. However, the coming of the Taliban disrupted the hitherto relatively comfortable and peaceful lifestyle they had hitherto enjoyed. As Latifa describes this disruption one gets the feeling that she is trying to document the misery experienced by all Afghans in the wake of the Taliban takeover of their country. The story encapsulates the twenty year struggle for the soul of Afghanistan with the Soviet Union invasion, the fragmenting of the country into different ethnic group due to conflicts, the different religious interests and the rivalries playing out amongst them. In the midst of all these, the ordinary and common peoples of Afghanistan suffer untold hardships. Men, women, children, teenagers, workers, business owners are all caught up in the cauldron of the conflict and civil war.

However, the particular restrictions imposed on women seem to be Latifa’s major preoccupation in the novel. How are women special targets during war and conflict? How do they cope when their husbands, brothers and sons are enlisted in wars while they are left behind to cater for the families in a society where women need their men for protection? What happens when women are not allowed to be seen alone, yet there are no men to accompany them to the public places? Why are women subjected to rape and denial of medical services? Male doctors are not allowed to consult with women while at the same time, female doctors and nurses are banned from working – a condition Latifa laments, “They imprison women in their homes. They prevent them from working, from going to school. Women have no more lives, the Taliban take away their daughter, burn the villagers’ houses, force the men to join their army. They want to destroy the country” (p. 4.)

Women had hitherto enjoyed relative freedom before the arrival of the Taliban, especially in Kabul. Going back to the golden time of women’s freedom during her mother’s youth, Latifa describes the lives of women in Afghanistan then:

“My mother was a spirited, strong-willed woman who always felt free in her family, free in her studies, and free to choose a husband who had not been selected by her family. When she was in college, she wore skirts or pants. In the sixties, she used to go to the Zainab Cinema, and even took along her sisters. Women in Kabul were demanding their rights at that time, and during the Afghan Women’s year in 1975, the regime of President Daoud showed some good sense when it decreed that the Afghan woman has the same right as the Afghan man to exercise personal freedom, choose a career, and find a partner in marriage” (p.53)

She went further to describe her mother’s life as a shining example of the liberated woman:

“And mama? She studied at Zarghuna High School, where she didn’t wear the veil; her father had bought her a bicycle, like mine, to ride to school. She knew a time
when girls wore their skirts hemmed at the knee, like mine; she received her nurse’s diploma, worked in a hospital, and earned a degree in gynecology.” (p.14)

However, with the take-over of the government by the Taliban, all the societal values were completely overturned but particularly as they concern women. The new government launches its attack on society by making new decrees that seem to control every aspect of human life and bring them under the scrutiny of their particular interpretation of religion which seem to be at variance with the mainline interpretation among other practising Muslims. However, these decrees are most draconian in their treatment of women. Some of the decrees read as follows:

“Women and girls are not permitted to work outside the home.

All women who are obliged to leave their homes must be accompanied by a mahram, their father, brother or husband.

Public transportation will provide buses reserved for men and buses reserved for women.

Women and girls will wear the chadri

Women and girls are forbidden to wear brightly colored clothes beneath the chadri

It is forbidden to wear nail polish or lipstick or make-up

A woman is not allowed to take a taxi unless accompanied by a mahram

No male physician may touch the body of a woman under the pretext of medical examination

A woman is not allowed to go to a tailor for men.

A girl is not allowed to converse with a young man. Infraction of this law will lead to immediate marriage of the offenders.

Women engaged to be married may not go to beauty salons, even in preparation for their wedding.

Merchants are forbidden to sell female undergarments.” (pp 37-38)

Although it would not be correct to say that women enjoyed total freedom before the Taliban took over. There are still religious and cultural issues that women contend with in Afghanistan like in any other developing societies; however they imposed more restrictions on women than any group. It is also of note that the women do not necessarily desire to imitate foreign values. For example, Latifa, the narrator of the story is not completely averse to the Muslim religion or Afghan cultural roles for women. In fact, she affirms these values:

“I am a believer, I say my prayers, and I respect the traditions of our society. If my future husband asked me to wear a scarf or the chador outside our home, I would certainly do so, but there my submissiveness would end... Of course I understand that a woman cannot live in our culture without the protection of the man, be he her father, brother or husband, because she has no existence on her own in society. I don’t refuse this protection-on the contrary-but I want my independence and my freedom of thought” (P.64)

The contention is that in the time of conflict and war some of these values are misinterpreted, misrepresented and misapplied as happened in Afghanistan. She cites many examples of the misinterpretation of the injunctions of the Muslim Holy Book and how these misinterpretations are injurious to the welfare of women. One such example is in the decree that no man should touch a woman except her husband
under all circumstances. Latifa gives a counter interpretation which she claims is actually the correct one,

“The Koran specifically states that a woman may show her nakedness to a man if he be either her husband or her physician. They forbid women to consult a male doctor when women are at the same time forbidden to practice a profession—including that of medicine—is to attempt to destroy them. The paralyzing depression slowly overtaking our mother is an example of this torture, this negation of women.” (P. 5)

The new government also shows their disdain for women through the use of rape and forceful marriage as weapons not only to degrade women but also to force them into submission. In the Afghan and predominantly Muslim societies, virginity and chastity are considered as great virtues a woman must guard jealously until she marries. It is also a very great dishonor to families to degrade their daughters. However, the talibs in clear violation of the tenets and values of the religion which they claim to uphold and enforce force marriage on young girl and abuse those who refuse or resist them. Latifa tells of the three young girls who stole into their home for medical care after they have been degraded by the talibs, and how her mother could not believe that such callousness could exist in the hearts of those who profess to represent God.

However, the story does not end with the oppression of women, there heroism and resistance to the Taliban authority is also highlighted. Afghan women were not about to keep silent and accept their lot without resistance. Latifa and her friends continue with their journaling. They also start underground schools where they teach children the subject forbidden by the Taliban. The Taliban had closed down schools and particularly barred girls from getting any education. The only education allowed was religious education. But Latifa and her friends subvert the Taliban by running underground schools. Latifa’s mother and her female friend who is a doctor also run underground clinics where they took care of women’s health needs.

At the end of the novel, Latifa is a spokesperson for the Afghan people and especially for women. Even though her determination to speak out sends her into exile in a foreign land, she was satisfied to be the voice that draws attention to the atrocities the Taliban commit in Afghanistan, particularly against women. Latifa is a survivor and she owes a debt; to tell as Robert Brodsky notes:

“In my fiction, I try to put the narrator, or narrative, in an absolute critical confrontation and destabilization. I ask, “Let’s see if he rises up. If he survived, let’s see if he rises up. You were saved. Why were you saved?” The point of these narratives is not so much that they are survivor stories, but rather narratives that express, without seeking justification that “I was saved and I’m here for the present. Because I am a survivor. So even if you don’t narrate from the survivor’s point of view, that is, if you narrate from the standpoint of knowledge of certain things rather than fragility or weakness, the narrator must still recognize his or her own position as a survivor. It’s as if there was a remnant in the destruction of the symbolic and the representational. It is that remnant that one must implore to start telling the story anew” http://www.worldliteraturetoday.org/2012/september/uncertain-territory-memory-interview-roberto-brodsky (Retrieved September 10, 2015)
Towards the end of the narrative, Latifa, her mother and Diba were chosen as part of a delegation of Afghans who spoke at the French Parliament. She tells about the situation in Afghanistan. Just as she was working with her friend to subvert the Taliban’s desire to impose ignorance on Afghans and particularly on women by starting an underground school, Latifa is able to get out of Afghanistan in disguise as part of the delegation that would expose the hypocrisy and deceit of the Taliban government to the entire world. But particularly, she wanted to speak about the plight of the women of Afghanistan:

“While men talk about politics, Mama, Diba, and I speak only about women, and how we have been robbed of our rights, oppressed as the designated victims of a systematic purge. We are no longer able to work, to learn, to show ourselves, left widows and beggars in a country where many men have been killed, handicapped, or exiled by twenty years of war, and have no more weapons with which to fight the Taliban. One day, the purge will reach its climax and we’ll see women subjected to the ultimate degradation, of a noble and ancient land, forced to bring into this world the sons of the Taliban. I must-all three of us must-fight back, must say that we refuse to give up our dignity; that we want to bring back from France the freedom that I have never known in my twenty years on this earth.” (PP.195-196).

While Latifa and her compatriots were in France, the Taliban pronounced a death sentence on them and they remained exiles in France. Her family was also fragmented with one brother in Moscow, a brother and a sister in Pakistan, another sister and the husband in United States of America, while Latifa, her father and mother remained in France. The Taliban also confiscated their property in Afghanistan. They lost everything to the war. The Taliban government would eventually be overthrown and Latifa hopes to return to Afghanistan one day in order to continue her crusade of a new dawn. She wants to join in reconciliations and nation building. But particularly, she hopes that whatever government comes to power will respect the rights of women. She hopes that women would also be allowed to be partners in building a new and all-inclusive Afghanistan.

THE GOOD MUSLIM

Tahmima Anam’s novel, The Good Muslim published in 2011 tells the story of how the Bangladeshi war for liberation and independence from Pakistan which ended in 1971 impacted and changed the lives of the characters involved for the worst. Maya, the narrator of the story is a young woman whose family cohesion was destroyed by the war and the scars it left on all the family members. As the story opens she was returning home after seven years of self-imposed exile to the countryside village of Rajshahi where she also worked as a gynecologist helping women who had complications with pregnancy to deliver their babies safely. However, beyond helping these women to deliver babies safely, this work is also purgative for her. She was training to be a medical doctor at the outbreak of the war. While having a conversation with her friend Joy, she reminisces on the atrocities and abortions she advised and actually assisted many women to have during and immediately after the war:

“She felt the urge to tell him more, to explain about the abortions she had done after the war, and that she hadn’t realized until later, much later, that she had racked
up a debt she was still struggling to repay. How could he know – he was just a soldier, he had killed as a matter of principle, but the war babies, the children of rape, had been left to junior doctors, the volunteers in ragged tents on the outskirts of town” (p.51)

However, beyond returning home after a family tragedy, she is also running to safety from a community where she is respected as a doctor but vilified as a woman. She had broken a religious and cultural taboo by taking her pregnant friend Nazia to swim in the village pond. As if that was not enough, Nazia was delivered of a child with Down syndrome and everyone blames Maya for incurring the wrath of the gods when she took Nazia to swim at the pond. Nazia’s husband accuses her of adultery and disowns the child. Nazia is sentenced to hundred and one lashes, the last of which catches Maya on the neck and leaves a permanent swath on her. Maya feels threatened after she is stalked and her house pelted as a warning. These incidents add to her doubts about the freedom purportedly won at the birth of the new nation. Women were part of the freedom movement and fighters but at the end of the war, things seem to have returned to the status quo and women were again relegated to the background in the affairs of the new nation.

However, Maya’s ordeal in Rajshahi cannot be compared to pain of her family’s disintegration caused by the war. She lost her brother Sohail to the war. Sohail did not die at the war front. He fought as a soldier and actually came back from the war alive, not maimed physically but the sufferings and atrocities he witnessed changed him forever. He became maimed mentally, socially, psychologically and emotionally. He succumbed first to taciturn anger, withdrawing into himself and refusing to talk about his ordeals or exploits during the war. He could not make sense of the new Bangladesh and the one they fought for. He was confused and Maya notices the increasing gulf between them and is disturbed by it:

“The change in Sohail began as soon as he returned from the war. Maya and Rehana remarked on how thin he’d become, trying to scale the distance between them by talking about his appearance. It didn’t take them long to see that he had fallen into himself – become a man of few and exact words, fastidious. Bathing twice, sometimes three times a day, Ironing his shirts, one in particular, a red-and-blues check, which he wore in the morning, removed for lunch and wore again at dusk. Those first weeks Maya waited every morning for him to tell her about the war, hoping he would begin his story as soon as Ammoo had said goodnight and taken the lamp away, telling them both not to stay up too late” p.66.

Sohail would eventually surrender to the opium of religious fundamentalism. In his religious fervor he repudiates everything “worldly”. He burns his books, withdraws from his mother Rehana and his sister Maya his only sibling. His religious fanaticism is compounded by his marriage to Silvi who Maya thinks tricked Sohail into marrying her after she was widowed. Silvi herself had become much radicalised. Between them, Sohail and Silvi turn the family home into a Mecca of sorts. They repudiated modernity while preparing their followers for the afterlife. When eventually Silvi dies, Sohail cared less about their son Zaid rather, he was much occupied with his religious works. He has followers, mostly women who take over the family home and come and go as they please.
In fact, critics have said that the title of the book is meant to ask a question “Who is a good Muslim?” But hiding under religion is Sohail’s way of escaping the guilt and trauma of the war. In fact, he had killed a man out of much rage and hatred. He had thought the man was a Pakistani soldier and out of the rage at all that had happened and how the Pakistan soldiers plundered Bangladesh, he kills the man only to find out that the man is not a soldier. Afterwards, this particular murder haunted him and he could not wipe the memory away. It remained lodged in his subconsciousness and he needed a balm to dull the pangs of guilt. This balm he seemed to have found in the holy book his mother gave him to read. However, he found more than a balm; he discovered something about the afterlife that ended his life in the here and now. He had found his escape root and he would go down that road. Rehana did not reckon with the radicalizing outcome of her supportive role towards Sohail. Compared to Daoud’s mother in My Forbidden Face, she was rather naïve about the opium of religion. As Latifa, the narrator in the book tells us, her parents were wiser:

“I think my parents feared the influence of fundamentalism n Wahid’s character, and they advised him, after his military service and all the combat h’d seen, to go live in a country at peace.. The army is not compatible with married life. Mama would rather that he live far away, that he no longer be involved in these battles that have already hurt him so deeply and hardened him so terribly ( My Forbidden Face, p.26)

By making the story of Sohail and religious extremism a major part of this novel, Maya seems to query the real motives of religion. As can be seen clearly in the lives of Silvi and Sohail, religion functions as a tool for escaping their personal fights. It is not really practised for the sake of obeying God and serving mankind but it is rather used to mask a deep sense of insecurity, guilt and sadistic and vengeful tendencies that often find expression in elevating one’s self and sliding into obscurantism. As a way of achieving this state, the religious man or woman isolates himself or herself from people that knew him or her and would appeal to whatever humanity remains of them. Sohail does exactly that in the way he isolates himself from Maya and Rehana while embracing the tourists and other believers who affirm his new god-like status by relating to him with utter reverence and submission. Maya also tells how Silvi and Sohail’s marriage was devoid of fanfare and that Silvi did not show any emotional attachment nor shed a tear at her mother’s death.

Apart from the story of how the war destroyed her family cohesion, Maya also tells the story of how the war affected other combatants. Joy who is a younger brother to Sohail’s best friend lost a father, a brother and a finger to the war. He was captured, detained and tortured by the Bangladeshi army. At the end of the war, he was so embittered that he would have gone on a killing spree if his mother had not tried to save him. His murderous mood could not fit into the immediate post war Bangladesh so his mother sent him off to America in search of a better life and a place to forget the past. He would eventually return to Bangladesh after suffering the trauma of an outsider in the American society.

Maya introduces the issue of rape as a weapon of war reserved specifically for women through Piya, a young woman who is captured and taken away from her village by Pakistani soldiers. She was raped and abandoned by several of the soldiers and was
subsequently found by Sohail. Piya is the lucky one who survived the ordeal. Her friend was not so lucky, she died. A lot of atrocities were committed on women during the war. Some were gang-raped, often in front of their husbands while others were abducted and held hostage by the soldiers as wives throughout the war. At the end of the war, some of these women are pregnant for these soldiers some of whom they do not even know. Maya and some others had the burden of convincing these women that their lives would return to normal now that the war is over:

“Maya saw women like Piya everyday at the Rehabilitation Centre, they had been pouring into the city for weeks. Some had been raped in their villages, in front of their husbands and fathers; others were kidnapped and held in the army barracks for the duration of the war. Maya was tasked with telling these women that their lives would soon return to normal, that they would go home and their families would embrace them as heroes of the war. She said this to their faces every day knowing it was a lie, and they listened silently, staring into their laps and willing it to be true.” (p. 69)

But of course this is not true. In a society where chastity is a priceless virtue, and degraded women are considered as having brought dishonor and shame to their families, these women know that they would not be welcomed back into their families. However, even Maya sounds unconvincing to herself in this task, how then can the women believe her? And Piya is one good example that confirms their fears. Piya was captured by the Pakistan soldiers, raped and abandoned by the retreating soldiers. When Sohail finds her and helps her to get back home, she is rejected by her family. She comes looking for Sohail but still ran away when she could not cope with the shame of her unwanted pregnancy. She also could not accept the abortion services offered by Maya and other volunteers.

The ambivalence with which the raped women approach the issue of abortion shows a divided personality and an internal struggle that only victims go through. For some of them, there is no choice between keeping the babies and aborting them at the same time, they will have to live with the knowledge that they killed their babies. To make matters even worse, the abortions are decreed by the President who does not want the bastard children of war fathered by the Pakistan soldiers. The bodies of the women become the platform for political maneuverings. The women also feel the double power of Patriarchy as men raped them; forcefully impregnated them and men decree the destruction of the babies, destroying the evidence of the atrocities committed against women. In his determination to obliterate the memories of the war, the president sees the babies that will be born as constant reminders of the atrocities committed during the war. It is rather ironic that the Pakistani soldiers who committed these crimes are not punished but pardoned and the war prisoners even returned to Pakistan. Thus Maya tries to tell the particular way in which women are victimised by wars often engineered by men. Women are treated as trophies to be won and kept on all sides of the war. It is also of great note that there is a collective suffering for the women here. The female doctors and nurses who carry out these abortions are as victimised as the women with the unplanned pregnancies.

Some of the degraded women actually decide to go home with the Pakistani soldiers that degraded them. Perhaps, they figured that their lives would be more
bearable in a place where they do not have to live with ostracisation and shame. But by making this choice, these women may have been inevitably entering a double bind relationship; that in which firstly they are leaving their country for a new place they do not know and secondly they are throwing themselves at men that may never value them, men who might turn them into mistresses but never have them as wives.

Maya and other freedom fighters are soon disillusioned about what the freedom and independence they fought so hard for had become. All through the novel, the president is called “The Dictator”. The government that came to power became corrupt and also tried to wipe away some of the unpleasant memories of the war by renaming the streets where some of the most memorable events of the war happened. They may have wanted to distort history and confuse the people by imposing a sort of collective amnesia as Maya says:

“Perhaps they were hoping the old places would not be what they had once been to people, the streets where they had marched and the streets to which they had taken to cast their votes. Road 27 was no longer the artery through which the army had driven its tanks. And Road 32 was no longer where Mujib had been killed.... No, you could no longer say, it happened at Bottrish Nombor; you would have to say it was Road 26A, a new road on which no man had been killed, no man and his wife, sons, daughters-in-law, brother, nephew, bodyguards, drivers, gatekeepers. And 26A was not the kind of number you could assign to those deaths, attached, as it was, to an English letter. Yes, she knew they had changed the numbers.” (p.52)

But Maya and her compatriots would not let the people forget. She joins a newspaper publishing company with a radicalised editor who is willing to challenge the new dictatorship in power, especially in their determination to incite the people to hold the government to account and insist that people who have committed war atrocities be brought to justice. Maya began to serialise her experiences in the rural areas of Bangladesh as a way of exposing the injustices meted out to the ethnic minorities as well as calling to question the propaganda of reconciliation without justice. What about the women whose lives were ruined and the families that were destroyed? How can the dictator form an alliance with the same people that killed and maimed the Bangladesh people without asking them to account for their actions? For many like Maya, Joy and their compatriots, this is not the Bangladesh they fought and died for. Something has to give and they are willing to fight for it.

At the end of the novel, the reader gets the sense that Bangladesh is in the threshold of a new beginning. Piya, the woman who disappeared is willing to testify before a sort of truth committee and proudly shows off her son, the result of that unplanned pregnancy. There is also a movement and a statement that the women of Bangladesh perhaps would not accept to live a secluded life of shame for crimes committed against them. They will not bow their heads and allow the same men who degraded them to define what should be acceptable and what should not be. Piya defied the wishes of Mujib, the dictator to wipe the memory of the rape and children from it off the history of the war by forcing and cajoling the women to commit abortions. She keeps her child and by coming out publicly to show him off, she preserves a living memory of the war and something good that can come out of it. Sohail, her son is named after Sohail, Maya’s brother who saved her and brought her
home after the war. Piya’s son is a bridge child between Pakistan and Bangladesh on the one hand, and a resurrection of Maya’s brother Sohail who had left Bangladesh for Saudi Arabia to continue his religious work. The memory of Zaid, Sohail and Silvi’s son is also preserved in the naming of Maya’s daughter Zubaida. Zaid died by drowning. Maya wanted to save him by removing him from the corrupt religious order to which his father had banished him. Perhaps by letting Zaid die, Tahmima Anam perhaps makes the statement that any product of religious bigotry is bound to fizzle out, it does not last. So Silvi dies in the novel, Zaid dies and Sohail leaves Bangladesh. But because these people belong to the history of the new Bangladesh, their memories and names must be preserved. As Maya remarks when she embraces Piya after her (Piya’s) speech, “All that is good in her brother, and all that is good in her, as in this field, in this woman who has named her son after him, in the girl who is named after his son Zaid. Zubaida. A name locked in a name. Every time her daughter laughs, with delight, the miracle-joy of it, there is a finger-print of pain, the memory of a little linguist, a cad-shark and a thief. She misses him.” (p. 293). Tahmima Anam makes the statement that Bangladesh can only be rebuilt from the inside and not from the outside. Joy and Maya get married and remain in Bangladesh for the rebuilding. This rebuilding will be done with the men putting their hand in that of the women and recognising that as they fought together during the war, they should also build their future together. The relationship of mutual respect and equality that exists between Joy and Maya is the epitome and model for this togetherness.

Anam says. "For these characters, who have just come out of the war, building a nation, having an identity — a cohesive identity — and certainly handling the traumas of the past, those are sort of the main preoccupations." (http://www.npr.org/2011/07/31/138829973/revolution-and-the-question-of-the-good-muslim). At the end of the narrative, the dictatorship has fallen and Bangladesh is at the threshold of a new nation, a democratic one in which hopefully, men and women would be given equal opportunity to contribute their quota to national development.

A WOMAN AT THE CROSSFIRE: DIARIES OF THE SYRIAN REOLUTION

The Syrian conflict has spanned over four years and claimed more than one hundred and twenty thousand lives and still counting. It is a conflict that is said to have generated the highest number of displaced persons within and outside Syria and the worst refugee crisis since after the world War 11. And it is still counting. This war has also generated the greatest number of immigrant crisis in Europe and the surrounding countries for all time. And still counting! When Samar Yazbek began documenting her experiences of the conflict in a personal diary during the early days of the revolution, she probably neither envisaged the length of the conflict, nor did she imagine that it will blossom into full scale war with Syria becoming a theatre for testing the will and might of differing religious and political opinion and stake holders. Samar’s book is perhaps the very first account of the beginning of the events that has led to this catastrophe that has defied world solution for over four years. The reader follows Samar from city to city, from alley to alley, from taxi to taxi, from hospital to hospital, from one detention centre to another detention centre, from one prison to another as
she tries to make sense of the deceits, killings, intimidations, imprisonments. Samar gives a face to the seemingly faceless people who are referred to as “demonstrators”, “traitors”, and “infiltrators”. And the book that results from her efforts reads more like pure science fiction. But Samar is quick to remind her readers that her book is the real memoirs of the war, not just a fictional or imaginative reconstruction,

“In the blink of an eye, reality becomes fantasy. But reality is more brutal. They say writing a novel requires imagination, but I would say it takes reality: nothing more, nothing less. What we write in novels is less brutal than what occurs in real life” (p.2)

However, beyond chronicling the everyday lives of the ordinary Syrians who are caught up in the brutality of the Assad regime, Samar particularly showcases the bravery and the heroism of the Syrian women who were not afraid to come out and join in the quest for change. She finds herself in a kind of double bind with the Alawite dominated regime accusing her of betraying her tribe, and the other ethnic groups distrusting her because she is an Alawite. One can add a third bind, as a journalist who must hunt for news and report it objectively. There is still a fourth bind as a woman in a mostly male-dominated or patriarchal society. Then there is the fifth bind of being a mother to her daughter. The weight of all the forces pulling her in different directions often falls on her shoulders but she must go on; she needs to be a voice that would echo out of Syria in order to let the world know the real issues of the conflict. She depends on sleeping tablets, cigarettes and uncountable cups of coffee to keep her sane, even though some of the times, she loses her sanity. Rape and torture as weapons of war reserved for women were also highlighted in the narrative. Samar herself goes in and out of detention just like other young women who were not afraid to challenge the status quo. Narrating the ordeal of one particular young woman, Samar takes the reader into the world of resilience that characterises the life of some of the women caught in the conflict. She recounts the narrative of one of the young women she interviewed:

“The young woman is an engineer in her thirties. She has been arrested twice...She says, ‘They wanted me to put my thumbprint on a statement but I refused, and they threatened to go get the lieutenant colonel, who came and demanded that I give my thumbprint, but still I refused. He told me, ‘We have two ways of doing things here: the human way and the animal way. Your choice.’ In that moment, I stared back at him with strength and defiance. I didn’t blink. They beat me hard and I screamed loudly. They beating and kicking continued. I didn’t bulge so they started hitting my face... He wanted me to fall down. I remained standing...He punched me square in the face and blood gushed out from my nose. Then he started curing me with filthy, slanderous, vulgar and cheap insults... When he threatened to rape me I signed the paper finally and then went into the cell.” (pp. 204-205).

Samar herself is not spared the harassment and violence meted out to the other women and men caught up in this conflict. She was threatened via social media, she had threatening messages sent to her phone, she had her house watched by security officials and most of all, her daughter’s life was also threatened. She was also hauled into prison where she was tortured but eventually released. She resorted to carrying a pen knife as a weapon of defense in case she is surprised with an attack. However, the climax of her suffering came when her daughter almost turned against her accusing
her of selfishly trying to be a hero and a martyr without caring about their safety. She finally succumbs to the pressure to secure her life and that of her daughter. She flees Syria. Thus her book is aptly titled, *A woman in the Crossfire*, for indeed she was in the crossfire while she was in Syria and probably still is though she is in exile, away from Syria.

She also admits that writing the book with a combination of so many literary styles was not an easy one. In a review published in Maijala magazine titled “Non-Fiction Heroine” Grace Perriman writes:

“In *Dairies*, the author makes the uneasy transition from novelist to journalist. Her writing style reflects this shift, landing somewhere between the two, a combination that does not always work. Real-life interviews are awkwardly stuck between metaphor and illusion. Yazbek’s traditional writing style is flowery and at times surreal; marrying this technique with hard facts results in an often-disjointed narrative. The book is packed with eye-witness accounts of demonstrations and interviews with opposition members, but all intertwined with lyrical fantasy. The continual back and forth between reality and imagination can become exhausting. Yazbek herself admits this collision of fiction and non-fiction, journalist and novelist, the personality crisis that is really at the heart of this novel—and its author. “I want to go back to my solitude that is crowded with novel characters…”

What do these stories about conflict and the women writers who tell them have in common? Tahmima Anam comparing her narrative centered on the events that happened during and immediately after the Bangladesh war and what is going on in the Arab world says:

"It's been really interesting for me, witnessing this Arab Spring that's happened over the last few months in the Middle East, because in Bangladesh we too had a mass uprising against a dictator, and because of that we've had 20 years of functioning democracy". Thus the inter-textuality between these three narratives of war and conflict cannot be overlooked especially in their treatment of issues that concern women during conflicts. All the narrators in the three books analysed engaged in one form of activism or the other. All of them at one point or the other had stints with journalism- a profession that tells by recording events thereby foregrounding their desire to preserve the information about the wars and conflict in their respective countries as memories that can guide the present. Latifa was studying to be a journalist and during the Afghan war, she started publishing a journal with her friends. Maya decided to join a publishing company in order to have a platform for telling her stories of the war and her life in exile but particularly the injustices meted out to women during the war and even after the war. On her own part, Samar is a journalist who became part of the Syrian revolution, traversing vast areas in order to record the events of the conflict. Burning beneath the veils of these women writers and their characters is a desire to tell, to be a voice that will represent the often silent and silenced majority of women who often suffer the most in terms of conflict but have no platform to tell.
CONCLUSION

In concluding this essay, it is apt to refer to Roberto: Brodsky’s statement on the ability of recorded memory to give a somewhat balanced picture or function as a mirror to view the past within the confines of the present:

“Yes, but what fascinates me most is when memory is represented as a construct of the present. That is, when we can see the shifts in time, the ellipses that occur in representations, the attacks of involuntary recollections, the moments that might interrupt one’s speech with undetermined, unsettled, or ineffable images which suddenly appear, making the present less deceitful. I think that is the point; memory is something that reveals rather than conceals, making the present less deceitful.”


These women writers have used their narratives to remind their nations of the conflicts and wars that have ravaged and still ravaging them. In holding up the mirror to view the underlying issues and agitations that lead to these conflicts as well as the enormity of the human and material costs, they call on their leaders to use these memories as a map to navigate the future. But most importantly, they highlight the sufferings of women during war. The suffering gives legitimacy to the desire of women to be included in nation building. Even Samar Yazbek dreams about the role of women in a new Syria, ”The real revolution will begin after the fall of Assad... then we will have a feminist revolution to construct a new life, a new education, build a new society." (http://www.theguardian.com/books/2012/oct/13/interview-samar-yazbek-syria-revolution)

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MEMORY, TIME, AND SPACE, IN SEVERAL JAPANESE ATOMIC-BOMB POEMS

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Abstract
Remembering is a social and political process, an arena of negotiation and controversy. The past is “constantly selected, filtered, and restructured in terms set by the questions and necessities of the present” (Jedlowski, P., 2001, p. 30). The City of Hiroshima has been socially constructed from dark landscape of atrocity in 1945 to an “International City of Peace and Culture” or to ‘bright and cheerful peace’. After the end of the war, the narrative of peace has been the major theme for the Hiroshima city government and city planners. The government officials and city planners build the city by negotiating the memories of the atrocity with the signs of peace. However, the memories of the atrocity still haunt the hibakusha (those subjected to the atomic bomb or radiation) writers and they produced literature as resistance against the portrayal of Hiroshima landscape as a city of peace.

This article is an attempt to explore how the contemporary landscape of Hiroshima and commemorative festival portrayed in several poems under genre of Japanese Atomic Bomb Literature, alienates the hibakusha writers. The rejection of the imposed notion of peace portrayed in those poems, shows the writer’s pain of living in Hiroshima’s constructed peace and writer’s inability to move away from the memories of atrocity.

Keywords: hibakusha, memory, space, place

Hibakusha
Kyoko and Mark Selden report in their book The Atomic Bomb: Voices from Hiroshima and Nagasaki that by the end of 1945, the atomic bomb had claimed the lives of of 140,000 of Hiroshima’s 350,000 population and 70,000 of Nagasaki’s 270,000 population (Kyoko and Mark Selden, 1989: xxi). Those who survived the explosion and escaped the most dramatic suffering of burns experienced the bombs in their bodies, with pain evoked from their physical, sensory experiences. The hibakusha’s memories became their testimonies. Through their memories and creations we hear human voices telling us of their painful and harsh experiences.
Hibakusha (被爆者 written in Chinese characters that signify “a person affected by a bomb) is the Japanese term for the people who were exposed to radiation and survived the atomic bombings. The atomic bomb various disease caused by radiation was incurable. The most prominent was viewed as indefinite extension of earlier invisible contaminations. The hibakusha became sick over time with radiation poisoning, babies born with neurologically damage even with deformed body. The hibakusha had to face humiliation, discrimination in marriage and employment and suffered from depression and recurring memories.

With the discrimination, the hibakusha could not talk about having been exposed to the atomic bombing. They simply could not say publicly that she/he was a hibakusha. Even if they wanted to speak, they could not, and if they spoke, the result was discrimination. Discrimination meant society would not let hibakusha complain. Hibakusha were pressured not to assert themselves. Hibakusha first came to the fore at the 1955 World Convention to Outlaw Nuclear Weapons. After all, atomic tests were being carried out one after the other, and death ash was falling (Nakazawa in Barefoot Gen, the Atomic Bomb and I: The Hiroshima Legacy).

Many hibakusha lived their alienated lives in pain and died silently. Some put their testimonies accounts and writing books and poems. Thus giving birth atomic bomb literature. They put their suffering, loss, and sense of absurdity into stories.

Hiroshima
The City of Hiroshima has been socially designed from dark landscape of atrocity in 1945 to an “International City of Peace and Culture” or to “bright and cheerful peace” (akarui heiwa) in 1970s. The government officials and city planners build the city by negotiating the memories of the atrocity with the signs of peace, peace here means peace in the bright sense and not in a dark image of the its past. However, the memories of the atrocity still haunt the hibakusha (those subjected to the atomic bomb or radiation) and they produced literature as resistance against the portrayal of Hiroshima landscape as a city of peace.

In 1989, Hiroshima City announced that the year indicated a “turning point”, a marker that would inaugurate a new historical era. Numerous corporate and administrative events and projects were planned in order to celebrate this year of significance. Any events or projects that take place within Hiroshima’s public space are designed to embrace the ideal of “world peace.” Japan in the1970s enjoyed the periode of the height of national economy growth and this was also the period when Hiroshima emerged as prosperous and modern metropolis. Many cities underwent various urban developments under national government’s advocacy of the ‘age of localism’ (chihou no jidai) in 1970s and the ‘age of culture’ (bunka no jidai) in 1980s (Yoneyama, 1999: 43-49). During these decades, city officials and urban planners departed from spatial confinement of dark peace to develop a bright and cheerful peace. The Atom Bomb Dome and Peace Memorial Park are considered valuable as the monuments of the past, but the city planners were aiming to get rid of the gloominess (kurasa).

A memorial invites remembrance, and brings both sorrow and celebration. Ari Beser, the grandson of Lt. Jacob Beser, the only U.S. serviceman aboard both bomb-
carrying B-29s, posts a report on the 70th anniversary of the atomic bombings of Hiroshima and Nagasaki in National Geographic August 2015 edition. He quoted the peace declaration delivered by Kazumi Matsui The Mayor of Hiroshima, “The city of Hiroshima will work even harder to preserve the facts of the bombing, disseminate them to the world and convey them to coming generations.” Every year memorial is held in Hiroshima Peace Park. Combined with highly publicised commemoration practices, through the mayor’s speech, we can see Hiroshima has positioned itself distinctively within a global narrative, as the city of peace.

On August 8th 2015, the night before the Anniversary of Nagasaki, “The Light of Peace Concert” held in The Peace Memorial Park. The park was filled with candles in a vigil to honor the 74,000 killed by the first plutonium bomb used on a populated city. On August 9th, Nagasaki’s Mayor Tomihisa Taue joined Peace Boat in the evening and reiterated his Peace Declaration he made a day before,

“The conviction that nuclear weapons must not exist, and that we must never go to war again, was deeply and powerfully engraved upon the hearts of the Hibakusha, who know firsthand the fears destructive force of atomic bombs. The peaceful ideology of the Constitution of Japan was born from these painful and harsh experiences, and from reflection upon the war. Since the war, our country has walked the path of a Peaceful nation. For the sake of Nagasaki and for the sake of all of Japan, we must never change the peaceful principle that we renounce war” (Beser in National Geographic, 2015).

The mayors of Hiroshima and Nagasaki’s remark in the context of a memorial, is a reminder of how it is Japanese people suffer loss and heal, how remembrance in time is softened and transformed, and becomes the occasion to continue life. Suffering and harsh experience are born of remembrance, and remembrance makes possible the story that relieves the suffering.

The government officials and city planners build the city by negotiating the memories of the atomic destruction with the signs of peace. This paper is an attempt to explore how the contemporary landscape of Hiroshima and commemorative festival portrayed in three poems under genre of Japanese Atomic Bomb Literature, alienates the hibakusha. By applying memory, space, and place studies, this paper will scrutinize how hibakusha feel alienated and sense absurdity of peace the city defines for them.

Atomic Bomb Literature - Atomic Bomb Poems
Those who survived the explosion and aftermath, experienced the bombs in their bodies with pain evoked from their physical, sensory experiences. The hibakusha lived their alienated lives in pain, some created their testimonies and giving birth to atomic bomb literature. Through their memories and creations we hear human voices telling us of their experiences.

The atomic bomb literature is as much about what happened on August 6 and 9, as it is about the hibakusha experiences after the atomic boombings, the sense of loss and alienation. There are many books keep the hibakusha’s memory through poems. The poems deal with real historic events, is useful to investigate how the author (hibakusha) chooses to portray them. Survivor recalls the scorching summer sun on
wounded body and craving of dying people for water. Many of these poems are about fire, loss of close relatives, burns, bodies of the dead, radiation illness, a mother momentarily mistakes another child for her dead child, and the sense of feeling of absurdity. Japanese atomic bomb literature is driven by the painful experiences of the atomic bombings.

I have drawn on three works: Peace Park/laughter by Matsu Shizuaki and Numata Yoshikuni (Untitled) written in Kyoko and Mark Selden’s book The Atomic Bomb: Voices from Hiroshima and Nagasaki; and Akiya Yutaka written in Collection of Japanese Atomic-Bomb Poems (日本の原爆詩集).

**Memory, Time, and Space in Three Poems**

Memory has often referred to genuine and authentic knowledge about ordinary people’s past experience, in contrast to official history, which is considered to be a product of power, written from the perspectives of cultural elites, and other members of the ruling classes. Memory is associated with the “subjective”, such as nostalgic passion, longing, devotion, or allegiance (Yoneyama, 1999: 27).

Birgin Neumann (2008: 333) in an essay entitled The Literary Representation of Memory, points out:

“**Memory and the processes of remembering have always been an important, indeed a dominant, topic in literature. Numerous texts portray how individuals and groups remember their past and how they construct identities on the basis of the recollected memories. They are concerned with the mnemonic presence of the past in the present, and they illuminate the manifold functions that memories fulfill for the constitution of identity. Such texts highlight that our memories are highly selective, and that the rendering of memories potentially tells us more about the rememberer’s present –his or her desire and denial, than about the actual past events.**

Lisa Yoneyama comments that the memories of Hiroshima have been “confined in humanists narratives and national histories” and that recovered memories of “marginalized or silenced experiences” of the war tend to be settled into people’s commonsense knowledge, mystifying and naturalizing the remembrances (Hiroshima Traces, 1999: 4-5).

According to Yi-Fu Tuan, place is a concrete environment where people develop emotional bonds. A key to the meaning of place lies in the expressions that people use when they want to give it a sense carrying greater emotional charge than location or functional node. Place involved a community and a shared experience. People may live in the same space, but each man develops a different mental map out of the common space, a map that singled out certain locations as possessing a special meaning. On one’s personal maps, there are both places that evoke affections and happy memories and anti-places that inspire strong dislike. Spatial dimensions are keyed to the human sense of adequacy, purpose, and standing. A man may feel inadequate and the objects around her/him appear alien, distant, and unapproachable. Distance shrinks and stretches in the course of the day and with the seasons as they affect man’s sense of well-being and adequacy (Space and Place: 400-409).

The following poems will be investigated by using memory, space, and place study. The first poem Peace Park/Laughter is written by Matsu Shizuaki, an hibakusha.
Incredible laughter heard
the invisible seen
the forest of horror sitting in the farthest corner of the eye
we quickly covered our chests, but –

Yoshio who had often played with our Hiroko died that year
The words of Yoshio’s mother who came food-hunting for
vegetables gushed out, coated with tears

“On the second day, the poor Hiroko was brought here to
the country
from the burnt windows of City Hall and the Red Cross Hospital
many bones of the dead to which pieces of flesh were still
attached
were thrown up and pilled up
that’s when Yoshio was dug out from the dirt
without a single scar he was dug out from the dirt
a dozen days later
he cried it hurts it hurts
no matter how and where I touched him he cried
after that neither his ankles nor neck
nor hips could move – he couldn’t even lift or lower his arms
the didn’t bend
besides have you ever thought of a doll’s eyes?
his eyes only saw straight ahead
‘how come only I’m this way?’
he said, crying with his tearless eyes
with his eyes under eyelids which had lost eyelashes
in the third month Yoshio became a doll
a doll’s eye are open but can’t see
why I wonder did the gods keep those unseeing eyes open?
what were those unseeing eyes seeing
yet before he died
he had finally become well enough at least to crawl around
the day he died he
wanted to see his oldest sister who had loved him
crawled from his bed to the yard to see if she might
be coming
he waited single-mindedly for three hours in the cold air
but his sister had died four days earlier of ‘medullary leukemia’
if we died, who would care for someone like Yoshio?
my husband and I always prayed
would that he would died before us
what parent ever wished that child would died first?”
Now from the restaurant across the river a burst of laughter rises to the night sky now the fountain powerfully spouting up in the square suddenly stops.”

How much can words sustain space –
when we sit facing fresh laughter again
it becomes an incredible peal, more sharply whetted
and splits us in two
the funnier the laughter, the harder for us to laugh

The emotions associated with Peace Park can be either positive or negative. Peace Park is lived experience shaped by history. The writer demonstrates his sense of place when he applies his aesthetic discernment to the peace park. The world around him is known through the senses of hearing and seeing. The Peace Park as a monument, is designed to get rid of the gloominess, as city officials and urban planners stated, but for the writer, the Peace Park left traces of painful past. He felt the past is not fading away in the glaring lights signified by laughter from the restaurant. The writer and ‘people in restaurant’ live in the same space, but each of them apparently build a different mental map out of the landscape of peace of Hiroshima.

‘Fountain powerfully spouting up in the square’ is the image of the new age of Hiroshima, embellished by high technology, internationalization as a fountain is an object that usually erected in the park in Western world’s city landscape.

The laughter of the people in the restaurant generates the feeling of spatial oppressiveness. Psychologically they are worlds apart. ‘from the restaurant across the river’ is spatial dimensions that evoke a sense of distant. The restaurant, the Peace Park, and fountain are the objects close around the writer, yet appear alien and distant. Distance stretches in the course of notion of peace and affect man’s sense of well-being. The writer does not have shared experience with those happy people in the restaurant who are able to laugh.

The visual perception of restaurant seen as bright place in the night and maybe packed with consumers, and auditory perception of a burst of laughter and the fountain, and the distance between the restaurant and the writer sitting in the Peace Park across the river under the sky night, all combine to give the writer his sense of space.

In the discussion on sense of place, Tuan distinguished between places that yield their meaning to the eye, and places that are known only after prolonged experience. He calls the one type ‘public symbols’ and the other ‘fields of care’. Public symbols tend to have high imageability because they often cater to the eye. Fields of care do not seek to project an image to outsiders; they are inconspicuous visually (Tuan, 1977: 412). Public symbols command attention and even awe; fields of care evoke affection. The peace park can be a public symbol as well as a field of care. Peace Park creates place by giving prominence and air of significance to localities. The Peace Park commemorates a period in Hiroshima city’s history, and nation’s history. Peace Park displays monuments and it is also a type of ‘sacred area’, in the sense that it is a commemorative space and dedicated to the victims of atomic bomb and its survivors. Nevertheless, as Yoneyama states, peace in this context signified post-war recovery—what was positive, future-oriented, and not bound by “bitter memories of the past”
(Yoneyama, 1999: 19). Through this poem, Matsu Shizuaki reveals the loss of intimate contact with the physical setting of the peace park. The poem portrays the feeling of being alienated within Hiroshima landscape constructed in ‘bright and cheerful peace’ and feeling of distance from those in the restaurant who are able to laugh.

Another writer who is explicit in his rejection of the imposed notion of peace is Akiya Yutaka. He writes:

What is this age to be called now?
An age when all is only black?
One word,
one dream,
one poem that is utterly gone.
In my heart I feel like a soldier of silence.
All you who speak so much,
you call the illusions of this city “peace”?
All that I believe in
are the words within silence,
words full of danger

‘This age’ and ‘now’ is not merely a point in place and time, both lie in the past, present, and future. Here, ‘this age’ and ‘now’ implies the notion of ‘distance’ felt far by the writer. Akiya feels ‘peace’ as illusion in the era of darkness. ‘The illusions of this city’ and ‘within silence’ is a feeling-tone of space tied to experience, mood, and writer’s senses. “An age when all is only black” and “All that I believe in are the words within silence” contextualizes the gap between landscape’s departure from the era of darkness and his inability to move away from the moment of atrocity. “All you who speak so much” reveals the rejection of the imposed notion of peace. ‘This city’ was deliberately constructed by ‘you’ to represent the future, bright, and full potential, not the dark and ghastly past. Hiroshima is indeed a city that once burned to death, but it is also emerged out of that experience with vitality, but for the writer ‘this city’ is merely an illusion, a place that only created distance for the writer.

It is clear also that the distinction between ‘you’ in “you call the illusions of this city “peace”?” and “I” in “all that I believe in are ...,words full of danger” is binary position. The city is placed within notions of insiders and outsiders, distinguishes the powerful from the powerless. The insiders (the city officials and urban planners) who occupy the space, have the control over the construction of city’s landscape. This binary position reveals the power relationship between those who do the act of constructing and defining, and those (hibakusha) who are subject to it. The writer felt at foreign land in his own hometown. Being marginal in the so called peace city, brings an acute sense of irony. This poem shows the writer’s pain of living in Hiroshima’s landscape constructed bright peace.

The landscape of peace in Hiroshima shares the loneliness of hibakusha in these 2 poems, but the Peace Park represents the enduring solitude of Japan land. As the Peace Park embraces the visiting hibakusha who might have been lonely in the Hiroshima and Nagasaki city’s landscape, the writer might be discovering her solitude as her acquired quietness. Hannah Arendt (The Origin of Totalitarianism, 1951: 476)
states loneliness is not same as solitude. “Solitude requires being alone whereas loneliness shows itself most sharply in company with others.”

The last poem I present here is created by Numata Yoshikuni, originally written in Japanese style of poetry, haiku. *Haiku* is a form of traditional Japanese poetry. It is a 17-syllable verse form consisting of three units of 5, 7, and 5 syllables.

*Peace Festival, none of my business, I shoeshine.*

Memorials and monuments have been built, and every year thousands of survivors, families of victims, and ordinary visitors join in annual memorials of Hiroshima (August 6) and Nagasaki (August 9). Peace Festival is annually held festival. The event is the work of remembrance. Peace Concert, mourning ritual held in The Peace Memorial Park. The park is filled with candles in a vigil to honor the dead, speech is delivered by city’s mayor. At this event, mourning rituals give mourners who have had relationships with the dead an opportunity to grieve. The Peace Festival is supposed to connects each mourners or participants and the contemplation might bring the dead closer to the living. Every year, during several days of festival, various events take place at small stages and plazas. On these plazas, exhibitions and performances are held: music shows, food festivals, cultural events.

Peace Festival is claimed as an opportunity “to create” a setting for Hiroshima that will give birth to culture,” or more specifically a “peace culture” (*heiwa bunka*). Peace is the face of Hiroshima, not the bomb atom and its dark past. The festival is an incarnation of peace where people gather and have fun. This *haiku* portrays the writer’s alienation from the annual Peace Festival that commemorates and celebrates the landscape of peace. Numata does not feel united by the bright and cheerful peace of the festival.

**Conclusion**

Remembering is a social and political process, an arena of negotiation and controversy. The past is “constantly selected, filtered, and restructured in terms set by the questions and necessities of the present” (Jedlowski, P., 2001, p. 30). After the war, Hiroshima moved from landscape of atomic destruction to peace with dark image and then again to landscape of peace in bright and cheerful sense. The city development in 1970s and 1980s (the background setting of these 3 poems) pursued the pleasures of peace instead of the misery one. Through the poems, the changes of the city’s construction confirm that landscape is a socially and politically constructed.

The construction and reconstruction of the landscapes created narratives of bright peace that has alienated the *hibakusha* as merely subject to it. The conceptual and spatial of visual image of contemporary designs and commemoration avoid to remember the city’s dark history and powerfully marginalized the writer (*hibakusha*). Those who design and define the city’s landscape and those who feel alienated, reveals the power relationships between the city officials, urban planner and *hibakusha* writer.

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COLLECTIVE MEMORY OF ASIA MINOR CATASTROPHE IN MODERN GREEK LITERATURE

ELEFTHERIOS NTOTSIKAS

1. Introduction
The purpose of this essay is to outline all the parameters that lead the Modern Greek litterateurs to write about the Asia Minor Catastrophe and the life in Anatolia. So, we have to explore the very nature of the people in Asia Minor, in order to come to a conclusion of how and why trauma affects their mentality and at the same time, how they think about the Turks as the other. For this reason we will try to explore the historical background of these works of literature. We also have to take under consideration the significance of memory. The impact of collective memory in the literary works of Sotiriou, Venezis, Politis and especially Doukas remains dominant. Memory of Anatoli as a Greek homeland and nostalgia for the past and the losses of the Greeks during the Greco-Turkish war (1919-1922) leave indelible marks on the writers’ souls. Thus this essay’s ambition is to discuss the formation of traumas and the images of the other in certain literary novels. The events of the Asia Minor Catastrophe of 1922 and the population exchange that followed the Treaty of Lausanne in 1923 were traumatic experience that marked both individual and collective memory of the refugees. These texts have preserved the memory of each individual author and simultaneously reflect and reconfigure the collective memory of refugees. Thus this essay’s ambition is to discuss the motives, the images and the various perceptions in the novels that are related with Minor Asia destruction from aspects such as history, memory and literary critique.

2. Historical background
Greece, as a winner-country at the side of “Entente” during the First World War, was rewarded with a grant of land from Bulgaria and the Ottoman Empire, countries which during the war had sided with the Central Powers.

*Treaty of Sèvres* (10 August 1920)\(^1\) was a huge diplomatic success. Venizelos\(^2\), which does not officially endorsed almost none of the sides have signed and which has never acknowledged by Mustafa Kemal\(^3\), later known as "Ataturk". Kemal organized

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\(^2\) Armenians only hope was its inclusion in the Treaty of Sevres by the influential Greek prime minister, Eleftherios Venizelos, who has been quite capable of such a devastating negotiating result for the Ottomans, Gibbons, Herbert Adams. "Venizelos". *Political Science Quarterly* **36** (3), p.519.

rebel army and appointed the seat of the revolutionary government in Ankara declaring fight to the bitter end. On the other hand, Venizelos, realizing that the treaty of Sevres risked remaining "dead letter", decided to impose by force and ordered the summer of 1920, the intensification of military operations and widespread conflict in the hinterland of Asia Minor, under General Leonidas Paraskevopoulos. The Greek army managed to capture a number of towns with populations inhabiting Greek origin and give the right to political leadership hopes to reduce the Turkish element in the plateaus of central Asia. Venizelos was forced to resort to the polls, which triumphed despite fell short in votes. In October 1920, the Greek army advanced in eastern Asia Minor. The Greek forces had a mission to defeat the army of Ataturk and force him to negotiate. Gounaris' government not only reinstated the army, but decided to escalate military operations. The army arrived in Smyrna Ataturk, which he captured. On entering the Turkish army and the irregulars “Chet” massacred hundreds of thousands of Greeks from Asia Minor, men, women, and not freely given or children.

In late August 1922, Kemal launched a counter-attack and Greek troops were forced in disorderly retreat to the sea. Kemal entered Smyrna in early September and settled in the city as a liberator. The winners have undertaken extensive violence against the Christian population of the whole of Asia Minor. The negative outcome of Minor Asia’ campaign led to a major disaster, the loss of hundreds of thousands of lives and uprooting of 1.5 million others. The wreckage of Smyrna terminated the Greek presence 32,500 years in Asia Minor and was buried the ideology of "Great Idea" , which had been for nearly a century the backbone of Greek foreign policy and the main source of supply of modern Greek consciousness.

3. Theoretical Framework

This paper aims to research the impact of Minor Asia Catastrophe from the theoretical framework of memory. Thus we will continue our journey by investigating why and how this trauma affected Modern Greek literature at the following years after the Greek-Turkish war was over and the exchange of populations took place. A question arises here regarding the definition of collective memory. As Astrid Erll mentions collective memory could be depicted as “the interplay of present and past in socio-cultural contexts.” As he argues below the very understanding of the term allows us to define mémoire collective as the science that investigates phenomena that focus on individual acts of remembering in a social context such as family gatherings to national myths.

It is a matter of great importance to realize that human memory is being consisted of different levels. The first level is linked with our biological memory, the things that happened and affected our sentiments, views or even traumatized our very mentality as human beings. The second form of memory is related to “the symbolic order, the

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4 The troops not only had not withdrawn but had increased from 100,000 in November 1920 to 220,000 in mid-1921. Ἱδρυμα Ιστορίας του Ελευθέριου Βενιζέλου, Η δίκη των Οκτώ και η εκτέλεση των Εξι, Αθήνα 2010, άρθρο του Δημήτρη Μιχαλόπουλου με τίτλο: Δημήτριος Γούναρης, η ξώη και το τέλος ενός ανθρώπου, p.123.-Καμπάνης, Α., Ο Δημήτριος Γούναρης και η Ελληνική κρίσις των ετών 1918-1922, Αθήνα 1946, p.293.
6 Ibid.
media, institutions and practices by which social groups conduct a shared past.”⁷ It is that sense of a shared past that forges the notion of identity. And by identity we mean “the choice that is involved in the sense that we deliberate and decide whether to define ourselves as, and seek to become this or that kind of person”.⁸

Memory includes various ways of remembering and one of them is the textual representation. Novels configure memory representations by selecting and editing elements of culturally given discourse, such as the combination of the real and the imaginary the remembered and the forgotten.⁹ Literature still remains a form of cultural expression of reality that includes ideas of memory, in an aesthetically condensed way.¹⁰ Thus Neumann continues arguing that, from a narrative psychological perspective, novels by using their plot-lines provide a model of self-narration self-interpretation of *Funktionsgeschichte*.¹¹ The notion of locus where everything takes place dominates the discourse. The first who realized the significance of localization of memory was Simonides, who is being mentioned in Cicero’s De Oratore. There Cicero writes that *loci memoriae* are important, since “acerrimus ex omnibus nostris sensibus esse sensum videndi”¹². It is what Pierre Norra introduces in 1977 *lieux de mémoire*, a term that points out that localization of memory could be characterized as ideological or in some cases directly linked to the nation-state building.¹³

4. i. Trauma: persecutions, war, captivity, catastrophe

The authors attempt to reconstruct the events themselves through a vertical deepening in memory and in the furnace of history. Proses focusing on this theme are: The number 31328 (1924/1931) of Venezis, *H istoria enos aixmalotou* (Η ιστορία ενός αιχμαλώτου) (1929) of Doukas and *Matomena Chomata* (Ματωμένα Χώματα) (1962) of Dido Sotiriou. These texts are written either a few years after the events (Venezis, Doukas) or written after forty years passed (circa 1960, Sotiriou). Anyway, the result is not a narration of historical events, but mediated and edited in a literary recomposition of them. Moreover, these proses can be read as representative works of "literature of trauma", a personal trauma and collective simultaneously, which can be healed through public expression and collective treatment process¹⁴. At the same time they can join in another aesthetic category of texts that record the horrors of war, a literature that tries to describe the "indescribable" and verbalization the "unspeakable."¹⁵ The verbalization of a traumatic experience and rationalization which implies possibly 'soften' and 'absorb' the brutality of the experience, but at the same

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⁷ Erll, A., p.5.
¹⁰ Neumann, B., p.335.
¹¹ Neumann, B., p.341.
¹² “The keenest of all our senses is the sense of sight” Cicero, De Oratore, (2.87.357.)
¹⁵ Αμπατζοπούλου Φ., Ο Άλλος εν διωγμώ. Η Εικόνα του Εβραίου στη λογοτεχνία. Ζητήματα Ιστορίας και Μυθοπλασίας, Αθήνα, Θεμέλιο, 1998, p.89.
time bring it closer to the perceptual abilities of the average person. While some speak of "landscaping" the horrors of war and "perceptualized of barbarism", these texts preserve 'valuable' experiences and memories of the victims and made a kind of "public ritual act", members of a community gathered to remember and honor their past. Thus, literature can function as a place of collective memory and method of administration of collective trauma and transformation into the past in an attempt acceptance of reality by the community and reconciliation with the present. There are several ways to manage wound through literature, such as direct, subjective, not highly processed ideological recording wound ("writing trauma") and the late, more general and critically wound ("writing about trauma").

The earliest works that discuss the happenings in Asia Minor are: *Istoria enos aixmalotou* and 31328. Both works have a main event or action line (the adventures of captivity of the main character), set time (fourteen months in the 31328 and a few months in *Istoria enos aixmalotou*) and limited perspective. In case of Venezis, using the internal - subjective focus, which records the personal experiences of the author - narrator. In the case of Doukas, who in the first person narrative of the eyewitness Kazakoglou incorporates his own personal experience from the front (he served in Macedonia and Asia Minor front for about seven years), exploited oddly external focus or camera narration, which reflects only what is perceived by the senses. Moreover, the narrators are dramatized and even self-narrating; participate in events that narrate as protagonists. The above proses constitute direct, experiential records, entered a most a non-ideological memory. The two authors use in their works different narrative modes. In addition, Doukas processes particularly, stylistic, linguistic and structural primary material. Venezis in 31328, which has been designated as a "rending", "painful and infinitely benevolent book", a "bloody period" with "apocalyptic scene" naturalistic descriptions alternate with moments of lyricism:

"Μια παλιοντενεκεδένια κατσαρόλα ήταν πεταμένη στο δρόμο. Ένας απ' το τσούρμο την πήρε και την έχωσε στο κεφάλι του Αργύρη. ... «Ηλία! Θα με σκοτώσουν...» Του σφίγγω το χέρι πιο πολύ. ... Το παιδί τρέμει. Βγάζει την κατσαρόλα, την απιθώνει χάμου και σηκώνει στο δήμιο τα δακρυσμένα μάτια του. Αυτός αργά λύνει τα χέρια του. Κι απότομα, σα ζαρκάδι, του κατεβάζει μια, μ' ένα σφυρί που κρατούε, στο κεφάλι. Η κραυγή του παιδιού σκίζει τον αγέρα σα λεπίδι. Τα ψιλά δάχτυλα που με σφίγγαν χαλάρωσαν." 19

Elsewhere submits that this book is "written in blood" and "dedicated" to the pain "flesh oozing blood and fills it’s pages" because “nothing’s deepest and most sacred of a body racked"; closing the preface points out that this project was "a child’s protest against war."

17 Α. Λιάκος, Πώς το παρελθόν γίνεται ιστορία; Αθήνα, Πόλις, 2007, p. 226.
19 Ibid.
young Greek women. In mild criticism Panagiotopoulos says autobiographical components of the work remain in some places a "pure reality", while Vitti, bringing as an example the use of some unfortunate metaphors, demonstrates the "splitting" of the world of Venezis between 'literature' and violent "reality", he experienced. The quotes from the Psalms of David entering "titles" in the twenty chapters of the work, giving a suggestibility and biblical solemnity in heavy human suffering ("Περιέσχον με ωδίνες θανάτου. Ωδίνες άδου περιεκύκλωσάν με" Ch. A) and body suffering ("Εκακώθην και εταπεινώθην έως σφόδρα, ωρυόμην από στεναγμού της καρδιάς μου", Ch. D).

Unlike Venezis, Doukas is resorting to a lean and elliptical writing style, making an almost minimalist use of language:

«Αυτά γένονταν Αύγουστο μήνα. Κι εκεί που πηγαίναμε βρήκαμε μια βρύση. Κι ο λοχαγός μας σταμάτησε και διάταξε τους στρατιώτες να γεμίσουν τα τουφέκια τους και στη βρύση έβαλε σκοπό να χυμούσαν [τους σκότωναν και μαζί μ’ αυτούς κι άλλους μέσα από την κουβάρα].»

Istoria enos aixmalotou, despite its popular source material and although it was acclaimed by critics as "monument of orality" is, according to Tziovas, a particularly refined 'literary composition', where the mature and highly job creator “is not easily revealed.” Furthermore, at Doukas case there is a central role of the reader, who is called to respond to almost minimalist language of narrative and contribute to the aesthetic integration of the text with intense emotional involvement.

The plot of the novel Matomena Chomata (Ματωμένα χώματα) (1962), divided into four parts, extends from the early 20th century to 1922 - starting from the years of peaceful life at the beginning of the century, and traversing the Labour Battalions (Αμελε Ταμπουρού) and the Asia Minor War ends in grim images of Asia Minor destruction. Meanwhile, preceded three years earlier edition of the first novel of Salvation, Oi Nekroi perimenoun (Οι νεκροί περιμένουν), (1959), depicting the peaceful life in Aydin and Izmir before 1922, the terrible destruction of Aydin in 1919 and the experience of refugees with relocation of the family of the heroine Piraeus and red. However, the titles of novels Sotiriou is emotionally charged, indicating in both cases a bond: the Bloody earth bonding of ordinary people with the land and the soil and the dead await the link with the ancestors and the debt to them for restoration and vindication of their memory in the foreword of the bloodied earth the author informs the reader that the novel is the result of aesthetic processing and the transformation of memory and experience of refugees from Asia Minor and in particular the real story of Manolis Axiotis by Kirkpitze he recorded in a ledger memories of the War, where he served “in uniform of a Greek soldier”. Destruction and captivity and gave it to the

21 Για παράδειγμα βλ. τη σκηνή της κακοποίησης μιας Ελληνίδας από Τούρκους στρατιώτες μπροστά στα μάτια του συζύγου της και των υπολοίπων Ελλήνων αιχμαλώτων Βενέζης, Η, Το νούμερο 31328, Αθήνα, Εστία, 1982, σ. 60-61.
22 Παναγιωτόπουλος, Ι. Μ., Τα πρόσωπα και τα κείμενα, τ. Β’, Αθήνα, Αετός, 1943, σσ. 64-65.
23 Vitti, M, Η γενιά του Τριάντα. Ιδεολογία και μορφή, Αθήνα, Ερμής, 1984, σ. 249-257.
24 Βενέζης, Η, Το νούμερο 31328, Αθήνα, Εστία 1982 σ. 16.
25 Δούκας, Σ. Η ιστορία ενός αιχμαλώτου, σ. 12
author. The only concern is the preservation of the collective historical memory of compatriots through its transformation into “symbolic memorial speech” while the configuration of right judgment on the part of younger generations. Indeed, some points raised in captivity Axiotis remind such situations of captivity from the History of Doukas and the incident with the Turkish chief doctor benign Shukri Effendi to skimp *Amele Tabourou* that heals Manolis recalling the incident with the Turkish doctor who cares Ishmael Elias the Number.28 Dido selects securities emotive, which in both cases suggest a link: The Bloody soils implicit tying of ordinary people with the land and the soil, while the dead await the link with the ancestors and the debt to them for restoration and vindication of their memory.

ii. Anatolia as a literary locus

In 31328 and in *Istoria enos aixmalotou*, which focus exclusively on the traumatic experiences of captivity, there are no references to the concept of “homeland”. The text of Doukas, the first (1929) and second (1932) edition is “dedicated to the common witness of the Greek and Turkish people”, while the third edition (1958), published after the Second World War, is “dedicated to the common sufferings of the people”. In 31328 there are characteristics forming Asia Minor Greeks, and Turks like “hot oriental eyes”, “the sun of the East.”29

In novels of Sotiriou East is “painted” with beautiful colors, often recommending a contrasting pair with Greece. The hometown of the main character of each project (Kirkitzes and Aydin) are presented in the first years of the 20th century as an earthly “paradise”, while stressing the “fervor”, the “sweetness” and wealth, “Bereket” of the Eastern. On the other hand, through reviews of Greek national soldiers indicated counterpoint poverty of Greece, which features called “psorokostaina”30, but these could be overcome thanks to the abundance of goods from Asia Minor. Greece is presented as “motherland”, when the Greek army landed in Asia Minor, while during the hour of great destruction is “sweet and empathetic mother, the only hope of desperate Greeks”.

Already from the above suggestion, without stating explicitly the difference between home-place (East) and home - idea (Greece), a distinction expressed clearly and sharper in its citizens. In the words of a simple barber, shortly before the disaster:

«πατρίδα δεν είναι μια ιδέα στον αέρα, δεν είναι οι περασμένες δόξες κ’ οι τάφοι και τα ρημαγμένα μάρμαρα. Πατρίδα είναι το χώμα, ο τόπος, τα χωράφια, κ’ οι θάλασσες και τα βουνά. Πατρίδα είναι οι σημερινοί ανθρώποι, κι αγάπη της πατρίδας είναι να θες την ευτυχία τους. Το λέω γιατί είμαι καλός Έλληνας...»31

Feature of sensation is not only the fictional hero and the author himself, is the motto of the novel: “I managed to go home with my feeling of “ragias”, while elsewhere in the novel, Greece is characterized as exile “[...] others were killed and

29 Βενέζης, Η., *Το νούμερο 31328*, σ. 135, 145.
30 Βενέζης, Η., *Το νούμερο 31328*, σ. 192.
31 Πολίτης, Κ. *Στον Χατζηφράγκου*, σσ. 147-148.
others drowned, that same night. And who's left the picnic to foreign lands. Here.”

Thus, the Earth - Mother - of - Ionia, the “Blessed East” transformed, through the pen of her children, in a place of utopian literary and poetic symbolism, is the paradise lost of childhood, a mythical place of innocence forever lost. Typical is the literary representation of peaceful Smyrna before the Catastrophe, in the novel Stou Chatzifragkou, where the “literature of trauma” is transformed into a special type of “literature of utopia.” In the most part of the novel, the tragic historical events shift and only distinguishable through the “cracks” of the text, as the emphasis is mainly on narrative reconstruction of lost time-place. Vivid and emotionally charged is the description of Smyrna, by the narrator. Smyrna, which name is not once mentioned in the text, however, is perfectly recognizable through descriptions of neighbourhoods, and habits of its inhabitants, taken across the ropes of colorful tserkenion in the sky, hanging with angels, is myth and dream, the ultimate poetic utopia, resurrected and present centuries:

iii. Images of the Other

Given the historical context of events and personal trauma that brought each of these writers, especially Venezis’ positive representation of the “Other” in Asia suggests the profoundly anti-war and humanitarian attitude and gives the reader a message of faith in man and hope. In these texts heroes develop various interpersonal relationships with ‘goods’ Turks, who presented in the form: the good doctor, generous boss, favorite childhood companion or family friend.

In 31328 Turkish doctor Kiamil Bey, surrounds Elias, with care and concern. The benevolent attitude towards the prisoners becomes more valuable when the reader learns that Kiamil’s mother killed by the Greeks. Similarly to Matomena Chomata

32 Βενέζης, Η., Το νούμερο 31328, σ. 146.
33 Βενέζης, Η., Το νούμερο 31328, σ. 140.
34 Πολίτης, Κ., Στου Χατζηφράγκου, σσ. 140-141.
35 Βενέζης, Η., Το νούμερο 31328, σσ. 132-135.
through the tragic and inhumane conditions of labor battalions, impressed by the beneficial presence of the Turkish doctor - Shukri Efendi, who heals and saves from certain death Axiotis and many other Greeks from Asia Minor. In *Istoria enos aixmalotou*, the man who gives to the main character a place to stay and job is Turk, “Chatzimemetis”. Then he proposed him to marry his niece, and provided him the necessary “paper” to salvation. The kindness and generosity praised highly by the hero - narrator. A similar incidence in *Matomena Chomata* when the hero has to participate in a variety of farm work. The hero has the good fortune to fall into the hands of a good Turk, Ali, who provides the hero and his companions food and humane living conditions, and then asks him to stay there as assistant and child.

On the other hand, in Asia’s prose and the negative image of the “Other”, the “national” our enemy, either in the form of violent behavior by Turkish officials and representatives of power either in the form of fanatical Turkish mob.

*Matomena Chomata* mention the “rehearsal atrocities” by the Turks on Ayvalik and elsewhere, before the outbreak of World War I in 1914. In the same text states that when Turkey participates in the war on the side of Germany, decided to move the Greek people who lived in Asia Minor, while the Greeks men (and Ottoman nationals) from twenty-two to forty years and employed -not given gun- classified Labour Battalions. In *Matomena Chomata* hero - narrator Manolis Axiotis describes the inhumane living and working conditions experienced in these, where many of his friends and countrymen lost their lives. Also, with the darkest colors described massacres and persecutions of the Armenians during the First World War through the “nightmare” stories Stepan and Circus, two young Armenians with which Manolis was friend, years of neglectful labour battalions. Cause for “systematic wipe the Greek element” and the Armenian, was always in accordance with the narrator, the financial strength of solid Christian communities of the East, the Greeks and Armenians, that it was considered an obstacle to German expansionism and later to capitalists who were behind the Entente.

After the arrival of the Greek army in Asia Minor and the relocation of Alice Magi from Ajdini in Smyrna, the young hero learns the tragic destruction of his hometown on June 17, 1919 by Chets and the violent deaths of loved ones. However, in both novels Sotiriou over all put the war in such an order, which is likened to the mythological Circe, where demoralize people, separating them in camps and brought a number of calamities.

36 Σωτηρίου, Δ., Ματωμένα χώματα, σσ. 113-114.
37 Δούκας, Σ., Ιστορία ενός αιχμαλώτου, σσ. 44-62.
38 Σωτηρίου, Δ., Ματωμένα χώματα, σσ. 128-140.
39 Σωτηρίου, Δ., Ματωμένα χώματα, σ. 81.
40 Σωτηρίου, Δ., Ματωμένα χώματα, σσ. 77-81.
41 Σωτηρίου, Δ., Ματωμένα χώματα, σσ. 73-185
42 Σωτηρίου, Δ., Ματωμένα χώματα, σσ. 141-148.
43 Σωτηρίου, Δ., Ματωμένα χώματα, σ. 81 , & Σωτηρίου, Δ., Οι νεκροί περιμένουν, σ. 46.
44 Σωτηρίου, Δ., Ματωμένα χώματα, σσ. 147-148.
45 Σωτηρίου, Δ., Οι νεκροί περιμένουν, σσ. 86-96.
46 Σωτηρίου, Δ., Ματωμένα χώματα, σ. 114.
47 Σωτηρίου, Δ., Οι νεκροί περιμένουν, σ. 85.
In the texts of Venezi and Duke recorded after Damage captivity all Greek and Armenian men from 18 to 45 years, and their integration back into labor battalions, while the elders and to the women given two hours to leave little to be saved. In these two projects, as well as an extensive section of *Matomena Chomata* describing inadvertent “amele tabourou” detail represented the horrors of war and the targeting of a people by another (the “national enemy”) through the mobilization organized persecutory mechanism. The traumatic experiences of Greek prisoners or "slave" in amele tambourou, known as “death squads” depicted in these works describe the indescribable and speak the ineffable and can be compared with corresponding encountered in a testimony to the Holocaust Jews, partly because of beyond a reasonable brutality exercised by a nation to another, but also because the hardships described in both cases are not isolated incidents but represent the passions of an entire people. References to events in captivity, both through the emotional self-biographical description Venezis and through its simple but compelling tale of the Duke, is indicative of the tragic fate of Greek prisoners:

«Ο εχτρός είχε κατεβή στην πόλη μας, το Αϊβαλί. Και στο λιμάνι είχαν αράξει βαπόρια με αμερικάνικες παντιέρες. Διαταγή: Το σάπιο εμπόρευμα – τα παιδάκια κι οι γυναίκες – θα μπαρκέρναν για την Ελλάδα. Μα οι άντρες, από τα δεκασχιώ ίσαμε σαρανταπέντε χρονώ, θα φεύγαν για το εσωτερικό, σκλάβοι στα εργατικά τάγματα. Η ειδήση έφερε ένα δυνατό τίναγμα στους δικούς μας. Τα εργατικά τάγματα ήταν ένα μακρινό παρελθόν απ’ τον Μεγάλο Πόλεμο. Είχαν γίνει θρύλος. Χιλιάδες χριστιανοί είχαν αφήσει στα κάτεργα αυτά τα κόκαλα τους.»

«Όταν έγινε η καταστροφή της Σμύρνης είμουνα εκεί. Έμεινα στην Τουρκία αιχμάλωτος. Από τη Σμύρνη μας έμασαν όλους και μας έκλεισαν στους στράτους για να μας στείλουν στο Εσωτερικό. Μόλις βγήκαμε βαδίσαμε στην αγορά. Κι είμαστε κανα δυο χιλιάδες αιχμάλωτοι.»

However, in Asia fiction, culminating in the 'brutality' of both Turkish contingents of regular and irregular Chets, appears to be the destruction of Smyrna, when “the Chets of Bechlivan and soldiers Nureddin eat human flesh.” *Matomena Chomata* could be characterized as close to an elegiac description of the burning of Smyrna, denouncing the inhuman indifference of foreign delegations at the time of calamity, while responsibility for the burning of his beloved city assigned to the Turks:

«-Φωτιά! -Φωτιά! -Βάλαν φωτιά στη Σμύρνη! Πεταχτήκαμε ορθοί. Κοκκινόμαυρες φλόγες τινάζονταν στον ουρανό χοροπηδητές.
-Είναι κατά την Αρμενογειτονιά. -Πάλι οι Αρμενοί θα τα πλερώσουνε!
-Αποκλείεται να κάψουνε ολόκληρη τη Σμύρνη. Ποιο συμφέρον έχουνε; Αφού έγινε πια δική τους...»

48 Βενέζης, Η., Το νούμερο 31328, σ. 17.
49 Δούκας, Σ., Ιστορία ενός αιχμαλώτου, σ.9.
50 Σωτηρίου, Δ. Ματωμένα χώματα, σ. 288.
Η φωτιά απλωνόταν παντού. Ντουμάνισε ο ουρανός. Μαύρα σύγνεφα ανηφορίζαν και μπερδευόταν το να με τ’ άλλο. Κόσμος, εκατοντάδες χιλιάδες κόσμος, τελός από φόβο αρχίνεσε να τρέχει απ’ όλα τα στενοσόκακα και τους βερχανέδες και να ξεχύνεται στην παραλία σα μαύρο ποτάμι.

-Σφαγή! Σφαγή!
-Παναγιά, βόηθα!
-Προφτάστε!
-Σώστε μας!

Η μάζα πυκνώνει, δεν ξεχωρίζεις ανθρώπους, μα ένα μαύρο ποτάμι που κουνιέται πέρα δώθε απελπισμένα, δίχως να μπορεί να σταθεί ούτε να προχωρήσει. Μπρος θάλασσα, πίσω φωτιά και σφαγή! Ένας αχός κατρακυλάει απ’ όλα τα βάθη της πολιτείας και σπέρνει τον πανικό.

-Μας σφάζουνε!
-Έλεος!

Η θάλασσα δεν είναι πια εμπόδιο. Χιλιάδες άνθρωποι πέφτουν και πνίγονται. Τα κορμιά σκεπάζουν τα νερά σα να ναι μώλος. Οι δρόμοι γεμίζουν κι αδειάζουν και ξαναγεμίζουν. Νέοι, γέροι, γυναίκες, παιδιά, ποδοπατιούνται, στριμώχνονται, λιποθυμούνε, ξεψυχούνε. Τους τρελαίνουν οι χατζάρες, οι ξιφολόγχες, οι σφαίρες των τσέτων.

Το βράδι το μονοφώνι κορυφώνεται. Η σφαγή δε σταματά. Μόνο όταν τα πλοία ρίχνουν προβολείς γίνεται μια πρόσκαιρη ησυχία. Μερικοί που καταφέρανε να φτάσουνε ξυντανοί ίσαμε τη μαούνα μας ιστορούνε το τι γίνεται όξω, στις γειτονιές. Οι τσέτες του Μπεχλιβάν και οι στρατιώτες του Νουρεντίν τρώνε ανθρώπινο κρέας.

The image of the other on the above abstract is totally negative. In other words, Turks are being accused for the fire and massacre in Smyrna/Izmir. The importance of such an event is going to be printed on the collective memory of greek society for the following decades so that intellectuals like Yannaras to claim that after the catastrophe in Minor Asia in 1922 the cosmopolitan character of Greek civilization came to an end, such an end that made Greece instead of an ecumenical presence to identify itself with a marginalized Balkan misery.

5. Conclusion

The wars between Greece and Ottoman Empire in the 19th and early 20th centuries have been many. The most traumatic one for Greeks and at the same time most celebrated in contemporary Turkey is the one that ended with the Treaty of Lausanne.
1923. Both countries despite the difficulties in their bilateral affairs struggled to enter 21st century through the path of modernization. Their common past of wartime and common prejudice did not always assist the governments of both countries on their way to create a stable relationship. Thus sometimes forgetting the collective past might assist and remove the negative notions in both sides of the Aegean. Like the French and the Germans after 1945 found their way to common co-existence in the same supranational union, Greeks and Turks would be much more benefited by collective forgetting, or collective remembering with a more mature and anti-nationalistic standpoint.

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THE NARRATOR’S PLAY WITH VOICE AND SILENCE IN HAWARA DICLEYE AND PERPERIK-A SÖE

ELIF BINICI

The silence or the pursuit of voice has been predominantly observed leitmotifs in the works of literature where authors strive to find the voice for the “unspeakable” or to communicate the unspeakability of the event through silence. Therefore, the voice and the silence of the survivor/witness of the catastrophe – a phenomenon inherently encapsulates the erasure or death of the witness – has been a very contested area of discussion in the discipline of literary criticism that focuses on the literary narratives of catastrophe. Inquiring the aspiration to give voice to the experience of the disastrous event or narrating it through silence in literary narratives, this study aims to scrutinize the ways in which the narrator play with the voice and silence in two particular novels – Hawara Dicleye (The Voice of Dicle) by Mehmed Uzun and Perpenk-a Söe (The Night Butterfly) by Haydar Karataş – in order to engage in an act of remembering the past replete with the memories of the catastrophe. The main question in this study focuses on how voice/silence emerges as the media or the dominant narratological theme in the endeavor to construct the memory – especially the collective memory – of the catastrophe impossible to witness as no symbolic order accommodates the narratability of such experience given the linguistic as well as experiential limits in this symbolic order. Yet the question remains: How do these two novels employ voice and silence and establish the form of memory that is erased from the archives of the History? To what extent does the emphasis on the physical voice or silence of the narrator affect the voice in the narratological sense of the term? What kinds of literary techniques or strategies does this emphasis impose on the voice of the narration in the literary works of historical trauma?

The narrator of Hawara Dicleye is a dengbej (Dengbej Bro) aspiring to write the song of Dicle where he claims to narrate all the destructive disasters of his land. In pursuit of “the voices,” he tries to accommodate all the voices of the land, including the silence that he conceptualizes as one of the “voices.” The fact that he regards the voice of the silence as one of the voices of the land and he associates it with the strokes of the Ottoman sword, the war and with the blood of the victim draws attention; it is the perils and horrors of “the word” conveying the past atrocities berefting him of his voice. Nonetheless, this bereavement of the voice does not deter him from his pursuit of voices that would grasp the moment of the catastrophe, hence creating or keeping the memory of that catastrophe alive. In effect, he claims to communicate this memory embracing all the voices embodied in his song of Dicle to the future generations so that they will not forget, an aim and desire he repeatedly emphasizes throughout the narrative. As opposed to the explicit pursuit and claim on
the voice in Hawara Dicleye, Perperik-a Söe is a novel of silence where the narrator is a child who went mute after seeing his father’s severed head during Dersim Massacre of 1938. Yet the reader finds out Gülüzar’s muteness at the end of the narrative. Still, the fact that Gülüzar never talks throughout the narrative is graspable because not a single utterance by her catches the reader’s eye until the very end of the novel. Gülüzar as the child narrator only communicates the wretched lives of women who have gone mad or become desperate, the lives of children who get sick or die and the lives of very few men who ceaselessly talk in desperation. To put it more clearly, the child narrator in Perperik-a Söe frames the memory of the post-catastrophic environment through her silence.

This study departs with a very fundamental question: Does or can a narrative of historical trauma or catastrophe have an unequivocal claim on constructing and conveying the voice of the ruinous event? If not, how does it convey the memory of the event in question? By means of a comparative analysis of how silence and voice are deployed in relation to communication of the memory of the catastrophe and the establishment of the witness – the literary witness, this study attempts to present how literature may provide the platform to construct or imagine memories, histories and witnesses of catastrophes that are not possible to narrate in any other ground. This study considers the choice of these two narrators in these two different novels of paramount importance as they represent different ways of establishing the memory and the literary witness of the catastrophe.
REFRAMING THE ARCHIVE: BRIDGING THE DIVIDE BETWEEN CHICANA/O COLLECTIVE MEMORY AND THE ARCHIVE IN YXTA MAYA MURRAY’S THE CONQUEST

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Abstract

Yxta Maya Murray’s The Conquest illustrates how the Chicana/o community can utilize the archive in order to engage collective memory. I argue that the text’s approach to the archive represents a significant shift for the Chicana/o community. Because archives traditionally help in the formation of national history and the consolidation of political territory, collective memory and the archive therefore represent two opposite approaches to the past that borderlands Chicanas and Chicanos often find difficult reconciling. The Conquest, however, helps the reader imagine a different relation to the past, one that bridges the divide between the archive and collective memory, as well as orality and textuality, by embracing what historian Susan Crane calls “historical consciousness,” which represents a middle ground between history (memory that resides in abstract frameworks like chronology) and collective memory (lived experiences). This historical consciousness is established through a borderlands approach to an ethics of reading in which the act of re-interpretation can allow the Chicana/o community to appropriate the archive for their own political ends.

In the 1960s and 1970s, the Chicano Movement traversed the US-Mexico border in order to narrate and imagine their community. By engaging a borderlands collective memory that included the myths of an indigenous Mexican past, Chicana/o nationalists enacted a radical shift in how they saw themselves as a community. At the time, the US was experiencing the largest waves of Mexican immigration it had ever experienced. The American media cast these immigrants as an invading horde. Chicano nationalists countered these negative representations by utilizing collective memory, specifically the myth of Aztlan, in order to reframe the sharp increase in the number of Mexican immigrants. According to the myth, around the tenth century A.D., the god Huitzilopochtli told the Aztecs to leave Aztlán, their homeland, and travel south until they saw an eagle perched on a cactus, devouring a snake. In 1328, the prophecy is fulfilled, and they establish their empire in Tenochtitlan, the site of present-day Mexico City. However, it was prophesied that during the era of the Fifth
Sun the Aztecs would once again return to Aztlán, which is believed to be located in the US Southwest. It was no coincidence, Chicano nationalists claimed, that this mass migration was happening just as the era of the Fifth Sun had begun. This was a clear fulfillment of an ancient prophecy, and Mexican immigrants were transformed from an invading horde of foreigners into a people reclaiming their ancestral homeland.

While Chicana/o collective memory may be described as a system that is composed of the signs, customs, languages, official histories, and myths of two or more cultures and countries, it is not simply content. As we can see from the above example, collective memory is a structure that responds to political and social upheaval and crisis by using memories and history to interpret and create the present. It provides a framework that helps to articulate how and why members of a group remember. As Iwona Irwin-Zarecka explains, collective memory is located not in individuals’ memories but in the resources they share (1994, p.4). These resources can run the gamut from official archives, history books, folktales, ads, songs, movies, cartoons, etc. More importantly, collective memory allows a community to “frame” a certain event in order to shape how it is read and remembered by the community (Irwin-Zarecka, 1994, p.5). Collective memory, in other words, is a dynamic process that responds to political and social circumstances in the present by using the past to frame and reframe current events and crises (Irwin-Zarecka, 1994, p.7).

As Maurice Halbwachs, the sociologist who pioneered work in collective memory in the early twentieth century, explains, the common interests of the group determine which memories are connected and collected. These common interests, in other words, give the content of collective memory its significance (Halbwachs, 1992, p.52). The myth of Aztlán, for example, has no inherent political significance. Chicano nationalists engaged collective memory in order to reframe an event (mass immigration from Mexico), transforming Mexicans from outsiders to heirs and, in the process, galvanizing a community to political action. As one can see from this example of the myth of Aztlán, collective memory is not static; it must be continually shaped and reshaped in order to address contemporary political and cultural situations.

Unfortunately, Chicano nationalists turned Aztlán into an identitarian myth, a strategy nations have used to create a homogenous people within a set of closed borders. Suddenly there were insiders and outsiders among Chicanas and Chicanos. Chicano nationalists’ vision of an authentic Chicano community was a patriarchal one, which silenced the voices of Chicana feminists and queer activists in order to create a unified cultural front. As a corrective to the normative, totalitarian nature of the Chicano Movement, many Chicanas and Chicanos embraced Gloria Anzaldúa’s concept of the borderlands. Gloria Anzaldúa, author of the seminal Borderlands/La Frontera, argues that Chicanas and Chicanos need to create a knowledge system that deals with two or more seemingly antithetical cultural frames of reference in order to open up possibilities of alliance and mixture that have been foreclosed by nationalism. Like the Chicano nationalists, Anzaldúa engaged Chicana/o collective memory in order to imagine community. Although she does not use the term “collective memory,” reading her work it is clear that what helps to (re)constitute both the individual and the community is an immersion in collective memory. Anzaldúa charges the Chicana/o community with a serious mission: to put “history through a sieve, winnow out the
lies” and reinterpret “history and, using new symbols...shap[ing] new myths” (Anzaldua, 1987, p.82). She encourages people to create an identity by negotiating between two or more cultural frames of reference, sifting through history and not relying on a monocultural historical narrative.

Members of the Chicana/o community must create what Michael Hames Garcia, in his reading of Anzaldua’s *Borderlands*, calls an “original relation to history,” which would allow one to create a new way of relating to the past in order to respond to one’s political, communal and personal relations and circumstances (Hames Gracia, 2000, p.113). An original relation to history, in other words, represents a new way of relating to the past in order to bring together two or more cultural frameworks that contradict each other or have defined themselves in opposition to the other. However, instead of using collective memory to focus on the collective or fashion a history of a people, which is what Chicano nationalists attempted to do, Anzaldua engages pre-Columbian myths and goddesses in order to develop a program of self-care for Chicanas. This program’s aim is to heal the open wounds of a borderlands experience, which may involve choques or clashes and shocks that sometimes occur from living between two nations and multiple frames of reference. One of the main methods of healing such border wounds is to enable Chicana/os to narrate their individual lives through an engagement with collective memory. It is this engagement with collective memory that defines both the Chicana/o individual and the community.

The borderlands approach to collective memory does not create an identitarian myth for a community, but an ethical program that heals the self and allows us to connect with others to end oppression. Instead of building a nation, this group exists between borders, in the borderlands, finding new ways of coming together outside the tactics and strategies of nationalism. Due to the proximity of Latin America and the constant influx of Mexican immigrants into the community, Chicanas and Chicanos must deterritorialize their memories from a political territory, separating them from national histories, and insert them into a framework of collective memory in order to respond to the cultural, political, and even emotional needs of a borderlands community. Only by traversing borders can the Chicana/o community negotiate multiple histories and memories in order to historically contextualize their experiences of loss, migration and diaspora.

But what if such a mission to create an original relation to history becomes too heavy a burden for a single community member to bear? What if a community needs to expand and change collective memory to remember? Yxta Maya Murray explores these questions in *The Conquest* in which Sara, a Chicana book restorer who works for the Getty Museum, comes across a book written by a mad Spanish monk in the sixteenth century. It is a story of Helen, an Aztec princess and juggler who disguises herself as a man and boards a ship for Spain. Murray’s *The Conquest* is structured around two promises. Helen’s father makes her promise to avenge the slaughter of her people and the destruction of Tenochtitlan by killing Charles V. Before her death, Sara’s mother makes her promise the impossible: to remember everything in order to avenge the wrongs the Chicana/o community has suffered at the hands of whites and their institutions. Reading the sixteenth-century book, which is also titled *The Conquest*, Sara remembers the Aztec and Mexican myths and legends her mother told
her as child and is certain that the book is not a work of fiction but an autobiography written by an indigenous woman. By establishing the provenance of Helen’s story, Sara sees an opportunity to use the archive to honor her promise to her deceased militant mother and recuperate the Chicana/o past.

*The Conquest* embraces the borderlands approach to history that appeared in the 1980s, but with a major difference: it strives to envision a new way of remembering by bridging the divide between the archive and collective memory. In other words, the text embraces the ethical principles of Anzaldúa’s borderlands theory in order to expand Chicana/o collective memory to include official archives. In an earlier essay, I define the term “borderlands ethics,” as an articulation of what I see as the “ethical core” of Anzaldúa’s, *Borderlands/La Frontera*:

A borderlands ethical stance enables Latina/os to engage and create a collective memory that allows them to sustain new, unauthorized definitions of family and community across national borders by (a) not allowing laws or borders to determine their relationships with others; (b) contextualizing their interactions with others by going beyond authorized national narratives and addressing multiple cultural frames of reference (Mexican, Native American, Afro-Cuban, etc.); and (c) encompassing contradictions and differences in order to continually interrogate the status quo. (Ramirez, 2010, p.51-52)

In many ways, borderland ethics is an ethics of memory. Anzaldúa’s borderlands approach is an ethico-political praxis that attempts to teach the Chicana/o community how to engage collective memory in order to give their lives and experience self-empowering political meaning. It does so by showing how an individual can contextualize their memories and experiences through collective memory. The struggle to find new ways to remember the past is a central concern in Chicana/o literature and culture, making Chicana/o ethnicity less about “what you are” and more about how you remember and what you forget.

However, to expand collective memory to include official archives constitutes a significant departure to how Chicanas and Chicanos remember the past. The Chicana/o community does not often consider the use of official archives to create this original relation to history because archives traditionally help in the formation of national history and the consolidation of political territory. Moreover, Chicano collective memory is often regarded as connected to an oral tradition and a community-based transmission of memory while the archive is a site that has traditionally been created by those in power to legitimize their authority and erase the history of the marginalized. Until very recently, to remember the Chicana/o past meant relying on collective memory. For most of its history, the Chicana/o community has been unable to access the archives upon which official historical discourse is based. Collective memory and the archive therefore represent two opposite approaches to the past that even borderlands Chicanas and Chicanos find difficult reconciling.

*The Conquest*, however, imagines how Chicanas and Chicanos can use the archive and its contents to preserve the Chicana/o past through an ethics of reading. By focusing on a book that is both archival object and text, The Conquest shows how an ethics of memory is analogous to an ethics of reading. If collective memory recreates the past in order to reframe or recontextualize the present, an ethics of reading
recreates the text. By immersing herself in the collective memory of the Chicana/o community, Sara is able to transform an archival object (book) from a European cultural object into a Chicana text. In other words, narrative ethics becomes a radical act when a Chicana re-reads the novel that is supposed to have been written by a mad European monk and transforms the book into a text written by one of her cultural ancestors, a lesbian Aztec juggler. In doing so, *The Conquest* helps the reader imagine a different relation to the past, one that creates a contact zone between the archive and collective memory, as well as orality and textuality.

**Collective Memory and the Chicana/o Community**

*The Conquest*, I argue, explores how an engagement with collective memory becomes a practise (among many) that constitutes the Chicana/o community and therefore Chicana/o individuals at the same time. As the text illustrates, not all members engage in this practice (engagement with collective memory) and when they do, they do not engage in this practice in exactly the same way. *The Conquest* presents three approaches the Chicana/o community has taken to dealing with the past: the assimilationist approach adopted by the Mexican American generation (1930-1960), the nationalist approach of the Chicano Movement (1960s and 1970s), and the borderlands approach championed by most contemporary Chicana/o writers and intellectuals. Although these approaches to the past arose as a result of specific historical circumstances, *The Conquest* illustrates how the Chicana/o community today embraces all three modes of remembering and forgetting, thereby showing that there is no uniform approach to the past.

This does not mean, however, that the text presents all three forms of remembering as equally effective or ethical. The two earlier forms of remembering (assimilationist and nationalist) can lead to some ethical failures and a distorted relationship to the past and the future. Sara’s father, for example, represents the assimilationist approach to the past adopted by the Mexican American generation in reaction to the conflation between themselves (US citizens) and the recently arrived Mexican immigrants. Political organizations like The League of United Latin American Citizens (LULAC) adopted a model of assimilation that stressed Mexican Americans’ status as native-born American citizens in order to secure their civil rights (García, 1989). Sara’s father voices the Mexican American generation’s assimilationist approach when he tells Sara to forget the past and embrace the privileges that come from being a citizen: “Everything here...It’s your birthright. You’re born here, wham. Everything for you. Your problems are tiny problems.... All you’ve got to do is close your eyes on the bad”(Murray, 2003, p.170). As an assimilated Mexican American, Sara’s father encourages her to redefine her life and outlook by the benefits conferred by her status as an American citizen. To do this, Sara must forget her past, including her mother. Assimilationists, like Sara’s father, have no use for collective memory. On the contrary, the assimilationist encourages immigrants and members of ethnic communities to forget their ethnic pasts and embrace a homogenous American future. Once one forgets, one can embrace the American neo-liberal definition of the autonomous individual who has the freedom to pursue his or her self-interests.
In *The Conquest*, however, the autonomous individual who disregards the past can have no future. This is best exemplified in the text by Sara’s colleague, Teresa, a woman who had once been the best conservationist until she is diagnosed with cancer. Her successful battle with cancer makes her realize her mortality and she begins to lose all interest in preserving objects for future generations: “Everything should be used up, swallowed up! Not saved. Not hoarded like the bones of saints. And I do see this place [archive] as a fantastic tomb” (2003, p.48). Without a connection to a community, Theresa sees no reason to preserve the past for future generations. Since she can only see herself as an individual, instead of as a member of a community, Theresa becomes someone without a past and without a future. Without a community, she lives in the present because she can only see herself as someone who is about to die.

**How a Counterstance Makes Memory an Act of Paralysis**
Chicanas and Chicanos may share a collective memory, but, for Anzaldúa, an engagement with this collective memory is about choice and a respect of difference. By encouraging Chicanas and Chicanos to create an original relation to history, Anzaldúa hopes to foster difference within the Chicana/o community instead of having the individual subsumed by a homogenous culture. While history often functions as a national narrative that tells its citizens what and how they should remember events, collective memory does not. As the pitfalls of Chicano nationalism make clear, collective memory is not supposed to form a nation but a community—two very distinct entities. While history tends to establish a linear, progressive narrative, collective memory must return to the past in order to move forward. By embracing the cyclical time of myth and the linear trajectory of history, the Chicana/o community returns to the past in order to move forward into the future. It is this return-forward movement that establishes a close relationship between the living and the dead. As philosopher Avishai Margalit, author of *Ethics of Memory*, observes, an engagement with collective memory is also an engagement with the dead: “What does the power, or rather the illusion of power, to bring to life by collective memory amount to? I believe that it amounts to a great deal. It strongly indicates that a community of memory is a community based not only on actual thick relations to the living but also on thick relations to the dead” (Marglit, 2003, loc. 585-87). In *The Conquest*, indeed in most of Chicana/o literature, thick relations to the dead must be managed in order to achieve a meaningful present. The dead parents in *The Conquest*, however, violate a borderlands approach to collective memory by making their daughters promise to avenge their people. A promise, as Margalit points out, is not simply a commitment to perform an action; it is a commitment to remember (2003, loc. 487-90). In *The Conquest*, these promises shape the daughters’ memories and, in doing so, shape their relationships, as well, robbing them of their agency and their right to create an individual relation to history. Moreover, what both parents ask their daughters to do is to remember in order to adopt a counterstance in regard to their enemies.

*The Conquest* represents this counterstance as an unethical approach to memory which borderlands Chicanas and Chicanos must abandon if they hope to create a healthy engagement with collective memory. The text echoes Gloria Anzaldúa’s advice
to Chicanas and Chicanos to reject Chicano nationalism’s counterstance because it simply encourages one to react (rather than think) and define oneself in simple contradistinction to the “enemy” or the other. A counterstance, in other words, encourages us to react and define ourselves in contrast to another group. It is a self-defeating political stance that simply "locks [us] into a duel of oppressor and oppressed," when we should strive to stand "on both shores at once" (Anzaldúa, 1987, p.78).

The dead parents want their daughters to adopt a counter stance in order to conserve the identity of their community by preserving boundaries and rivalries. However, The Conquest illustrates that a community is neither a reproduction of the past nor a reproduction of the parents’ or ancestors’ identities. A community must change over time. One generation connects to the future not by hoping the next generation will be like them, but to help them grow and develop into a different group of people, so they can adapt and respond to change. Indeed, Sara and Helen are very different from their parents and cannot put limits on their hearts; they fall in love with the enemy. Sara falls in love with a white American soldier and Helen falls in love with a white European woman, as well as European literature, food and culture. This is why both Helen and Sara must break their promises to their parents.

Forgiveness as an Ethics of Memory
Because their parents’ counter stance prevents Sara and Helen from following their hearts, they struggle to find new ways of remembering. For Helen, in order to engage collective memory in a manner that best allows her to enrich herself through the creation of relations, she must abandon her father’s counter stance and embrace forgiveness. While people often associate forgiveness with forgetting, The Conquest shows how forgiveness allows us to remember who and what is important. Helen’s promise to her father causes anguish and guilt for two reasons. First, when she kills a man in self-defense, she realizes that she has a horror of murder and cannot carry out her father’s wishes. Second, her promise to her father creates a morality of memory rather than an ethics of memory. Unlike ethics, Margalit explains, “we need morality precisely because we do not care” (2003, loc. 288). Helen does not care for Charles V, but her promise to her father is a constant reminder of the murderous emperor. This constant reminder threatens to establish a stronger relationship between Helen and the emperor than the one between Helen and her father. Reading Murray’s The Conquest, one cannot help but ask, what is the cost of remembering people we hate, people we do not care for and who do not care for us?

If Anzaldua argues that a counter stance locks us into an eternal duel with our enemy, Yxta Maya Murray shows how a counter stance asks us to remember our enemy and not the people we care about. Helen realizes this the moment she is finally given the opportunity to carry out her father’s wishes and has the emperor at her mercy. Just as she steals herself to kill the old, feeble man on his deathbed, he calls her “mother.” It turns out that the dying man responsible for decimating her people only wants to be held by his mother. Helen is filled with pity and comforts the old emperor. However as she does, so she realizes, “I imagined that I did not care for the Emperor who killed us, but instead comforted my beloved father’s starved body, giving
him a succor I could not when he died” (Murray, 2003, p.261). By forgiving the emperor and replacing him with her father, Helen succeeds in separating her father’s memory from the emperor. That is to say, she lets go of the emperor and her promise, so she can better remember her father. Forgiveness becomes a refusal to let your enemy or evil define you; it encourages a remembering that liberates you from your oppressor. Forgiveness allows Helen to abandon her counterstance and to remember in a way that is both beneficial and nourishing.

In order to forgive we must not forget the wrong but overcome the resentment; we must be able to remember the memory and not relive the emotion (Margalit, 2003, loc 1720). If we cannot forgive but do not want to be eaten up by hate and anger, then, according to The Conquest, we have no choice but to forget our past, just as Sara’s father did. He becomes a cautionary tale of what happens when you do not forgive. He tells Sara that he was once so angry at the injustices and brutal physical violence that he suffered at the hands of whites. He couldn’t forgive them, and he was consumed by anger. He used to be a man with a “perfect memory” and would remember every beating and every insult. He inscribed these memories of racism and injustice on his body in the form of a tattoo. Then he decided to forget in order to let go of his corrosive anger. He removes the tattoo and forces himself to repress his traumatic past. No longer consumed by remembering and hating, he becomes an American success story, establishing a successful construction company. However he does so at the cost of his past. There can be no memory and peace, in The Conquest, without forgiveness.

Narrative Ethics and Reframing the Archive

Sara’s father and mother represent opposite approaches to memory in the Chicana/o community. While the father can only let go of his anger by letting go of the past, Beatrice, Sara’s mother, holds on to the past by holding on to her anger against those who have oppressed her community. An engagement with collective memory, especially indigenous myths and history, allows Beatrice, to make sense of her political situation and to forge a connection with her daughter. By introducing Sara to Chicana/o collective memory through her storytelling, Beatrice passes on to her daughter a fierce desire to recuperate the Chicana/o past, as well as a sense of purpose and an emotional ballast that allows Sara to weather loss. Beatrice, unfortunately, embraces the best and worst aspects of Chicana/o nationalism that characterized the Chicano Movement in the late sixties and early seventies. Remembering, for Beatrice, becomes an act of vengeance.

The archive, for Beatrice, is a site that exemplifies the unequal power differential between Chicana/os and white Americans. When Beatrice takes Sara to see an exhibit of pre-Columbian artifacts, she looks at all the white museum visitors with disgust as they ogle the displays. What enrages Beatrice is that the museum has removed a remnant of an amoxtli, a sixteenth-century Mesoamerican book, from its context and from community rituals, transforming it into something that is cherished for its display value. Boldly Beatrice reaches into the glass display case that a guard forgot to lock and takes the incubala. For her, taking the remnant is not theft but a reclamation of the past. She tells Sara that she has taken what belongs to her. By
adopting a counterstance between herself and Anglos, the archive, as represented by
the museum, can never be a site of memory for her or any other Chicana or Chicano.
By taking the remnant of the amoxtli out of its context, the museum, in her eyes, has
also robbed Chicanas and Chicanos of their subjectivity and trapped them into a
display case, as well.

Of course, there are very good reasons why Chicanas and Chicanos should be
suspicious of archives and museums. The archive, after all, has traditionally functioned
as a space that maintains power relations by both conserving the past and giving it
intelligibility. The selection of archival objects, as well as the context and categories
imposed upon them, are politically strategic. Archives were created and maintained by
the victors and the powerful, who worked very hard to erase the history of the
conquered, the marginalized and the powerless. As Jacques Derrida states in Archive
Fever, “[T]here is no political power without control of the archive, if not
memory. Effective democratization can always be measured by this essential criterion:
the participation in and access to the archive, its constitution, and its interpretation”
(4). Rejecting Beatrice’s counterstance, Sara is convinced that she can democratize the
archive by making it part of Chicana/o collective memory:

A Mexican, she [Beatrice] taught me [Sara] can only have an uneasy rapport with
these menageries…. She would want me to be an enemy of museums, donning a black
cowl and stealing into the archives to filch mummies, medals, idols amphorae, in order
to send them back to their homes. But those are not my methods. I admire Mr. Getty’s
jewels with a Mexican eye. Sometimes I feel like a happy spy who lives in the
emperor’s castle. If my mother were alive today, I’d tell her that I’m working toward
her ends from the opposite angle. (Murray, 2003, p.38)

As mentioned earlier, this is a radical shift because Chicana/o collective memory
has traditionally functioned as an alternative to archives and the official historical
discourse of the dominant culture. While collective memory consists of a great many
different kinds of materials and narratives, Chicana/o collective memory places a great
deal of importance on an oral tradition in which parents and grandparents transmit
stories and events in collective memory to their children through storytelling.

The Conquest clearly conveys the immediacy and intimacy of storytelling to the
reader. Storytelling cements the bond between Sara and her mother, but it also allows
Sara to seduce Carl, her Anglo boyfriend, who falls in love with her by listening to her
stories. Storytelling may establish Sara’s most intimate bonds, but as Susan Stewart
points out, “speech leaves no mark in space; like gesture, it exists in its immediate
context and can reappear only in another’s voice, another’s body,”(Stewart, 1984, loc.
892). Similarly, Beatrice’s stories only reappear or return through Sara’s body.

The point that The Conquest drives home is that family relations and family
memories, in order to be politically significant must be grounded in collective memory.
As Halbwachs points out, “The person who does not want to forget vanished kin and
who obstinately repeats their names will soon experience universal indifference”(Halbwachs, 1992, p.74). Halbwachs mentions that family recollections
can only reconstituted after the loss of a parent and a traumatic event through
collective memory. We need the framework of collective memory to reconnect with
our most intimate recollections of our parents. The problem is that the memory of
Sara’s mother is not only part of collective memory, which would be a healthy response, it has become merged with collective memory; the two have become inseparable. Sara therefore needs the archive to mediate between the memory of her mother and collective memory. The responsibility of not only her mother’s memory, but also the myths and tales transmitted to Sara are too heavy a burden and prevent her from going forward. Without the mediation of the archive, she becomes haunted, and her body becomes an archive that flesh-and-blood humans were never meant to be: “But I was afraid to forget her, and collected everything that I could and stored her inside of me—every eyelash, the tones her voice could take, the clicking of the beads around her wrists and throat” (Murray, 2003, p.43). Once, she finds an institution that can hold such memories, Sara is free to marry and move on. In other words, she can only free herself from her mother’s memory, as well as the promise she made to her, by finding an archive that can hold those memories. To bridge the divide between archive and collective memory, Sara applies a borderlands approach to narrative ethics. In narrative ethics or the ethics of reading, stagnant print is brought back to life—rendered different and new—each time one reads a text. An interpretation is supposed to re-create the text and make it live. In The Conquest, an ethics of reading makes it possible for Chicana/o collective memory to appropriate an archive through re-interpretation. When Sara encounters The Conquest, a book supposedly written by a mad sixteenth-century European monk, she is certain that it is written by an indigenous woman instead. Although she has no proof, her connection to Chicana/o collective memory allows her to recognize the book as part of Chicana/o history. To prove the provenance of the book, however, she must employ the materials from the archive itself in order to introduce The Conquest into Chicana/o collective memory. To do so she must shift from oral myth to text whose intertextuality is not separate from European texts but informed by it. That is to say, while it is collective memory that allows her to penetrate the disguise of the text (a disguise that enabled it to be preserved) and to see its Aztec origins, the process of establishing its proper provenance has very little to do with cultural purity or authenticity. In fact, the only way to reclaim the text is by depending on other European texts. Finding herself in the archive, in other words, is the result of a process of intertextuality. She begins to look for Helen in the archive’s old European texts, eventually accumulating enough of traces of Helen to prove her theory and establish The Conquest as both a European and indigenous text. Sara reclaims the book through interpretation, but she does so not to establish an exclusive claim or an origin as nations do. Helen’s book becomes part of Chicano history, not by separating it from Europe, but by connecting it to other European texts. In doing so, Sara transforms the archives from a site of European history and theft to a site of reclamation and collective memory. It is the text’s intertextuality that begins to break down this myth of authenticity and genealogies. In this way, The Conquest connects the ethics of reading with an ethics of remembering. Not only does Sara work to conserve the book-as-object, she transforms the object from a book into a text—open to new interpretations and new labels. Re-reading engages collective memory. In other words, re-reading becomes reframing. Sara’s re-reading/reframing does not attach Helen’s The Conquest to its original context—Europe—but to an intercultural nexus of connections. By reframing the archive
through a re-reading (or reinterpretation) of *The Conquest*, Sara enables Chicana/o collective memory to provide an entirely new context (Chicano and Latin American) that the creators of the archive never imagined for its European collection. The intercultural nexus that Sara creates through her attempt to reframe/re-interpret Helen’s text goes against the nexus established by rich old J. Paul Getty, who as a collector creates a collection that, in Stewart’s words “marks the space of nexus for all narratives, the place where history is transformed into space, into property” (Stewart, 1984, loc 251). The collection, in other words, is the property of J. Paul Getty and is supposed to function as a testament to his greatness as a collector. But what Sara does is transform this archive from a rich white man’s property to a borderlands space in which Chicanas can create an original relation to history that will allow them to recuperate their memories in order to recuperate themselves amid objects of great European literature and culture. What collective memory accomplishes here is to subvert the control of the rich collector, who attempts to sever objects from their origins in order to generate a new series that is placed within a context determined by the collector. *The Conquest* shows the power of collective memory to defeat the very power dynamics that make the archive possible. Sara’s re-reading brings the rare books in the collection in dialogue with one another in order to establish a new context from which to read Chicana/o history or Chicana/o collective memory.

**Conclusion**

In the end, *The Conquest* imagines the expansion of Chicana/o collective memory to include official archives. In doing so the text embraces what historian Susan Crane calls “historical consciousness,” which represents a middle ground between history (memory that resides in abstract frameworks like chronology) and collective memory (lived experiences). Historical consciousness, as Crane explains, can be understood as a “desire for experiences to be understood historically” or a personal awareness of the past and a desire to understand experience with reference to time, change, memory (Crane, 1997, p.1383). Similarly, Yxta Maya Murray’s *The Conquest* narrates the process of coming to historical consciousness by reimagining and reappropriating the archive in order to deal with the difficulties Chicanas and Chicanos face in creating an original relation to history using official archives.

However, while this newfound historical consciousness changes collective memory, this does not mean that the archive and the perspective it preserves will go unchanged. By merging collective memory with the archive, the reality that the archive renders intelligible is radically changed, as well. What Sara has done is to transform what was considered a work of fiction, which involved magic and myth, into an autobiography, meaning that myth, magic and ghosts are presented as real:

I think there’s just enough between these pages to dynamite a small section of reality....If he could be her, then what else have we got wrong? they’ll wonder. I’m liable to believe anything now. Maybe there are Sirens beneath the ocean. Maybe that cold wind spooking you is the breath of the dead and buried clamoring for justice. (Murray, 2003, p.283)

Chicana/o collective memory proves Margalit’s assertion that shared memory is caught up between myth and history, that is to say “between viewing the world as an
enchanted place (myth) and viewing the world as a disenchanted place (critical
history)”(2003, loc 544-545). Chicana/o literature, in its attempt to explore the uses
and opportunities collective memory, affords the Chicana/o community a site that
negotiates between myth and history. Chicana/o literature, in other words, becomes a
site that explores both myth and history in way that the realism of everyday life and
institutions resist.

By claiming that the Chicana/o community lives with myth through an engagement
with collective memory, I am not simply saying that the community takes myth as a
literal truth, but as what Margalit calls a “noble lie,” in which the community shows a
willingness “to shape their lives in light of the myth”(2003, loc. 553-57), thereby
transforming myth into “a sacred story...connected with reviving elements from the
in the Chicana/o community because it involves changing the way one usually sees
causality and history. As Margalit explains, “In the disenchanted world of critical
history, there is no backward causality. We cannot affect the past; we cannot undo the
past, resurrect the past, or revivify the past. Only descriptions of the past can be
altered, improved, or animated” (2003, loc. 565-67). Collective memory, on the other
hand, can make the past anew. In other words, collective memory encourages
members to recreate the past in order to reframe or re-interpret the present. The
present will always make new demands on the past, so the past is constantly re-
interpreted, remade, and rediscovered. With the proper provenance of The Conquest
established, the Chicana/o community can now use the archive to preserve their own
mythical perspective—together with collective memory.
References
RE-ORIENTING PERSANES TO CHINOISES: EPISTOLARITY, RECIPROCALITY AND CONSUMPTION IN YING CHEN’S LES LETTRES CHINOISES

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This paper attempts to theorize the discursivity of epistolarity and to resituate this genre in literary scholarship. Particularly, I use Asian Franco-Canadian epistolarity to articulate the challenges due to this compound’s ethno-linguistic incongruities and taxonomical ambivalences either in (continental) French literature or in (predominantly English) Asian North American literature. This paper chooses Sino-Québécois writer Ying Chen’s Les lettres chinoises (1993), written in the form of epistolary novel, to showcase the intricate relationship between genre and gender and the correlations between epistolarity and consumption, resonating with Michel de Certeau’s “strategic” and “tactical” powers to demonstrate a minority woman’s writing in a dominant language French in French Canada.

In the epistolary novel, Yuan tells his fiancée Sassa that he has decided to migrate from Shanghai to settle in Montreal, waiting for Sassa to join him. The first letter is followed, following Yuan’s departure, by the exchange of letters, where the young couple shares their pain of separation due to the necessary exile. The epistolarity in Les lettres chinoises follows the conventions of Montesquieu’s Lettres persanes, and Ying’s narrative reiterates the central question and focus in Lettres persanes with reciprocal perspectives. The letter exchanges, in their dialogical correspondence, also evoke comparative perspectives about inside/outside, exile/settlement, Chinese/Canadian dialectics. Read as a modern version of Lettres persanes, Les lettres chinoises proffers a similar subtext about l’autre. If the former is about the construction of the Other through the Persian travelers, Usbek and Rica, in France where they exchange letters with friends about French society and the Arabs or Berbers, in the modern epistolary version “chinoises” replaces “persanes” (Yuan and Da Li as Usbek and Rica) in that both are considered by the West to be the “Oriental” (i.e., the Other). In this precise sense, the epistolarity becomes a powerful tool for dialogic reciprocality.
In “Philosophical Investigations,” Ludwig Wittgenstein, in §243, introduces and elaborates upon the philosophical argument of private language, by bringing into discussion the significance of memory in the process of recognition and remembering. For Wittgenstein, the concept of memory compounds upon the nexus between the usage of a sign and its meaning and the sensation it designates. In the Austrian philosopher's words, the meaning is the result of "committing to memory the connection between the sign and the sensation." (Wittgenstein, "Philosophical Investigations," §248) Hence, the (im)possibility of existence of a private language depends not only upon the relation established between the usage of a word and the sensation it signifies, but most of all upon the criterion of correctness that memory exercises in determining the meaning of the word. What is, thus, stressed here is the idea of grammatical causality (which, according to Wittgenstein, resides in the function of a word while employed in different contexts), since "the words with which I express my memory are my memory reaction." (Wittgenstein, Ibidem, §343) In “Extinction” - the autobiographical testimony of Franz-Josef Murau, constructed in the form of a monologue by assembling past events and alluring the phrases in endless repetitions - the German writer Thomas Bernhard creates a tissue of constant shifting and permutable facts and events by putting into question the existence of private language and the reliability of memory, pushing the limits of language and at the same time the limits of the “I”. This paper aims, therefore, to outline wittgensteinian traces in Thomas Bernhard’s novel by focusing upon the function of memory in defining the limits of the main character’s world and (private) language, approach a fortiori justified since both Wittgenstein and Bernhard, one in fictional writings, the other in philosophical texts, affirm a logocentric perspective in apprehending and annotating the totality of facts which is the world. (Wittgenstein, "Tractatus Logico-Philosophicus," 1.1)
FREDRIC JAMESON AND WORLD LITERATURE: BRINGING THE DIALECTIC TO THE DEBATE

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Abstract

The concept of world literature continues to be the subject of intense debate in comparative and postcolonial literary studies. The result is a spectrum of understandings where world literature is variably theorised as a system, a method, a mode of reading or a body of works. Engaging with the idea of world literature as a system or a method of approaching literary texts has perhaps already proved itself to be the most fruitful line of inquiry, guarding against the pitfalls of canonisation or liberal/humanist universalisms. The discussion, however, often reaches an impasse when grappling with questions of nation and form. For instance, what is the relation between the national and the global? Is “the national” still a viable category of distinction in the twenty-first century? How closely/distantly do we read literary texts? Do formal/literary units of analysis remain constant when they travel across national borders? It would seem that the world literature debate struggles to answer these questions adequately. This paper suggests that those difficulties are rooted in a problematic of reification and idealism and that one way through those impasses may be through the dialectical lens of Fredric Jameson’s thought. While Jameson’s ideas have been invoked within world literature discussions, I contend that his arguments, particularly with reference to his “sweeping hypothesis” about “Third World” literatures, have too often been taken at face value; few have closely examined the dialectical status of the national in his work, and fewer still have explored the intricate versatility of the concept of the allegorical in his critical method. What is therefore needed is, firstly, a reappraisal of the concept of the “nation” in Jameson’s work (as a dialectical meeting of opposites) and, secondly, an exploration of the concept of allegory (as an interpretative tool in the analysis of literary texts), which plays a fundamental role in his critical method of forms. I argue that any discussion of forms and nations could benefit greatly from Jameson’s dialectical treatment. When placed in the context of world literature discussion, such an examination offers modes of analysis that eschew the reifying tendencies of the debate and present a powerful opportunity for social and political critique. The inquiry will not be limited to the aforementioned article but will also visit earlier and later works—of particular importance will be The Political Unconscious (1981), Postmodernism, Or the Cultural Logic of Late Capitalism (1991), and a seminal lecture on world literature delivered at Duke University in 2008.
Introduction
Since the appearance in 2000 of Franco Moretti’s seminal article “Conjectures on World Literature” and the equally ground-breaking book *The World Republic of Letters* by Pascale Casanova in 1999 (translation 2004), world literature studies have mushroomed in number and perspectives. Older engagements with the subject were revisited or revived and already existing ventures were recast in the light of these newly proposed theories. In the course of this revival, the lines of inquiry have coalesced around four pivots: world literature as anthology, as mode of reading, as system or as method (see D’Haen (2012) for a comprehensive survey of those strands). In this paper, I wish to focus on the line of theorisation that sees world literature as system and as method. The central texts remain those of Casanova’s and Moretti’s, mainly because theirs constitute the most systematic attempts to acknowledge skewed imbalances in the world literary space and address those structural equalities in socio-political terms with reference to the capitalist world-system. Their approaches steer clear from extremes of humanist conceptions of world literature as a roll call of works of universal value or exclusivist tendencies that insist on particularity, ineffability and singularity. The value of their work also derives from the constructive debate it has generated (See Prendergast (2004) and Goodwin and Holbo (2011)) and the influence their approaches continue to have on critical undertakings (for example, Thomsen (2008), Beecroft (2008; 2015), Hayot (2012) and the WReC group (2015) present their own alternative versions of literary systems). However, not all of Moretti’s and Casanova’s insights deliver on the promises they make. This, it will be argued, is primarily due to their mutual tendency to essentialise certain elements in their analysis or because they fall short of delivering a satisfactory explanation of the operations of the world-system and its relation to the world literary space.

My contention is that while Casanova presents us with a system in which the “nation” plays a major role and Moretti provides a method of studying forms, Jameson’s concept of the national allegory, combines both, system and method, where the national informs the analysis of the world-system and allegory informs the morphological analysis of forms. Having undergone strong criticism at the time of its reception, the concept of national allegory, expounded in his 1986 article “Third-world Literature in the Era of Multinational Capitalism” but conceived and elaborated across his work, has recently witnessed a revision and a revival, (see Szeman (2001), Lazarus (2002; 2011), Buchanan (2003) and McGonegal’s (2005)). For the purposes of this paper, I do not intend to reiterate the exchange of arguments but rather wish to examine what Jameson means by “allegory” and the “national” and demonstrate through analysis how the concept still has currency and validity in framing the debate about world literature.

My choice of Jameson is calculated since many assume that he has not engaged with the on-going debate when in fact he has made a few brief, but very telling, interventions in the subject. In fact, as Coopan (2004, p. 17) notes, Jameson framed his “Third-world” article as an engagement with the idea of world literature, long before the debate gained such prominence. Most of the recent surveys that attempt to chart a history of world literature studies inevitably refer to this particular concept, although
they often dismiss its premises in the process. Moreover, Jameson’s work is clearly important to both Moretti and Casanova, who refer to his work at various stages in their writings, his ideas functioning either as the starting point (Moretti) or as essentially in line with their project (Casanova), and my argument will be concerned to test the validity of those intersections. Finally, the issue of spatiality remains ridden with conceptual difficulties in world literature debates. Jameson’s insights, particularly his theorisation of the First World and the Third World in the context of modernity, are key to a deeper understanding of this issue.

**World Literature as System and as Method**

Pascale Casanova in *The World Republic of Letters* (1999; trans. 2004) presents a model of world literature as a literary space of circulation dominated by hierarchies and competition for recognition. Her Bourdieu-inspired model posits an economy of the literary field, where “capitals” (in both senses of the word) dictate the measure of value. The capitals operate as “meridian” lines that set the terms of entry to their time-zone, or literary space, and as repositories of cultural capital as well. In this model, in order to get recognition, a writer would need to “follow” the value set by the capitals and observe its “fluctuations” (as decided by the consecrating authorities operating through reviews, periodicals and prizes) and make tactical choices that guarantee his or her entry into the world literary space (2004, pp. 11-13).

While Casanova’s model has been objected to on many grounds, not least her overplayed insistence on competition (Eagleton 2005), a perceived Eurocentrism (Damrosch 2003), her neglect of local difference factors (Prendergast 2001), and the selectivity of her materials in terms of scope and periodization (McGann 2008), one could argue, as she herself does in a subsequent article, that, while other variables are indeed indispensable to our understanding of literary texts, she does not claim to provide a history, a methodology or an explication of these factors; hers is a survey of factors of pressures and constraints that ‘have remained undetected and unexplained due to the invisibility of this world structure’ (Casanova, 2005, p. 79). Fergusson (2008) similarly defends her against the charges of nationalist insularity and triumphalism by pointing to her project as a unified sociology of literature, not a hermeneutic of texts.

Yet even on those terms, Casanova’s analysis of the role of the nation suffers from certain flaws. In a field where “membership … is predetermined by the linguistic and national origins, which the writers represent and attempt to renovate” (2004, pp. 40-41), the nation necessarily plays a decisive role. That connection between the national and the literary is at its weakest/least discernible in those spaces whose authority in the world literary space has been established, such as France or Germany. By contrast, literature will be more infused with national concerns in those countries whose literary output forms part of what Casanova terms, following Kafka, the “small” literatures, as the writers would then be called upon to support their nations in political liberation while engaging in achieving literary autonomy at the same time (2004, p. 193). Autonomy in that sense is understood to be securing recognition and hence a position in the world literary space, and would therefore imply a certain distance from the capitals’ literary and political dominance but also equally from nationalist/essentialist imperatives. Casanova implies that perhaps it is what she terms “revolutionary”
writers in those “small” literatures who are most successful in the attempt to “break away from the national and nationalist model of literature and, in inventing the conditions of their autonomy, achieve freedom” (2004, p. 324). These revolutionary writers achieve the multiple purposes of liberating their national literary spaces, of securing autonomy in the world literary space, and forming a legacy that literarily impoverished writers can resort to in opposition to dominant poles, nationalist trends and colonial heritage (2004, pp. 327-8).

In a later article, entitled “Combative Literatures” (2011), Casanova aligns the recognition-gaining strategies of “small” literatures with political liberation, as opposed to the inter-national competitive nationalisms of Europe, and she draws very clear connections between her characterisation of “small” and “major” literatures on the one hand, and Jameson’s First World and Third World on the other. She argues that what makes her description and Jameson’s analogous is their recognition of how “those literary spaces are engaged—to a greater or lesser extent, according to their degree of dependence—in struggles for recognition which are both political and literary” (2011, p. 133). She proposes the term “combative” to replace her earlier identification of the literatures of those spaces as “small” or “dominated” (2011, p. 133).

Although one could agree with Casanova that there are similarities between her formulation of combative literatures and Jameson’ positing of the Third World, the basis on which those distinctions are made is entirely different. As long as the criterion of being “small” or “combative” is measured against the literary space’s entrance into the world system, and not defined by the countries’ relation to colonialism or imperialism, the analogy does not hold. In other words, for Casanova the priority for the national project in that sense would appear to be not so much political autonomy but rather literary autonomy. This is not quite what Jameson has in mind by the nation, where the writer is positioned primarily in his relationship to the collective project, not the world literary space. This, in fact, ties in with the emphasis that Casanova places upon competition for prestige, which leads us to the next fundamental difference between her model and Jameson’s, closely connected to Casanova’s reliance on the Bourdieusian model.

Casanova seems to be rather ambivalent about history’s connection to the literary. Initially, she suggests that the two fields, the literary and the “polito-economic” are relatively autonomous (2005, p. 85), yet in her subsequent article she suggests that the “economic sphere … is of course determinant in the hierarchical competition between national entities” (2005, p. 129, fn. 20). Jameson himself is more attuned to the thorniness of this issue when, in his critique of Bourdieu’s system, he concedes, with Bourdieu, the importance of cultural capital as a tool of class distinction. However, in the context of discussing the homology Bourdieu posits between the economic and cultural, Jameson (2008, pp. 576-7) warns of the danger of “complacency about the significance of culture” as if “to point to cultural capital is enough to exempt ... [intellectuals] from any further mention of capital itself”. The question here is the absence in Bourdieu’s system, and Casanova’s by extension, of a satisfactory explanation as to how relationships of dominance, and their attendant ideological strategies of containment, could underpin relations of competition for recognition.
Jameson’s characterisation of the national is materialist and historical as well as political. Even though he has more recently praised Casanova’s work as “path-breaking” and acknowledged the importance of recognition and consecration dynamics, he calls for a dialectical approach which assesses the conditions under which a work might be in danger of having its national referent, the immediate realities of the national situation, neutralised (FranklinCenterAtDuke 2008).

What unifies Casanova and Moretti is the recognition that the world literary space is unequal in terms of opportunity (accessibility) and in terms of representation. Similarly to Casanova, Moretti (2000, p. 56) posits the world literary space as a system, “one, and unequal” and he adopts a tripartite structure, inspired by Immanuel Wallerstein’s theorisation of world-systems, of centre, semi-periphery and periphery. Moretti’s starting point is a hypothesis put forward by Jameson on the incommensurability of Japanese ‘social experience’ and western novel forms (p. 58), and Moretti examines the validity of this ‘law’ in other works from the peripheries of the world literary space. Thus he writes: “a law of literary evolution: in cultures that belong to the periphery of the literary system (which means: almost all cultures, inside and outside Europe), the modern novel first arises not as an autonomous development but as a compromise between a western formal influence (usually French or English) and local materials.” (Moretti, 2000, p. 58, original emphasis). Moretti formulates the method of “distant reading” based on a successful testing of this hypothesis: to study the transformations of a unit of analysis, which can either be something smaller than the texts, “devices, themes, tropes,” or much larger, “genres and systems,” across different geopolitical and literary contexts (2000, p. 61). For Moretti, once the unit of analysis, a formal trait (a trope, a motif for example) has been established, the reading strategy should then “do away with the text” and rely instead on the work of national critics, and even if close reading was involved it would be subject to the hypothesis made about the texts (2000, p. 61, fn. 19).

Distant reading has the potential of revolutionising comparativism by widening the scope of inquiry to encompass a substantial number of texts. It also holds the promise to move beyond paradigms of straightforward authorial influence or abstract aestheticism by anchoring the formal mutations in uneasy tensions produced by the historical contexts. However, Moretti has been criticised on many grounds. Similar to the criticisms directed against Casanova’s system, many have criticised a perceived triumphalism in his propositions as well as his willingness to abandon close reading and assign the national critics a secondary position in the system he has constructed (See (Prendergast, 2004; 2005) and (Goodwin and Holbo 2011)). Although he somewhat modified some of his postulations in subsequent publications (Moretti 2003a), primarily by emphasising the creative, form-revolutionising function of the semi-periphery, he has more or less stayed faithful to his method of distant reading.

The foregoing of close reading, at least in its conventional abstractionist guise, is a welcome gesture, but the danger becomes that the formal device selected is in danger of always already being interpreted. The wide differences between authors, texts and contexts expose pitfalls in the nature of “distant reading”, namely the risk of positing the unit of analysis empirically as a fixed term that has more or less the same manifestation across the range of works being studied, as in Franco Moretti’s example
of finding the presence or absence of “clues” in detective fiction to explain the survival of Arthur Conan Doyle’s vis-à-vis his contemporaries (Moretti, 2003b, pp. 70-5). However, as it will be shown, units of analysis can be transformed in each context and are not in themselves enough to explain the political and social significance of each work. The empirical material, even if providing the starting point, should be employed in the service of a reading that assesses the text in terms of its suppression or articulation of social contradiction. Following the example of Benjamin and Jameson, one should go beyond and detect the discontinuities and interruptions in the configuration of the phenomenological elements within the givens of socio-historical contexts.

The analysis presented below will use a discussion of the function of the national allegory, splitting the two terms in the process—allegory as an interpretative paradigm and the nation as a dialectical concept—in order to address both of these problems: Casanova’s prioritisation of competition at the expense of history and Moretti’s sociological hypostatisation of formal elements. Jameson’s allegorical method of dialectical criticism has the potential to enhance both of their approaches with the ability for social critique.

Discontinuities of Allegory
A great deal of confusion stems from misunderstanding the operations of “allegory” in general, and from missing the subtle nuances with which Jameson invests the concept in particular. Allegory has been conventionally taken to mean a text whose meanings can be read off vertically with reference to a system of signs external to it. In that sense, allegory is be understood as a text that is written intentionally to encode meanings that the writer wishes to get across to their readers through the medium of literature, whether for moral, religious or political purposes. Whenever the word “allegory” is mentioned, one might think of William Langland’s Piers Plowman, Dante’s Divina Commedia or Spenser’s The Faerie Queene, where characters or objects are thought to represent coordinates in a hierarchy that is over and above the text. This conception of allegory led to the Romantics’ later bias in favour of the symbol over that of allegory, where allegory was castigated as predictable and didactic, and the symbol was elevated as immediate, organic and transcendent (Longxi 1994).

The sense of allegory that Jameson employs draws on this conception, but only to an extent. The crucial difference that distinguishes Jameson’s conception of allegory from those schematised ones is that the “ideas” or meanings are never transparently read off the signifiers of the text, nor are they necessarily always intentional in the sense of them being directly encoded by the writers in the text. He states in the “Third-world” article:

“Our traditional conception of allegory—based, for instance, on stereotypes of Bunyan—is that of an elaborate set of figures and personifications to be read against some one-to-one table of equivalences: this is, so to speak, a one-dimensional view of this signifying process, which might only be set in motion and complexified were we willing to entertain the more alarming notion that such equivalences are themselves in constant change and transformation at each perpetual present of the text”. (1986, p.73, emphasis added)
In other words, Jameson is himself clearly opposed to such conventional understanding and he implies that such conception could clearly be unsettled if we were to historicise the text by rereading it anew in relation to its past and future grasp its tensions dialectically. Seeing the text as an allegory does not reduce it to a vehicle-for-ideas function; rather, it situates it as a field of signification which pushes beyond the ideological limits of its context and which attempts to resolve social contradictions through its form. In this context, what has not been noted enough is that Jameson’s references to the discontinuity of allegory and its signifying anew “at each perpetual present of the text”, remarks that recall Walter Benjamin’s conception of allegory as a mode of seeing. It is therefore worth revisiting Benjamin’s resuscitation of the term and how it informs Jameson’s own understanding.

In *The Origin of German Tragic Drama*, *(Trauerspiel, published in 1928; first English translation 1963)* Benjamin rejects the dichotomy between symbol and allegory and denies that allegory could be thought of as a forced relationship between the phenomenon and the concept, signifier and signified. Allegory does not, as it has been commonly perceived, thematise the concept as sufficient to an understanding of the phenomenon, or, as the symbol-making activity attempts to do, look into the transcendent significance of objects; allegory asks why the phenomena no longer impart their conventional “meaning” (1963, p. 162). Particularly in times of social and political turmoil, an epistemological crisis takes place: objects no longer convey meaningfulness with reference to the conventional concepts that were used to recognise and understand them; they become detached from their older associations, accumulate and present a challenge for the writer, turned allegorist, to attach meanings to. Objects acquire other meanings and the allegorist attempts to capture those meanings within their textual presentation. Benjamin underlines this expressive quality of allegory, which recognises the inability of the sign, conceived as an identity of concept and object, to bridge the gap between phenomenon and meaning: “the contemplative calm with which it [allegory] immerses itself into the depths which separate visual being from meaning, has none of the disinterested self-sufficiency which is present in the apparently related intention of the sign” (Benjamin, 1963, pp. 165-6).

Jameson draws on Benjamin’s conception of allegory, and he emphasises in *Marxism and Form* (1971, p.71) that the allegorical mode of seeing is particularly true in those situations “in which things have been for whatever reason utterly sundered from meanings, from spirit, from genuine human existence”. The allegorist, on that account, has the freedom to “instil” significance in the sign, for “allegory” is a utopian attempt to find unity and consistency in events and objects which are seemingly heterogeneous and unrelated. That the Benjaminian conception of allegory permeates Jameson’s revitalisation of this mode is particularly evident in his closing remark at the end of “Third-world literature” article that his hope in framing the argument in terms of allegory was to suggest “the epistemological priority of this unfamiliar kind of allegorical vision” (Jameson, 1986, p. 86).

**Allegory as interpretation**
At this point, we should turn to expand briefly on the history of allegorical interpretation, or *allegoresis*, an old tradition that has a convoluted relationship with allegory yet is quite distinct from it. Predating the conception of the generic allegory, and in fact laying the groundwork for it, *allegoresis* was a kind of interpretation that incorporated signs in texts into a system, regardless of whether those signs reverberated with the allegoricity of the text or the presence of authorial directives to read the text as an allegory. In a sense this method replicates the work of allegory, only this time it is performed by the reader/critic. A distinction should therefore be drawn between *allegoria*, other-speaking, and *allegoresis*, an “other” meaning that is perceived in the text and which it becomes the *practice* of the interpreter to detect (Tambling, 2010, p. 20). Allegorical criticism therefore reveals an “other” meaning supplied only through reading signs, and silences, in the text. This practice continues, though perhaps in a less conscious and rigid manner, and it was Northrop Frye who noted in 1957 that every act of criticism is an allegorical act insofar as it attaches ideas to images and characters (Frye, 1957, p. 54).

The circle of *allegoria* and *allegoresis* forms the groundwork of Jameson’s revival of the concept. On the one hand the text, by virtue of the lived contradictions and tensions it is trying to resolve, signifies obliquely because the scope or scale of representation exceeds the available terms. On the other hand, this very intricacy of allegorical signification invokes the multiple levels at which allegory operates and calls for a task of interpretation that situates the text in relation to its political history and conditions of possibility.

Jameson shares Frye’s view of how interpretation effectively subsumes texts under its categories, and while he believes that this is perhaps inevitable, he alerts us to the dangers of the reductionism involved. In fact, early on in *The Political Unconscious*, Jameson (1981), echoing Louis Althusser, criticises the type of deterministic interpretation which proclaims the use of “expressive totality” as its *modus operandi*. Such interpretation presupposes that an “inner essence” is always manifest in the phenomenal whole, and sees characters and events in a text as manifestations of class types or elements of a larger unfolding dialectical process building up towards a *telos*. In practice, this method necessarily implies the conversion of a text into an allegory, understood in the conventional sense, where the “empirical material” put forward by the text is “rewritten” in terms of a master code that is hidden from the literal level but is nevertheless recoverable as the key to its meaning (Jameson, 1981, p. 13). Jameson, with Althusser, warns against such reduction, but, unlike Althusser, he goes to great lengths to show that this folding-in of the levels of interpretation falls into the category of homology, not mediation (1981, p. 28). He in fact argues that even if the expressive way of reading is encouraged by the works themselves, as a result of how deeply entrenched these methods of viewing the world and writing about it are, one should take the extra step and reconfigure that reading in the terms called for by the dialectical interpretation he outlines (Jameson, 1981, p. 19).

In a similar vein, he contends that psychoanalytic interpretation is an “allegorical act” to the extent that it purports to give the “meaning” of the text in the categories of analysis internal to its system (Jameson, 1981, p. x). Jameson reiterates his position that psychoanalysis is a study of wish-fulfilment or “Desire” as it has been pushed from
public social life. Jameson further argues that this interiorisation of Desire and its symbolic investment in sexuality is peculiar to the bourgeois society. Freudian psychoanalysis, however, presupposes that the “laws or norms” against which desire is frustrated are in themselves ahistorical. Desire thus emerges as “always outside of time, outside of narrative” and history only appears as providing “the context of the explosion” of desire. Moreover, the analysis of the transgressions of desire is always limited to the individual, hence neglecting the collective and the affiliations of the individual. It is in this same context that Jameson (1986, p. 69) refers to “a radical split between the private and the public, between the poetic and the political…” in the first world, in his article “Third-world literature” article. Thus what needs to be done is to transcend this position to the “doctrine of political unconscious” (Jameson, 1981, p. 53), the site where the split between the private and the public takes place.

Jameson’s unique dialectical approach does not dismiss interpretative theories, psychoanalysis in this case, out of hand as flawed or mistaken; he views them as locally relevant, indeed sometimes the key to approaching a text, “a social hermeneutic” (1981, p. 59). His dialectical method stresses that one should go the extra step and historicise theory itself and the objects of its analysis, therefore bringing into question any ideological biases or tendencies to form closures, so that while they have “sectoral validity” locally, they are at the same time transcended (Jameson, 1981, p. x).

There are two sides to the political symbolism inherent in the text and these ultimately relate to the category of history opening up onto History, as lived historical experience (Jameson, 1981, p. 86). On the one hand, the text is a textualisation of History, for the latter is “non-narrative and non-representational” (p. 67); on the other hand, History’s reality is seen as Necessity, “History is what hurts” (p. 88). At the level of History the social contradiction is real enough, but it can only be resolved through “the intervention of praxis”; the same contradiction in ideology takes the form of “the aporia or the antinomy” (p.68, emphasis added), for the contradiction presents itself as unresolvable, even “unthinkable” and logically scandalous within the terms of the ideology that attempts to contain it. Ideology thus performs a closure so as to contain the contradictions (the conceptual site of which would be the ideologeme, which will be explained below). For Jameson, the text performs a dual role in ideology: it marks the limits of the strategy of containment, but at the same time its form suggests the possibility of breaching those limits. In other words, the contradiction cannot be directly represented or conceptualised by the text, yet it bursts at the seams of the text’s formal unity.

A symptomatic reading will not allegorise the text in terms of a master code of “expressive totality” but will rather work from the rifts in the text towards its “semantic conditions of possibility” through a “hypothetical reconstruction” of the text’s conditions of possibility (Jameson, 1981, p. 42, original emphasis). Jameson thus retains the concept of totality as a crucial, higher stage of criticism that is able to reconstitute the differences established by the multiple levels of structure, without, however, falling into vulgar determinism or homology.

Therefore we arrive at Jameson’s own three “semantic horizons” of allegorical interpretation. Pointing to its enabling role as an interpretative tool, Jameson notes that “allegory is here the opening up of the text to multiple meanings, to successive
rewritings and overwritings which are generated as so many levels and as so many supplementary interpretations” (Jameson, 1981, p. 14). The method involves placing the texts in levels of commentary and metacommentary, so as to place the text and the successive horizons of interpretations in a series of antinomic tensions which lead to higher stages of criticism. Jameson proposes the levels of “political history”, “society”, and “history” as the horizons of interpretation (p. 60). We will now turn to a brief analysis of Jameson’s horizons; the last horizon, that of history and cultural revolution, is of particular importance to the concept of the “national allegory”.

At the first level, political history, the text is grasped as a punctual event in its immediate political context, a “symbolic act” that attempts to resolve a certain contradiction at the social level. In this respect, when we move to the second level, that of society, the text is seen, to use Jameson’s analogy, as a parole, an “utterance” of a wider social langue that can never, however, exist in purely ideal form. The langue is thus defined as organized around a set of “ideologemes”, arenas or “units” of class discourse through which the dialogical antagonism of class struggle is exhibited (Jameson, 1981, p. 61); the ideologeme can be “a pseudoidea—a conceptual or belief system, an abstract value, an opinion or prejudice—or as a protonarrative, a kind of ultimate class fantasy about the “collective characters” which are the classes in opposition” (p. 73). Class for Jameson does not exist as sociologically distinct and autonomous; it is a “differential concept” (1971, p. 380, original emphasis). Classes define themselves through promoting their ideas and discrediting those of others. Ideology in this formulation is the “function of social class” (Jameson, 1981, p. 69), and any reconstruction of the dialogism that exhibits itself in the shared code of the ideologeme will necessarily imply the recuperation of the marginalised social voice of the opposing classes who were excluded by the hegemony of the dominating class (p. 71).

The final level of analysis, history, rewrites the text and the ideologeme in terms of linking the form to the host of “sign systems” that coexist in the social formation with the capitalist mode of production, themselves “traces or anticipation of modes of production” (Jameson, 1981, p. 62). The organising unit around the final horizon of history is the “mode of production”. Here Jameson stresses the fallacy of conceiving of that mode in a “typologizing operation” (p. 75), as a pure or ideal manifestation, mainly because “no historical society has ever ‘embodied’ a mode of production in any pure state” (p. 80). The mode of production is better conceived of as a “theoretical construction” that needs to be replaced in actual historical analysis with the concept of “social formation”, within which several modes of production coexist at any given moment—“older modes” are made dependent, and “anticipatory tendencies” have not as yet developed “an autonomous space of their own” (p. 80). This formulation bears a clear statement of capitalism’s tendency to integrate other modes as its dependents, to proceed along the logic of combined and uneven development rather than annihilation and obliteration. The implications of this formulation for a conception of spatiality in the world-system will be pursued below.

This synchronicity of the modes of production is thus turned into a dialectical opening up to history, and texts are intersected with “contradictory modes of cultural production” (Jameson, 1981, p. 81). It is precisely this intersection, inherently
contradictory, that embodies a moment of “cultural revolution”, the “moment in which the coexistence of various modes of production becomes visibly antagonistic, their contradictions moving to the very center of political, social, and historical life” (p. 81). Cultural revolution in Jameson’s thought is not simply a transitional moment; in fact, the overt transitional moment is the surfacing of a more permanent process, a synchronic moment in a process of constant diachronic motion, which will continue as long as capitalism is the dominant mode of production. This is why Jameson (1981, p. 86) equates cultural revolution to Ernest Bloch’s concept of nonsynchronous development, in which the non-contemporaneity of modes of production in results in paradoxical effects for the subject’s experience of time (Bloch, 1977, p. 22).

The concept of “cultural revolution” that Jameson employs to describe the ultimate referent of the allegories in the “Third-world” article is analogous to the horizon of history in The Political Unconscious. The experience of political intellectuals, whom he equates to authors in the “Third World”, cannot escape the contradictions when different modes of production become visibly antagonistic. As we have seen, such antagonisms are fundamental to the operations of capitalism as the dominant mode of production and become even more exacerbated when the capitalist world-system assimilates by force the Third World into its folds.

For Jameson, consciousness of these contradictions permeates Third World writing, making the latter resistant to narrative closure through an emphasis on “antithetical messages” that open up the text to “futurity and to some collective project yet to come” (1986, p. 77). In this respect, allegory has a capacity to “generate a range of distinct meanings or messages, simultaneously, as the allegorical tenor and vehicle change places” (Jameson, 1986, p. 74). Jameson’s description of allegory thus hinges on the reversibility of the metaphoric vehicle and tenor within the temporality of the text. Allegory is conceived of in terms of dialectical antinomies rather than personified abstract concepts that can be mapped onto external reality in a straightforward manner.

Thus, all texts for Jameson are allegorical, insofar as allegory is understood as a hermeneutical method that opens up the text to multiple overlapping meanings. The Political Unconscious offers readings of a generic variety of texts, including medieval romances and the novels of Balzac and Conrad, but most examples come from the core of the literary space. The principal difference between those works and the national allegories is the pronounced visibility of the tensions and antinomies in the latter, indicating a direct engagement with the immediate materiality of the nation. It is in this context that Jameson’s “sweeping hypothesis” that “[a]ll Third-world texts are necessarily . . . allegorical, and in a very specific way: they are to be read as what I will call national allegories” should be understood; that is, regardless of the generic “categories” they fit into, they are “to be read” in an act of interpretation as national allegories (1986, p. 69, original emphasis). The argument revolves around reading the “psychological” or “libidinal investment” in “primarily political and social terms” (1986, p. 72). The split between the private and the public, a quality of “First World” texts, is absent from the national allegories of the “Third World”, for the category of the national denotes the mediating category between the private and the public: “the story of the private individual destiny is always an allegory of the embattled
situation of the public Third-world culture and society” (1986, p. 69, original emphasis).

This emphasis on the nation as a social formation, where antagonist modes of production produce contradictions, lived and experienced at the level of History (the Real) and registered by the text in an attempt to resolve or challenge—all this close dialectical treatment is precisely what is missing from an emphasis on competition, recognition and autonomy in Casanova’s model. One defining aspect of the Third World experience is that of imperialism and colonialism. Casanova’s equation of the “combative” literatures with Third World literatures misses the challenges posed by these hegemonic tendencies of capitalism which, in its relentless expansion to dominate, create structures of inequalities. In fact, Casanova’s inspiration, the Bourdieusian model, is checked by Jameson (2008, p. 579), who insinuates that emphasising the strategic actions of agents in any given field as conscious scheming and planning rather than as “the implicit arts of a praxis” creates the following paradox: whether the motivation for writing is saving the field itself or engaging with the materiality of the world. In other words, for Jameson, Bourdieu’s formulation risks underplaying the political commitment of the writer and privileging field-oriented interests. Returning to Third-world, Neil Lazarus (2002, p. 57) comments that “as a regulative ideal, [Third-worldness] is born of anti-colonialist and anti-imperialist struggle. It gestures towards a world in which autonomy and popular self-determination will be politically meaningful concepts”.

At this final level of history, the text is rewritten as a form where the various “sign systems” of the modes of production exhibit their contradictions in terms of specific messages (Jameson, 1981, p. 84). This study of form is also concerned to reveal the “active” presence of a number of discontinuous and heterogeneous processes carrying “distinct generic messages,” some of them anticipatory (pp. 84-5), a formulation that recalls Raymond Williams’ theorisation of “dominant, residual, and emergent” cultural elements that coexist at any given moment in a social formation (1977, pp. 121-127). The ultimate horizon of the allegorical interpretation of the text, in other words, reveals the articulation of the conjuncture of modes of production at any given moment and the contradictions that this coexistence generates at the level of the text.

Having reached this juncture, we may return to Moretti’s formulation of “Distant Reading”. In Moretti’s model, the postulation of a formal element and the study of its presence or absence in a given literary genre has the corollary that the formal element has the same manifestation in all texts, including those by the same writer. With Jameson’s insights that form is in itself a symbolic response that attempts to bridge a gap in lived condition, we can then see that literary devices often take on different functions depending on the historical moment of the work’s production and the literary context of the writer. Even if we accept the isolated formal units of analysis that Moretti proposes (tropes, narrative techniques, walks, locales, etc.) as starting points, the problem of methodology remains. As Christopher Prendergast (2005, pp. 44-5, fn. 7) points out in his critique of the later development of “Distant Reading” in Moretti’s “Graphs, Maps and Trees” articles, “the ground rule of the game is still the same: how to get from part to whole, from the microcosmic (formal traits) to the less microcosmic (genres) to the limit-unit (the ‘social system’)”. Moretti admittedly is
aware of this issue (2006, p. 84), feeling the need to reconfirm his commitment to “social critique” in response to Roberto Schwarz’s scepticism concerning the ability of evolutionary literary history to provide such critique. By revisiting interpretation again and announcing “the end of the beginning”, presumably going beyond the findings of the data to look into issues of critique, Moretti affirms that “one must bid farewell to the ethereal elegance of methodological abstractions, and return to the messy realities of social history” (2008, p. 86). This is where Jameson’s method of allegorical interpretation, with its dialectical emphasis on the multiplicity of levels, becomes most pertinent.

For Jameson, the text in genre criticism should be seen “as the ideological—but formal and immanent—response to a historical dilemma,” and the latter can only be seen when rereading the text “synchronously, as the coexistence, contradiction, structural hierarchy, or uneven development of a number of distinct narrative systems” (1981, p. 125). Jameson asserts that conventional methods of reading the genre, whether they base their categories of analysis on content or form, must be used as a first step in a dialectical reading whose ultimate end is to explore the significance of the text as a symbolic act; however, once that has been achieved, those categories should be understood as “mere ad hoc, experimental constructs, devised for a specific textual occasion and abandoned like so much scaffolding when the analysis has done its work” (1981, p. 132). Thus these categories are taken to be “arbitrary critical acts” and should be used in genre criticism as such, but once they are reified and considered “natural”, they become an obstacle for a proper historical analysis, which should lie in projecting the diachronic “construct”, the text in horizontal literary history, onto the “synchronic historical situation” (p. 132).

The Third World and the First World
This leaves us with the issues of spatiality and coexistence of modes of production at any given synchronic moment. These will be explored through a deconstruction of the opposition between the Third World’s literary output and the First World’s, showing that such polarities are only part of a hypothetical binarism constructed for the sake of dialectical analysis.

As an extension of his study of allegory in the Political Unconscious, Jameson, in Postmodernism, Or the Cultural Logic of Late Capitalism (1991) theorises a new type of allegory. This postmodernist allegory is characterised by intertextuality: cannibalisation and accumulation of fragments from tradition and popular genres (pp. 1-17). What is peculiar to this “newer allegory” is the horizontal rotation of the sign: the objects are related syntagmatically rather than vertically in a one-to-one corresponding fashion. These relations are never fixed and it is the interpretation that therefore has to readjust its terms in “constant modification” to respond to the freedom opened up by the “varied trajectories and combinations logically possible” (p. 168).

The practice of interpretation should view, according to Jameson, the postmodernist text as an allegory invoking in its representation particular paradigms of interpretation – the ideological theories of postmodernism – which become the key to its meaning (1991, p. 168). This state of affairs is possible only because, “postmodernism theory [sic] is itself an example of what it claims to anatomize: the
newer allegorical structures are postmodern and cannot be articulated without the allegory of postmodernism itself” (p. 168); in other words, the cultural dominant of postmodernist theory is the interpretive paradigm that provides a key to meanings of postmodernist allegories.

In the *Geopolitical Aesthetic* (1992), he broadens the scope of this analysis from the “political unconscious” to the “geopolitical unconscious”, an allegorical referent that “attempts to refashion national allegory into a conceptual instrument for grasping our new being-in-the-world” (p. 3). Allegory here seems to take on different meanings and functions, though not too different from the one formulated in *Postmodernism*. In the geopolitical allegory, “the most random, minute, or isolated landscapes” may serve as figures that provoke questions whose frame of reference is the world-system and the control it exerts over the local. The speed and “fluidity” with which these questions are tackled is unprecedented in the “First World” and does not compare to the older national allegories. Transition is of the essence and it is emblematic of the larger shifts that accompany the, as yet incomplete, formation of the “international proletariat” and the “global management” (Jameson, 1992, p. 5). Thus the referent changes from typicality to randomness and “schizoid constellations” which stand in for the trends of the world-system.

Jameson thus indicates the discrepancy between national allegory and postmodernist allegory in this way: national allegory occurs in “nonhegemonic situations, or in situations of economic or cultural subalternity, [where] there tends to be a reference to the national situation that is always present and always felt in a way that it can not be in the dominant culture of the superstate” (Buchanan, 2007, pp. 67-8). It would also appear that the allegorical hermeneutic is different in each case: in the case of the national allegory the presence of the national is exhibited through the antinomies that result from the discontinuity of the metaphorical signs and the aporias resulting from their reversals. In postmodernist allegory the method attempts to establish the relation of the private and the “random” particular to a general whole. Postmodernist theories, then, become the mediating categories of analysis that explain the relation of the particular in the text to history.

This would, however, present a neat dichotomy between postmodern and national allegories and would turn Jameson into a structuralist rather than a dialectical thinker. It would, moreover, beckon implicitly towards a measure of “value” where the more committed “Third world” writers fare more favourably, whereas the inward-looking First world artists are trapped in various psychologistic dichotomies. Thus, Michael Sprinker (1993, p. 6) asks the question “are First World allegorical forms so utterly unconscious of their potential transcoding into political readings?”. In other words, are national allegories only to be found in the “Third World”? This of course raises the correlating question: is there a “Third World” in the “First World”, a condition that would create contradictions for the writer as a “political intellectual”? Or has late capitalism in the “First World” obliterated all other modes of production so that the “First World” writer has to look beyond the border to develop any consciousness of contradictions?

A further clue as to how Jameson conceives of the Third World is the way he uses the term in *Postmodernism* to refer to “the problem of thinking about contemporary
America”, where nonsynchronous modes of production coexist alongside the capitalist mode within the United States itself. Thus, it is worth quoting at length Jameson’s observations on the architect Frank Gehry’s house:

“The corrugated aluminium, the chain-linked balcony above, are one would think, the junk or Third World side of American life today – the production of poverty and misery, people not only out of work but without a place to live, bag people, waste and industrial pollution, squalor, garbage, and obsolescent machinery. All this is surely a very realistic truth, and an inescapable fact, of the most recent years of the superstate. The cognitive and representational problem comes when we try to combine that palpable reality with the equally unquestionable other representation of the United States that inhabits a different and unrelated compartment of our collective mind: namely, the postmodern United States of extraordinary technological and scientific achievement; the most “advanced” country in the world”. (1991, p. 128)

The tension in the representational problem comes from cognitive incommensurability: at the material level the capitalist mode of production does thrive on unequal development and its coexistence with other modes of production; it is “an inescapable fact”; but this poses a “cognitive” problem that finds its resolution in the abstract work in question. Elsewhere, Jameson speaks of the “contents” of Claude Simon’s nouveau roman, Le Leçon de choses as “systematically drawn from the internal Third World of Manhattan along with the external one of Latin America” (Jameson, 1991, p. 150). It would thus appear that Jameson uses the category of the “Third World” as an analytical tool rather than an empirical referent or a spatial constant. It is paradoxical in the sense that there is the threat to annihilate it (and therefore neutralise resistance) but its very existence is a strong reminder of the necessity “to think the present historically and thus to think the possibility of transforming it” (Colás, 1992, p. 258). Jameson continues to use Third World and First World on that analytical basis, clearly demonstrating attention to the nuances and different functions that these categories operate in.

Recently, revisiting the realism-modernism debate, Jameson (2012) makes suggestive references to his “Third-world” article. Significantly, he makes his formerly “sweeping hypothesis” even more sweeping, reasserting that what he argued was that in fact “all literature was a kind of ‘national allegory’”, underlining that his previous argument was that we could construe literature that way “inasmuch as its texts presupposed the universal or collective symbolic meaning of private or existential situations” (p. 481). Jameson reaffirms this hypothesis: whenever a text is seen to project the “universal” or “collective” as its ultimate frame of reference, as the horizon of the meaning of individual experience, it might very well be called a “national allegory”, therefore dispelling any doubts as to whether such a text is a monopoly of Third World literary production or that Third World texts should be always perceived as such. Again, the nation, Jameson writes, pace the views suggesting the levelling effect of globalisation, is in fact still more relevant than ever, for it is the mediation site through which neo-liberalism operates, through which deals are closed and through which interests are manipulated and consent is forged. Seen from that perspective, Jameson underlines the role of the nation as the site of cultural revolution and the
solidarity of the collective for a utopian future to come, not as the place of dictatorial oppression and jingoistic insularity (FranklinCenterAtDuke, 2008).

Jameson’s praise of Moretti’s and Casanova’s projects signals his sympathies with the attempts to expose the inequalities and intricacies of the world literary space, away from the contradictions of traditionalist notions about world literature. The critique presented above did not aim to dismiss Casanova’s and Moretti’s projects but endeavoured, rather, to correct empirical rigidity and idealist tendencies in their propositions so that the insights their ideas have yielded could be put to a more effective materialist critique of literature. Jameson’s dialectical method allows us to detect why a certain formal attempt might be more effective in a certain socio-political context, avoiding sole reliance on competitive factors or formal survival tactics/coincidences. Moreover, his insistence on using cultural dominants and local theories as key to understanding the mechanisms of the text as a symbolic act has the advantage of presenting literary form as a contested category—within form coexists systems of signification that belong to diverse, yet antagonistic, modes of production.

Perhaps one reason why Jameson has refrained from providing any systematic analysis of world literature is the knowledge that those attempts will be fraught with difficulties of structural closures and idealist generalisations. Thus, in a manner recalling Moretti’s first formulation of world literature in the “Conjectures” article (2000), Jameson proposes that world literature should be thought of as a “problem and a conundrum” (FranklinCenterAtDuke, 2008). In other words, it should always be theorised dialectically. My argument has been that an understanding of the operations of national allegory, with the concomitant critical concepts this term deploys, is essential to that dialectical thinking.
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TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS
CHARACTERISTICS OF FUNCTIOLECT-MUSICOLECT: A CASE STUDY OF URFA REGION

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Abstract
Turkish Folk Music Phonetic Notation System/TFMPNS is a notation system example which aims to initiate a parallel application to the national/international linguistic/musicological application foundations of which were laid under the scope of Istanbul Technical University Institute of Social Science Turkish Music Program post graduation thesis, which will be developed under the scope of Istanbul Technical University Institute of Social Science Musicology and Music Theory Program doctorate thesis, which is configured in phonetics/morphology/vocabulary axis of together with traditional/international attachments based on Standard Turkey Türkçe/STT (the standard language/standard variant which is recognized and adopted in a community as a means of agreements among the regions, gains dominant position by becoming widespread spoken dialects and has a large function among language types and usage areas is in a position of means of communication among speakers of different dialects)-Turkish Linguistic Institution Transcription Signs/TLITS (transcription marks used to transcribe local oral features existing on the axis of phonetics/morphology/lexicon criteria and theoretical/performance infrastructure of local oral texts, which is collected through the comprehensive compilation work on Anatolian dialectology)-International Phonetic Alphabet/IPA (standard alphabet type consisting of signs and symbols which is developed with the aim of redacting sound values in international standards, encoding speech sounds of all languages in an exemplary manner, preventing confusion engendered with numerous transcription system by providing correct pronunciation of languages and developing a separate symbol for each sound) sounds.

In functiolectology as a result of researches carried out with social variation method in the axis of linguistic approaches it was emphasized by functiolectologists who draw attention to the term functio (every kind of functiologic term/concept/element in the axis of functiological)-lect (every kind of functiolinguistic
variant/alternate/range in the axis of functiolinguistical) that functiolinguistic properties which sustain according to functiolinguistic laws, in musicolectology as a result of researches carried out with local variation method in the axis of linguistic approaches it was emphasized by musicolectologists who draw attention to the term musicol (every musicologic term/concept/element in the axis of musicological)-lect (every kind of musicolinguistic variant/alternate/range in the axis of musicolinguistical) that musicolinguistic properties which sustain according to musicolinguistic laws are sustained in the the existence of phonetics/morphology/vocabulary criteria together with local/universal correlations on theorical/executive infrastructure of Turkish folk music literary/musical texts in the axis of performance/execution display (every kind of folkloric term/concept/element-folklinguistical variant/alternate/range in the axis of ethnological) which is one of the folklore analysis models and linguistical approaches in ethnomusicology (every kind of ethnomusicologic term/concept/element-ethnomusicolinguistical variant/alternate/range in the axis of ethnomusicological).

Through this announcement which is to be presented within the scope of LIT CRI ’15/IV. Literary Criticism Conference; transmission/adaptation process of functiolect/musicolect features structured in functiolinguistic/musicolinguistic axis to Turkish Folk Music Phonetic Notation System Database/TFMPNS D will be carried out through case of Urfa region.

**Key Words:** Functio/Lect/Variant/Functiological Variant/Dialinguistic Performance, Musico/Lect/Variant/Musicological Variant/Dialinguistic Performance, Functiolectology/Functiolinguistics/Functiolect/Functiolinguistic Performance, Musicolectology/Musicolinguistics/Musicolect/Musicolinguistic Performance, Turkish Folk Music Phonetic Notation System Database/TFMPNS D.

**Turkish Folk Music Phonetic Notation System Alphabet Database/TFMPNS AD**

Turkish Folk Music Phonetic Notation System/TFMPNS is a notation system example which aims to initiate a parallel application to the international linguistic/musicological application foundations of which were laid under the scope of Istanbul Technical University Institute of Social Sciences Turkish Music Program post graduation thesis, which will be developed under the scope of Istanbul Technical University Institute of Social Sciences Musicology and Music Theory Program doctorate thesis, which is configured in phonetics/morphology/lexicon axis of together with traditional/international attachments based on Standard Turkey Turkish/STT (the standard language/standard variant which is recognized and adopted in a community as a means of agreements among the regions, gains dominant position by becoming widespread spoken dialects and has a large function among language types and usage areas is in a position of means of communication among speakers of different dialects: Demir, 2002/4, pp. 105-116), Turkish Linguistic Institution Transcription Signs/TLITS (transcription marks used to transcribe local oral features existing on the axis of phonetics/morphology/lexicon criteria and theoretical/performance infrastructure of local oral texts, which is collected through the comprehensive compilation work on Anatolian dialectology: TDK, 1945, pp. 4-16) and International Phonetic Alphabet/IPA (standard alphabet type consisting of signs and symbols which is developed with the aim of redacting sound values in international standards, encoding speech sounds of
all languages in an exemplary manner, preventing confusion engendered with numerous transcription system by providing correct pronunciation of languages and developing a separate symbol for each sound: IPA, 1999) sounds (Demir, 2011).

Turkish Folk Music Phonetic Notation System Database/TFMPNS D consists of some databases too, these are; Turkish Folk Music Phonetic Notation System Alphabet Database/TFMPNS AD & Turkish Folk Music Phonetic Notation System Sound Database/TFMPNS SD & Turkish Folk Music Phonetic Notation System Dictionary Database/TFMPNS DD & Turkish Folk Music Phonetic Notation System Works Database/TFMPNS WD & Turkish Folk Music Phonetic Notation System Phonotactical Probability Calculator Database/THMFNS PPCD & Turkish Folk Music Phonetic Notation System Aural Distinction Test/TFMPNS ADT & Turkish Folk Music Phonetic Notation System Articulation Test/TFMPNS AT & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Education Sessions/TFMPNS PACES & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Control Lists/TFMPNS PACCL & Turkish Folk Music Phonetic Notation System Phonological/Morphological/Lexicological Criteria Identification Test/TFMPNS PMLCIT & Turkish Folk Music Phonetic Notation System Phonetic Analysis Test/TFMPNS PAT & Turkish Folk Music Phonetic Notation System Sound Vocabulary Analysis Tests/TFMPNS SVAT & Turkish Folk Music Phonetic Notation System Phonetical Analysis Assessment Form/TFMPNS PAAF & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Assessment Group/TFMPNS PACAG etc. (Refer with Figure 1).

Fig. 1. Turkish Folk Music Phonetic Notation System Works Database/TFMPNS WD: Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcription Signs/UKTD TLITS & Standard Turkey Turkish/STT (text transcription: Ozbek, 2010, pp. 254-255 & musical notation: Demir, 2011, p. 250).
As a result of the research in the field of functiolectology, in line with the social variation method (reasons of variation in language: non-lingual local factors: local/ethnical/original/social groups/language relations/profession/social position/education/belief/context/age/gender/sex factor and size etc: Demir, 2002/4: 105-116 & Demir, 2010: 93-106 & Chambers, 2000: 1-31) of the term functiolect (functional/situative usage types and forms of language: Orth, 2006: 158 & Eker, 2007/1: 127-135) which is formed as a combination of the concepts functio (any functiological term/concept/element in functiology: Url <https://en.wikipedia.org/wiki/Function>) and lect (any functiolingual variant/variation in functiolinguistics: Vardar et al., 1998: 128-129 & Aksan, 1993: 189-200) and with functional genres (the smallest infinite linguistic types and forms that subsist in standard/social/regional uses of language: jargons, special languages, slang-commercial language etc., functiolinguistic types and forms of behavior which depends on, for example, environmental/situational/morphological, individual/communicational/interactional, spiritual/age-related/gender-related factors: Imer, Url <http://dergiler.ankara.edu.tr/dergiler/26/1029/12452.pdf>, within the scope of functiolinguistical properties (professional/ occupational/class vocal/verbal/literary special types and forms of use of language: Delen Karaağaç, 2007: 35-42), it was underlined by functiolectologists that the literary/musical texts of Turkish folk music which is defined as a verbal/artistic type of performance subsists in its theoretical/performal infrastructure together with local/universal connections on the level of criteria of phonetics/morphology/vocabulary (Özbek, 2010) & (Doğan, 2008: 102-113).

Literary/musical texts of Urfa Turkish folk music which is defined as a verbal/artistic type of performance are evaluated at fourteen levels which are functiolectological/funcriotectonic/funcriotional performance properties; profession names (teacher, officer, kebab server, warden, muezzin, driver, housewife, farmer, mawlid reader, composer, servant, engineer, administrator, tinner, imam, shoemaker, salesman, president, weaver), proper nouns (Mevla, Hz. Muhammed, Hz. Suleyman; Ataturk, Ismet Pasha, Hakko, Abdo, Muslum, Sakiplarin Esref, Nazif, Ali, Hayrettin aga, Kor Asi, Polat Mehmet, Genc Osman, Savvak, Fatma, Fadile, Nesime, Asya, Safiye, Bagdagul) names of historical/mitological characters (Prophet Davud, Hz. Suleyman, Saba Queen Belkis, Zuleyha, Hz. Yakub, Hz. Yusuf, Seyh-i Senan, Shah Budak) names of persons/titles/communities (enbiya; aga, pasha, bey, effendi; kadi, mufti, lieutenant, sergeant; physician, shephed, guardian; mother, father, siblings, sister; kirve, bride, groom, halay leader; arabian girl, swashbuckler’s wife; army, tribe, neighbors, pals, other people (el alem), gang), time names (dawn, morning, day, midday, night, summer, winter, spring, preternity, the time when the lover comes, marriageable age, period of ignorance, nightfall), names of places (forest, mountain, the wild, grand mountains (yuce daglar), smoky mountains, mountains with no kadi nor mufti, deserts; flatland, meadow, lawn, vineyard, garden, rosary, rose wainscot, sea, seaside, pool side, lake, brook, headwaters; village, threshing field,
threshing place; barracks, chair of pasha; dervish convent, church, council of education, grave; city, long bazaars, shops, castle’s backside, narrow streets, house, life, room, trial, prison, turkish bath; foreign places, foreign lands, coffeehouses, inns), names of countries/cities/places (Yemen, Esfahan, Aleppo, Urfa, Ruha, Mus, Bitlis, Canakkale, Erzurum, Konya, Diyarbakir, Elazig, Egin, Hasankale, Karakopru; Narlik, Cabur) flower names ( red rose, rose bud, hyacinth, narcissus, yellow flower, violet, tulip) fruit names (quince, sour orange, pomegranate, fig, apple, orange, unripened grape, grape, muskmelon), plant names (sage, pennyroyal, grass, clover, thorn, eryngo, grapevine, peanut/karakilcik wheat/barley/wheat/sesame), animal names (parrot, arab horse, camel, bird of prey, dove, gazella, lamb, nightingale, duck, partridge, female camel, hinny), food/drink names (yoghurt, coffee, wine), names of objects (fardel, velour, alaca, oriel, dress, cape, vest, fermana, gaberdine, linen, handkerchief, marhama, cevre, vala, hand-painted kerchief, breechcloth, shoe, black hijab; henna, nose ring, gold coin, half gold coin, pearly belt; saz, tambour, rebeb, picaxe with golden handle, skewback, saddle, bit; handcuffs, chain, scupper pipe, salaca; badya, cup; wardrobe, lantern, candle; bushel, thymine, iron, charcoal; black tent, mattress, feathery pillow; petition, note, decree) names of weapons (arrow, knife, cutter, dagger, sword, cannon, rifle, mauser, liver), etc (Özbek, 2010: iii-iv, 1-10, 11-19, 34-41, 97-112, 113-253, 330-336) & (Özbek, 1972) & (Özçelik, 1997) & (Buluç 1973-74: 49) & (Buran, 2011: 41-54) & (Boz, 2008: 152-166) & (Sarı & Sözer, 2013: 2205-2218) & (Nakiboğlu, 2015: 272-286). (Refer with Table 1).

Table 1. Turkish Folk Music Phonetic Notation System/TFMPNS
Functiolectology/Functiolinguistics/Functiolect/Functiolinguistic Performance Characteristics

<table>
<thead>
<tr>
<th>Gender/Sexuality/Gender Figure/Prototype/Profile</th>
<th>Personal Information of Source Person</th>
<th>Fonksiyolektoloji/Fonksiyolinguistik/Fonksiyolekt/Fonksiyodilbilimsel Performans Özellikleri</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abdullah Balak Masculine/Male</td>
<td>Born in Urfa in 1938. Mathematics teacher. Composer; plays saz, sings hoyrat and folk song</td>
<td>Balâh dêyer bû sözû Dünyada yöçtur gözû Durmadan çalar sazi Beni güldûren esmer</td>
</tr>
<tr>
<td>Ahmet Yılmaztaş Masculine/Male</td>
<td>Born in Urfa in 1920. Sells kebab. Sings hoyrats and folk songs</td>
<td>İşte geldî arpa da buğday şarmani cîvanîm şarmanî Elîmedîr kanîlarîn fermanî Koy dêsînûr Halîl Begîm divanî Ben öîfîrsem köşklér kalsîn vêrani</td>
</tr>
<tr>
<td>Name</td>
<td>Gender</td>
<td>Born in Urfa</td>
</tr>
<tr>
<td>-----------------------</td>
<td>--------</td>
<td>--------------</td>
</tr>
</tbody>
</table>
|                       |        |              |                             |      | Kardaş yarağa bastı geçti yar yar  
|                       |        |              |                             |      | Tebip yaramı elleme  
|                       |        |              |                             |      | Yaramın vahti geçti yer yer  |
| Cemil Cankat         | Male   | 1913         | Works as a driver. Composer, sings hoyrats and folk songs. He had sunged many folk songs for record. Died in 1976. |      | Asker oldum ağlama  
|                       |        |              |                             |      | Çigerimi dağılama  
|                       |        |              |                             |      | Saçlarını tarama  
|                       |        |              |                             |      | Saçlarından bir têl vêr ilac olsun yara  |
| Fatma Sabırlı        | Female | 1908         | Housewife. Has many stories, hoyrats and poems in her memory. Died in 1980. |      | Cabur đenadan kuş geliyor  
|                       |        |              |                             |      | Mavzer sesi hoş geliyor  
|                       |        |              |                             |      | Bölük bölük gidên ‘esker  
|                       |        |              |                             |      | Geri dönmiş boş geliyor  |
| İbrahim Özkan         | Male   | 1948         | Works as a farmer. Composer, plays oud, sings hoyrats and folk songs. |      | Geldüm gelinlik çaga  
|                       |        |              |                             |      | Urfalim kaçal dağa  
|                       |        |              |                             |      | İstesey de vermezler  
|                       |        |              |                             |      | Sen çoban babam ağa  |
| Hamza Şenses          | Male   | 1904         | Composer, plays baglama, metal mandolin and tambour, sings hoyrats and folk songs. He had recorded most of singing of folk songs. Died in 1947. |      | Na’hoş olir mehpushtana havası  
|                       |        |              |                             |      | Çökçiklar ağlıyor ister babasin ane  
|                       |        |              |                             |      | Hakkımızda vêrdiller anem ‘idam cezası  
|                       |        |              |                             |      | Mehpushane seni yapan kör olsun  
|                       |        |              |                             |      | Kör olsun da ikî elî  
|                       |        |              |                             |      | icrousun da  
|                       |        |              |                             |      | Kör olsun da ikî elî  
|                       |        |              |                             |      | icrousun da  
|                       |        |              |                             |      | icrousun da  
|                       |        |              |                             |      | icrousun da  
|                       |        |              |                             |      | icrousun da  
| Kadir Yılmaz          | Male   | 1926         | Servant at government office. Sings hoyrats and folk songs. |      | Bir tenedir  
|                       |        |              |                             |      | Bir sümbül bir tenedir  
|                       |        |              |                             |      | Embiyalar içinde  
|                       |        |              |                             |      | Muhemmed bir tenedir  |
|                       |        |              |                             |      | Nicesinin güllübenizi soldur aman efendim  
|                       |        |              |                             |      | Nicesinir dönmez ele gönderir  
|                       |        |              |                             |      | Bir ayrilî bir yosullî bir olüm aman efendim  |
|                       |        |              |                             |      | Öpüm lebin içini  
|                       |        |              |                             |      | Dün gece neredeydin  
|                       |        |              |                             |      | Göynûmûm göçerçinî  |
| Mehmet Şenses         | Male   | 1907         | Originally shoemaker. Sings hoyrats and folk songs. Died in 1949. |      | ‘Eleziz uzun çarşı  
|                       |        |              |                             |      | Dükkanlar çarşı çarşı  
|                       |        |              |                             |      | Öyle bir yar sevdim ki  
|                       |        |              |                             |      | Kara çak şumral saçlı  |
| Mukim Tahir           | Male   | 1900         | Originally farmer. Composes, plays saz and tambour, sings odes, hoyrats and folk songs. Died in 1945. |      | Yaram sizlar  
|                       |        |              |                             |      | Ök degmiş kardaş yaram sizlar  
|                       |        |              |                             |      | Yarasizlar haländan  
|                       |        |              |                             |      | Ne bilisin kibar yaram sizlar  
<p>|                       |        |              |                             |      | Ağamen elinden nere gidim ben  |</p>
<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Born</th>
<th>Occupation</th>
<th>Died</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ömer Alaybeyi</td>
<td>Male</td>
<td>Urfa in 1894.</td>
<td>Farmer. He was a mayor. Sings folk songs and unmetered folk songs. Died in 1950.</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The functiolectological/functiolinguistical/functiolect/functiolingual properties of performance which subsists in the theoretical/performal infrastructure of the literary/musical textbooks of 128 Turkish folk music which was transcribed with Urfa/kerkuk/Talâffer Dialects Turkish Language Society Transcription Symbols/UKTA TDKCYI and Standard Turkish of Turkey/STT and of local/regional sound records compiled with a total of 19 singer/source 1 of which is feminine/female and 18 of which are masculine/male, which mastered the regional music, according to scientific rules of compilation in line with gramophone records and music recorded live in music societies in between 1967-1987 were examined.

**Turkish Folk Music Phonetic Notation System/TFMPNS**

**Musicolectology/Musiconolinguistics/Musicolect/Musiconolinguistic Performance Characteristics**

As a result of the research in the field of musicolectology, in line with the local variation method (reasons of variation in music: non-musical local factors: local/ethnical/original/social groups/musical language relations/profession/social position/education/belief/context/age/gender/sex factor and size etc: Yöre, 2012: 563-585 & Güven, 2013: 150-161) of the term musicolect (rhetoric/phonetic/deictic usage types and forms of musical language: Stone, 2008: 51-53) which is formed as a combination of the concepts musico (any musicological term/concept/element in musicology: Hacioğlu, 2009: 23-24, 74-77) and lect (any musiconlingual variant/variation in musiconlinguistics: Şenel, 1997-98: 1-3) and with regional genres (regional usage types and forms of musical language which is transferred through verbal communication process peculiar to specific residential areas among standard/local musics: Mustan Dönmez, 2011: 149-164), within the scope of musiconlinguistical properties (prerational, prelinguistic, preartistic verbal cultural psychodynamic and performance ideas: Feld & Fox, 1994: 25-53-consecutive articulation and sequence organization of temporal/glide/spirant sounds: Antović, 2005: 243-257- types and forms of phonetic/linguistic/literary performative actions: Radhakrishnan, 2011: 422-463), it was underlined by musicolectologists that the literary/musical texts of Turkish folk music which is defined as a verbal/artistic type of performance subsists in its theoretical/performal infrastructure together with local/universal connections on the level of criteria of phonetics/morphology/vocabulary (Özbek, 2010) & (Demir, 2011). The musicolectology/musiconlinguistics/musicolect/musiconlinguistic performance characteristics of Urfa Turkish folk music literary/musical texts defined as a type of
verbal/artistic performance were evaluated under seven topics; formal characteristics (128 Turkish folk music literary/musical text, poetry and formats belonging to Urfa region transcribed on the axis of Standard Turkey Turkish/STT and the Urfa/Kerkuk/Talaffer Dialects Turkish Language Institution Transcription Sings/UKTD TLITS: mani/66, hoyrat/21, kosma/small number, folk song/51, gazel/makam, murabba/1 and muhammes/1), scalar specifications (Turkish folk music literary/musical texts measure/rhyme types and formats structured in the axis of rhythmic elements specific to divan/folk literature: as well as few divan style of poetry performed in prosody measure the numerous 5, 6, 7, 8 and 11 syllabic patterns and rhyme of every kind as well as the numerous half-rhyme based on the 1/2 vowel match), contextual features (Turkish folk music, literary/musical texts language/stylistic genres and formats structured on the axis of the Urfa/Kerkuk/Talaffer Dialect/UKTA located in Iraqi Turkmen region and Sanliurfa city center dialect features located in Southeast Anatolia/SA: local pronunciation/regional oral features structuring on the axis of Old Anatolian Turkish/OAT and Oguz Azerbaijan Turkish/OAT southwestern branch phonetic/morphology/vocabulary-lexical extent), literary arts (Turkish folk music, literary/musical texts literary/musical genres and formats structured on the axis of verbal/artistic performance/execution display elements: teshis, teşbih, cinas, telmih ve tecnis, mahmudiye, mesnevî, ibrahimî, beşiri, acem, elezber, divan), narrative/expressive features (Turkish folk music, literary/musical texts referred genres and forms structured on the axis of natural utterance elements matching colloquial: short/transpose/interrogative sentences, appeals/shouting words, words/meanings/sounds/size/rhyme repetition-word poetry to transform mastery, boyfriend/lover of nature, love, expression, proper names, historical/mythological figures, party/title/communities, when/venue, country/city/place name, melodic verse literature products incorporating expressive elements and material culture items such as marital life, aphorisms, judicial, idioms, local words, imitating words, interjections, etc.), play'n sing tradition (Turkish folk music, literary/musical texts/verbal enforcement types and formats structured on the axis of folklore analysis models of performance/execution representation theory: the traditional core/types/forms to the diversity of the original rhythm/bright expression/three-octave voice with a width of artisans/hafız/mevlidhans/singers of the/Zakir village of rooms/well at night/mountain yacht etc institution in the local authorities, school of/chapters arranged based on the systematic single-solo/double-choral musical performance/music realm), work interpretation criteria (the type and forms of Turkish folk music, literary/musical texts interpretation: artistic/artistic expression, moving/stationary-breaking-strain/sense of relief forms/questions/answers/uncertainty/insistence of expression, which feature simple/ornate nuances) (Ozbek, 2010: iii-iv, 5-9, 11-19, 34-41, 97-112, 113-253, 330-336) & (Buluc, 2007) & (Oksuzoglu & Ozkan, 2010: 395-411) & (Macit, Url <http://www.millifolklor.com>) & (Altingoz, Url <http://www.urfakultur.gov.tr/Eklenti/22148,urfa-muzigi-hakkinda.pdf?0>). (Refer with Table 2-3).
### Table 2. Turkish Folk Music Phonetic Notation System/TFMPNS

<table>
<thead>
<tr>
<th>Standard Language</th>
<th>Turkish/STT</th>
<th>International Phonetic Alphabet/IPA</th>
<th>Turkish Language Institution Transcription Signs/TLITS</th>
<th>International Phonetic Alphabet/IPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gele gele geldik bir kara taşa/Gele gele geldic bir kara tofa</td>
<td>Gele gele geldik bir kara daşa</td>
<td>Gele gele geldim bir kara daşa</td>
<td>Gele gele geldüm bir kara dağa</td>
<td></td>
</tr>
<tr>
<td>Yazilanlar gelir sağ olan başa aman efendim</td>
<td>Yazilanlar gelir sağ olan başa aman efendim</td>
<td>Yazilanlar gelür sağ olan başa aman efendim</td>
<td>Yazilanlar gelür sağ olan başa aman efendüm</td>
<td></td>
</tr>
<tr>
<td>Bizi hasret koyar kavim kardaşa</td>
<td>Bizi hasret koydı kavim kardaşa</td>
<td>Büzü hasret koydu kavim kardağa</td>
<td>Büzü hasret koydu kavum kardağa</td>
<td></td>
</tr>
<tr>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendim</td>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendim</td>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendim</td>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendüm</td>
<td></td>
</tr>
<tr>
<td>Nice sultanları tahttan indirir</td>
<td>Nice Süleymanları tahttan endirir</td>
<td>Nice Süleymanları tahttan endirir</td>
<td>Nice Şazilemanları tahttan endüür</td>
<td></td>
</tr>
<tr>
<td>Nicesinin Gül benzini soldurur aman efendim</td>
<td>Nicesinin Gül benzini soldurur aman efendim</td>
<td>Nicesinin Gül benzini soldurur aman efendim</td>
<td>Nicesünün Gül benzini soldurur aman efendüm</td>
<td></td>
</tr>
<tr>
<td>Nicoleleri dönmez yola gönderir</td>
<td>Nicoleleri dönmez yola gönderir</td>
<td>Nicoleleri dönmez yola gönderir</td>
<td>Nicoleleri dönmez yola gönderir</td>
<td></td>
</tr>
<tr>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendim</td>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendim</td>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendim</td>
<td>Bir ayrılr bir yoksulluk bir ölüm aman efendüm</td>
<td></td>
</tr>
</tbody>
</table>

**Note 1.** Transcription systems in Anatolia dialect researches: transcribed with Standard Turkish Turkish/STT in the axis of standard writing/transcription/variation method (Demir, 2010, pp. 93-106).


**Note 4.** International Phonetic Alphabet/IPA usage in dialect researches of Turkish language: written dialect texts in Turkey by using IPA (TDK-IPA) provisions of transcription signs are transcribed with Standard Turkey Turkish/STT-Turkish Language Institution Transcription Signs/TLITS-International Phonetic Alphabet/IPA (Pekacar & Gner Dilek, 2009, pp. 574-589).
Table 3. Turkish Folk Music Phonetic Notation System/TFM Repertoire

<table>
<thead>
<tr>
<th>Dictionary Database/TLI DD</th>
<th>Turkish Pronunciation Dictionary/TPPD</th>
<th>Turkey/UKTD ID</th>
<th>Turkish Folk Music Phonetic Notation System Dictionary Database/TFMNS DD</th>
</tr>
</thead>
<tbody>
<tr>
<td>gele: (TLI TAD)-gele (TLI BTD)-gelšin (TLI CDFDT/TTDD)-gel, hele gel, haydi gel (TLI SD). geldik: geldi-k (TLI BTD). bir: bir (TLI STS)-bir (TLI CTD)-ber/bi (TLI TTDD)-bir (TLI SD). kara: kara (CTD)-kara (TLI TTDD)-kara (TLI SD).</td>
<td>gele: &gt; gele</td>
<td>gele: to come, reaching a place, to arrive.</td>
<td>gele:gele/geldik/gele'dic/geldikm bir/bir bir kara/kara daša/daşa</td>
</tr>
<tr>
<td>gele gele geldik bir kara daşा/gele gele geldi'um bir kara daşа</td>
<td>gele gele gele</td>
<td>gele gele geldi'um bir kara daşа</td>
<td></td>
</tr>
<tr>
<td>Gele gele geldi'k bir kara daşă</td>
<td>gele gele gele</td>
<td>gele gele geldi'um bir kara daşа</td>
<td></td>
</tr>
</tbody>
</table>
Summary

In line with the performance indication theory (any folkloric term/concept/element-folk-linguistical variant/variation in ethnomusicology: Çobanoğlu, 1999) from the ethnological analysis models and linguistic approaches in ethnomusicology (any ethnomusical term/concept/element-ethnomusico-linguistical variant/variation in ethnomusicology: Stone, 2008) in the theoretical/performal infrastructure of the literary/musical texts of Turkish folk music which is defined as a literary/verbal/phonetic type of performance (a prelinguistical/preartistical etymological language) (Özbek, 2010) together with local/universial graphological/phonological/musicological relations properties which subsists on the level of phonological/morphological/vocabulary criteria functiolectology/funcito-linguistics/funcitolect/funcito-linguistic performance characteristics (every kind of functiologic term/concept/element in the axis of functiological-every kind of functiologous variant/alternate/range in the axis of functiologistical),musicolectology/musico-linguistics/musicolect/musico-linguistic performance characteristics (every musicologic term/concept/element in the axis of musicological-every kind of musicolinguis- tical variant/alternate/range in the axis of musicologi- stical) Turkish Folk Music Phonetic Notation System Database/TFMPNS D to the transfer/adaptation process must be carried out.

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Sarı, M., and Sözer, A., 2013. Historical and geographical extensions of some word used in the urfa dialect. Turkish Studies-International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 8/1.

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Considering the literary narrative as a canvas where a plethora of images are verbally expressed, this paper argues that poetic imagination, specifically, becomes a textual space that informs, and is informed by, cultural memory. From a philological perspective, literature may be identified as the “stomach” (in the Augustinian sense) of the body of society wherein all forms of knowledge pertaining to the culture of any given people are digested, ruminated, absorbed and re-written. The individual memory of the poet and the collective memory of society pour into this receptacle we name literature where it brews and becomes an aspect of cultural heritage. Both personal (individual) and public (communal) memory feed off one another in shaping the literary tradition and forming a segment of cultural memory. There seems to be a dialogue, or interplay, between the two where literature serves as a mnemonic device that constructs cultural memory. We may ask whether the poet’s memory is significant at all, or is it overridden by the collective? I would like to suggest that they are intertwined and it does not seem possible to draw a clear-cut line between the two. Although it is the individual who remembers, this act cannot be carried out alone. The individual draws from a specific group context in which they are situated, to remember or recreate the past. Thus the poet’s memory cannot be separated from the collective which is the culmination of collected knowledge and the material from whence the poet draws from. In line with the above argument, this paper will analyse how the formation of memory images of men in Homer’s Iliad and Odyssey construct masculinity in cultural memory. The reason images of men were chosen to explicate the argument is because these poetic images are remarkable in clarifying both individual and communal forms of memory.
THE JOHOR-RIAU LITERARY TRADITION: HISTORICAL POEMS AS A MEDIUM TO CONCEIVE MEMORIAL HISTORY

KARTINI ANWAR

The 19th Century Malay literary tradition saw the production of a large number of narrative poems in the verse form, known as syair. These syairs are distinguished in various types; such as romantic syair, religious syair, allusive/didactic and historical syair. Discerning the class of historical syair, one would establish an understanding of a certain narrative found in the text. The narratives are such as those that chronicle the events of a war, court events, marriage, death or voyage of a ruler or prominent member of the court elite. These narratives also include events in the lives of non-royal Malay, Chinese or European personalities in social or political life. Whichever narrative a traditional Malay author chooses, the text and its context would elucidate the implicit intent of the author, his/her self and collective consciousness towards making the text a medium to conceive memorial history. This paper analyzes selected historical syairs produced from 1840s to 1890s of the Johor-Riau literary traditions. By looking at literary features such as narrative voice, focalization, contexts of production and the significance of historical narrative in the historical syairs, this paper attempts to explore the way in which traditional Malay authors use personal, collective and cultural memory as their sites of remembrance.
POPULAR ROMANCE AS CULTURAL MEMORY: THE “ANONYMOUS HISTORIES OF SHAH ISMA’IL”

BARRY WOOD

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Abstract

A little-understood group of Persian manuscripts preserves a late seventeenth-century popular romance which offers a fascinating glimpse into the production of cultural memory in Iran. These are the so-called “Anonymous Histories of Shah Isma’il,” a collection of tales of the heroic life and deeds of the first king of the Safavid dynasty of Iran (r. 1501–1524). Shah Isma’il was certainly one worth telling stories about: At the tender age of twelve, he began a career of conquest that stretched for nearly fifteen years and resulted in the unification of all of Iran under a single dynasty for the first time in centuries. Isma’il’s meteoric rise was abruptly cut short in 1514, when a catastrophic defeat by the Ottomans at the Battle of Chaldiran ended his string of victories and shattered his aura of invincibility. Despite this dramatic fall from grace, the legend of Isma’il’s incredible rise, and of the heroic devotion of his followers, continued to reverberate in the cultural memory of Iran. The manuscripts of the “Anonymous Histories” are our window onto the development of this memory, with all the slanting, exaggeration, selective forgetting, and creative reinterpretation that naturally accompanied it.

Shah Isma’il: The Man, the Memory, the Manuscripts

Shah Isma’il I of Iran (1487–1524) is one of the most compelling characters in Iranian history. Born into a family of Shi’i dervishes in the northwest of the country known as the Safaviyya, he became hereditary leader of the order upon the death of his elder brother in 1494. He was seven years old. Spirited away by his devoted followers and hidden in the dense forests of northern Iran, Isma’il determined at the tender age of twelve that he was ready to emerge from hiding and lead his followers to victory over their enemies far and near. Amazingly, this is just what he did. Over the next fifteen years, Isma’il led his followers, known as Qizilbash (“Red-heads”) on account of their distinctive red headgear, on a campaign of conquest that eventually unified Iran under a single dynasty, known as the Safavid dynasty (1501–1722), and a new national religion, Twelver Shi’ism.

The meteoric career of Shah Isma’il came screeching to a halt in 1514, when the Safavids clashed with their Ottoman Turkish neighbors at the Battle of Chaldiran. The Safavids, beholden to a venerable ethos of personal heroism that disdained fighting at a distance, scorned the use of cannons and other artillery. The Ottomans, on the other
hand, had no such scruples. Thus, when the gunsmoke cleared on that late August day, Isma’îl’s army had been shattered, and with it the aura of invincibility that had inspired the Qizilbash to follow him (even, it is said, charging into combat without wearing armor). Although Isma’îl lived for ten more years, he never led his men in battle again, and he passed his remaining days as a devotee of hunting and drinking.

It is perhaps unsurprising that in Iranian cultural memory, Isma’îl is remembered more as a heroic figure than as a tragic one; his string of successes registered in the culture more strongly than his signal failure, or even his exposure as a false messiah. Less than twenty years after his death, in fact, he had already become the subject of popular narrative. The Venetian merchant-diplomat Michele Membré, who visited Iran in 1539–42, reported seeing men sitting in public squares reading aloud from books, telling of the battles of various heroes including Shah Isma’îl (1993, p.52). The legend of Shah Isma’îl seem to have grown and spread over the course of the Safavid period, finally emerging in the manuscript corpus at the end of the seventeenth century.

It is important to understand the Isma’îl legend because it represents one form in which people in a society integrated an existing set of concrete historical data with their deeper values, forming a commonly held belief about the past—in other words, a cultural memory. In this paper I will examine the cultural memory of Shah Isma’îl in Iran, focusing on the form in which it emerges from a group of manuscripts that have received comparatively little scholarly attention to date.

The “Anonymous Histories” As A Source
Hard evidence of the legend of Shah Isma’îl surfaces late. The penultimate Safavid ruler, Shah Sulayman (r. 1666–1694), is known to have preferred entertainment to actual news, especially bad news, and the military crisis of his early reign, in which the enervated Safavid state was menaced on two fronts by the Mughals in India and the Uzbeks in Central Asia, seems to have sparked nostalgia for tales of the good old days of Shah Isma’îl (Matthee 2012, pp.xxv, 126–28). This may explain the appearance of a manuscript now located in the Chester Beatty Library in Dublin, which was recently identified (Wood, 2004) as the earliest copy of a series of closely related manuscripts collectively known in Persian as ‘Âlamârâ-î Safavî, or “The world-adorning Safavid [history],” a title which appears in several of the manuscripts (though not the Chester Beatty copy). The stories they contain are sometimes referred to in English as the “Anonymous Histories of Shah Isma’îl,” which is the name I will use here. More than ten manuscripts of the “Anonymous Histories,” all dating from the eighteenth or early nineteenth century, have been traced to various collections in Iran and Europe (Musalî 2011, pp.26–39). Two slightly differing versions were published separately in Iran in 1971 (Shukri 1971; Muntazir Sahib 1971). While the contents of these manuscripts differ in detail, they are clearly all descended from a common source (Morton 1990, pp.187–88).

The stories found in these manuscripts are a valuable window on the cultural memory of Shah Isma’îl as it took shape in Safavid and post-Safavid Iran. They form an alternative history of the formative years of the dynasty, parallel to but different from the official narrative as recorded by court historians. Some dismiss the stories as “an altered and distorted tradition...essentially worthless as historical narrative...childish
and credulous” (Morton 1990, p.203), while others view them as “an example of the voice of the people” (Hanaway 1993, p. 150)—evaluations which are, of course, not mutually exclusive. But which section of “the people” originated the process of telling these tales?

A clue to the origin of the “Anonymous Histories” may be found in another manuscript produced at the court of Shah Sulayman. Long known as the “Ross Anonymous,” this manuscript was long thought to be an early work, but it was recently identified as a history written in the 1670s by a court functionary named Bijan (Morton 1990). In many respects the text is a typical work of Safavid historiography: long-winded, ornate, and syntactically complex, reflecting its nature as a pastiche of material cut and pasted from other historians (even Morton calls Bijan a “hack” [1990, p.202]). A great many parts of the narrative, though, are not found in the official version of events as preserved in other court histories, but are instead tales clearly rooted in the fabulous—some of them so fabulous, in fact, that the author inserted comments in the margins to note the pressure he was under to include such nonsense.

In these marginal notes Bijan mentions a group he refers to as âqâyan. Morton (1990) interpreted this to mean the court eunuchs, but it seems unlikely that the eunuchs would have wanted to hear about the derring-do of the Qizilbash, a group with whom their relations were strained, to say the least (Matthee 2012, pp.30, 60). It is more probable that the âqâyan were themselves Qizilbash (Floor 2001, pp.48, 106), and that in pushing these stories on the hapless Bijan they were promoting tales that had circulated amongst their own over the preceding several generations—tales whose germ lay in the experience of their ancestors who had actually witnessed Shah Isma’il in action, and whose repeated tellings of the stories grew into the narrative found in the Chester Beatty manuscript and others.

(This would not be the only time when stories crossed the apparently porous boundary between the public realm and the court. In the nineteenth century, the personal storyteller to the Iranian king Nasir al-Din Shah Qajar [r. 1848–1896] told a continuing story every night to help His Majesty fall asleep. One of the Shah’s daughters overheard, and she enjoyed the story so much that she hid behind a door each night and transcribed the storyteller’s words. This transcription wound up being published and became the popular coffeehouse standard Amîr Arsalân [Page 1977, p.24; Hanaway 1991, pp.55–56].)

Whatever the origin of the stories forming the Isma’il legend, they seem to have spent some time fermenting in the public sphere, in particular the coffeehouses of the realm. For the language of the stories is characterized by several markers of the discourse of the popular oral storyteller (naqqāl, pl. naqqālân). For example, numerous well-worn verbal formulae used by oral storytellers for changing the scene or beginning a flashback are used throughout the “Anonymous Histories.” These include “Now listen to two words about So-and-so,” “Now leave them to their hunting [or whatever] and hear about such-and-such,” “But we have not mentioned that...,” and so on. In the later manuscripts of the “Anonymous Histories,” these formulae extend to a lengthy introductory sentence invoking “The tellers of tales and the transmitters of stories and the sugar-chewing parrots of fine discourse” (etc.), phraseology that was
common as an opening flourish in popular tales of the nineteenth century such as Hoseyn-e Kord and Amîr Arsalân (Marzolph 1999, p.287).

Popular storytellers also salted their narratives with folk wisdom such as proverbs and idioms, and these can be found in the “Anonymous Histories” as well. At one point, writing a letter to another king, Shah Isma’îl notes the saying that “Ten dervishes fit on one carpet, but a whole clime is not big enough for two kings” (Shukri 1971, pp.199–200). In another place, the Central Asian prince (and future Mughal emperor) Babur is said to observe with exasperation that one of his allies is “setting Mubarak free when he’s dead,” an idiom akin to “closing the barn door when the horse has already left” (Muntazir Sahib 1971, p.291).

Finally and most amusingly, evidence for the popular circulation of the “Anonymous Histories” can be found in the liberal use of curses therein. Terms of abuse like harâmzâda “bastard,” nâmard “unmanly,” nâpâk “impure,” and sag “dog” are freely used and are a marker of popular as opposed to courtly literature (Marzolph 1999, p.294).

It is important to appreciate the significance of the fact that the stories of the Isma’il legend circulated in coffeehouses. These establishments had been the main centers of public entertainment in Iran since at least the early seventeenth century (Page 1977, p.19). People of all social levels mingled there to hear professional storytellers ply their trade. Even the king was wont to drop in; Shah ’Abbas I (r. 1587–1629) is said to have frequented coffeehouses and paid respect to the naqqâlân (Page 1977, p.21). The tradition of public storytelling in coffeehouses continued, albeit in an attenuated form, right through the twentieth century. In the 1970s it was still possible to go to a coffeehouse in Tehran and listen to, among more famous tales, stories of the heroic deeds of Safavid kings (Page 1977, p.29; Page 1979, p.213).

Knowing that the “Anonymous Histories of Shah Isma’il” underwent a period of popular circulation as coffeehouse tales helps us understand the processes by which the stories were altered over time. For the naqqâlân of Iran did not merely transmit their stories verbatim, generation after generation. The art of storytelling required them to continually modify and update their repertoire in a constant and dynamic reworking of narratives (Page 1979, p.213). One reason for this was that they had to keep the audience interested; people were always free to go find another coffeehouse. Another reason was that the naqqâlân understood their task to be more than just recitation. They also felt bound to educate and improve their audience by inserting anecdotes or asides relevant to the story in order to criticize bad behavior and encourage good (Page 1979, pp.208–9). They also added the occasional interpretive digression and/or snippet of poetry to highlight their command of their cultural heritage and earn the respect of their audience (Page 1977, pp.227–28).

More abstractly, it is the influence of common cultural values that acts on storytellers like a magnet, tugging the changes they make in the direction of commonly accepted norms of behavior, including (in the case of tales about a character like Shah Isma’il) nobility, heroism, piety, and the like. By observing some of the changes wrought on the core facts of the Isma’il story, we can gain an idea of how the cultural memory of this colorful figure was wrought from mere history into exciting legend.
Processes of Memory-Adaptation
The “Anonymous Histories of Shah Isma’il” form a rich mine of evidence for the sort of evolution and adaptation undergone by the stories as the years went on. A survey of the changes visited on the story material by its transmitters will give some idea of the values and preferences that shaped these tales.

The simplest tool in the storyteller’s kit is exaggeration. Shah Isma’il’s deeds in real life, as preserved by the official histories, are impressive enough, but in the hands of the naqqâlân they become legendary in every sense of the word.

Most important for a character like Shah Isma’il is the depiction of his prowess in battle. It is true, after all, that he led his followers into battle time and again over the course of his career, each time but the last winning a victory and (apparently) never even suffering a wound. The stories pick up this air of invincibility and leaven it with a sense of violent drama that would do Hollywood proud.

Since it would be insufficiently impressive for someone like Isma’il to war with mere mortals, his enemies, too, are inflated to superhuman dimensions. They show up for battle in numbers blown wildly out of proportion; at the Battle of Chaldiran, for example, the Ottomans are described as fielding 900,000 troops against Shah Isma’il’s mere eighteen thousand Qizilbash. Isma’il’s enemies are also described as personally extraordinary. One such foe, the Kurdish leader Sarim Khan, is described as being a hundred and ten years old, with a white beard hanging down to his navel; he is father of seventy sons and wields an axe that weighs seven maunds, or some 40 kilograms (Muntazir Sahib 1971, p.153).

A prime example of exaggerated enemies is the Ottoman champion Malqoch-oghli. He is said to be a European (“Frankish”) convert to Islam, in other words a product of the deşşirme system. At the Battle of Chaldiran, Sultan Selim sends Malqoch-oghli onto the battlefield to fight Isma’il in single combat. (Iranian storytellers did not fail to notice that Sultan Selim avoided participation in battle, preferring instead to watch from a nearby hill.) Before sending him out to fight, Selim declares that Malqoch-oghli’s armor is insufficient. He thus calls for the armor of his glorious ancestor Sultan Mehmed the Conqueror. The armor is described as being nearly three meters high—and a tight fit for Malqoch-oghli (Shukri 1971, p.486). Despite his size and armor, however, Malqoch-oghli, too, is split in half with one blow of Isma’il’s sword, the Shah’s signature move in battle (Muntazir Sahib 1971, p.523). (The Ottoman version of the Malqoch-oghli story is different, of course, and the character even enjoyed a vigorous afterlife as a staple of late-1960s Turkish action cinema.)

Shah Isma’il’s notable kills include not only men, but also wild beasts of nature. At one point, when he is participating in a hunt organized for him by the king of Luristan, Isma’il encounters a ferocious leopard that jumps from atop a hill to attack him. He kills it in midair with an arrow to the head (Muntazir Sahib 1971, p.181). Isma’il also does battle with several lions in the vicinity of Baghdad, the last of which he does not kill, but pacifies by leaving a “highway toll” in the form of ox-heads and mutton at the mouth of its cave. The “intelligent beast” bows its head in service to the Shah (Muntazir Sahib 1971, p.166).

It is not only the military prowess of Shah Isma’il and his men that is described in overblown terms in the “Anonymous Tales.” The luxury and pomp of the royal court
(or whoever the narrator wants to depict as wealthy) are also depicted as staggering. Even a village elder can lay out a feast for the visiting Shah that includes royal carpets of brocade and Chinese velvet and red silk, twelve tables each piled with twelve garments of brocade of gold and twelve garments woven with gold thread, as well as a thousand five hundred gold coins and five hundred pieces of china-ware and a hundred bows and a hundred Egyptian swords and thirty slings and a hundred coats of mail, plus twelve Georgian slave-boys and twelve virgin slave-girls and ten Indian eunuchs and fifty wild Syrian horses of Syria and three hundred camels and ten mules (Muntazir Sahib 1971, p.86).

In relating the story of Shah Isma’il and his adventures, the tellers of tales consistently view the events through a prism of (Shi’i) religious values, and this comes out in their narrative and style. Pious invocations of the Twelve Imams, particularly Ali ibn Abi Talib, and insults against Sunnis occur passim.

The religious element of the memory of Isma’il is seen as well in the frequent use of predictive and/or advice-giving dreams in the narrative. For example, the distinctive headgear worn by the Safavids, a turban wrapped around a tall red baton with twelve seams known as a taj-i Haydari, is said to have been shown to Isma’il’s father in a dream by Ali himself (Muntazir Sahib 1971, p.26). There is as well a whole chapter devoted to the mystic vision experienced by a pious dervish from Istanbul (sic), who witnesses the Lord of the Age granting the boy Isma’il permission to “emerge” from hiding and spread the true religion (Muntazir Sahib 1971, pp.41–43).

Here and there the narrator enlists higher powers on behalf of Shah Isma’il and his cause. For example, in the chapter describing Isma’il’s conquest of Baghdad, the Shah and his men are forced to cross the Tigris at a point where the enemy has destroyed a bridge. The entire army plunges into the dangerous waters and emerges again on the other side. As they do, Isma’il asks whether there was anyone whom the water did not bear up, and lo and behold there is one—a Sunni Kurd who had gotten mixed up with the Iranian troops in the confusion of battle and had been concealing his identity. The river has thus miraculously exterminated the one Sunni hidden among the twelve-thousand strong Shi’i army (Muntazir Sahib 1971, p.163). At a later point in the story, too, the Uzbek leader Shahi Beg Khan, one of Shah Isma’il’s main foes, manages to conquer the region of Khurasan (modern-day northeast Iran and Afghanistan), thanks largely to the cowardice of the princes there. He decides to enter the city of Herat in triumph, upon which he assembles the city’s nobles in the Friday mosque for prayers. The preacher ascends the minbar and, intending to honor the city’s new ruler, recites a long list of titles and honorifics. When it comes time to say the name “Shahi Beg Khan,” though, his tongue is “turned” by the Unseen and he says instead “Shah Isma’il!” Cut to the quick, Shahi Beg Khan realizes the man has only been enacting the will of higher powers, but has him killed anyway in a typical act of impiety and injustice (Muntazir Sahib 1971, p.308).

Indeed, ethical behavior or misbehavior is another one of the filters through which the events of Shah Isma’il’s life and adventures had to pass en route to the audiences of Iran. Shah Isma’il and his faithful followers are depicted as paragons of virtue, naturally enough, and some of Isma’il’s men are described as taking their devotion to the ultimate extreme. For example, at one point in the story Shah Isma’il falls ill with a
fever just as the Uzbek leader Shahi Beg Khan is threatening to overrun Khurasan. His nobles gather round his sickbed to pray for his recovery, but he testily sends them away, asking to be left alone with God. Only one, a commander named Najm, disobeys and remains by the side of his Shah; he prays to God to take his soul and spare that of Isma’il, so that Isma’il can continue to fight to spread the true faith. Within an hour the Shah has recovered and Najm is dying. After he passes away, Isma’il honors him with a burial in the holy city of Najaf. Wanting Najm’s name to live on, but having no more infant sons left to name after him, he bestows the title “Second Najm” (Najm-i Sâñî) on another one of his loyal commanders (Muntazir Sahib 1971, pp.313–15).

Another example of exemplary devotion is Sultan Ali Mirza’s self-sacrifice at Chaldiran. This happens as the Ottomans are firing their artillery and decimating the Iranian forces. Although Shah Isma’il makes repeated heroic sallies, driving his horse all the way to the Ottoman gun-carrigages to hack at the chains connecting them, the battle is clearly lost. At this point Sultan Ali Mirza, who, it is pointed out, bears a striking resemblance to the Shah, decides to buy some time for his leader to escape. He shouts, “I am Shah Isma’il!” and allows himself to be captured by the Ottomans. They bring him before Sultan Selim. Believing he is speaking to Shah Isma’il, Selim berates him for his arrogance and threatens to parade him around Anatolia in a cage to show people that “there is always someone greater” (another proverb; Shukri 1971, p.492)—only to notice, enraged, that his prisoner is laughing at him. He is about to order that a cage be prepared when Shah Isma’il appears on the scene to rescue Sultan Ali Mirza, who throws himself on the ground crying “May I be a sacrifice to you!” (Muntazir Sahib 1971, p. 526). Shah Isma’il grabs him and carries him off, but as Fate would have it, Sultan Ali Mirza is killed by a stray bullet (Shukri 1971, p.493).

If Shah Isma’il’s followers are the very picture of devotion and morality, the villains of the Anonymous Histories present a different impression. Perfidious and cruel, they both appall and entertain. Sometimes their evil deeds are clearly meant to raise the moral hackles of the reader/listener. An example of this occurs when Shah Isma’il sends his elderly tutor-cum-father figure Qanbar Aqa as an emissary to Sultan Murad Aq Qoyunlu, who has the old man kicked to death (Muntazir Sahib 1971, p.69). Sometimes the “badguys” are presented more as bumbling incompetents, possibly even as comic relief. Thus in one scene, two petty princes of Central Asia argue over what to do with a messenger they suspect of being a spy. As they bicker, they jerk the poor fellow back and forth between each other until he dies from the strain (Muntazir Sahib 1971, p.295).

The major villain of the “Anonymous Histories” is, of course, Sultan Selim, the only man to defeat Shah Isma’il in battle. Such a figure needs must be painted in the worst colors possible, and the narrators of the Anonymous Histories oblige. Flashbacks provide glimpses of Selim’s youth, when his character revealed itself as so poisonous that his own father, Sultan Bayezid, was afraid of him. At last, when an astrologer predicts that the person Bayezid has in mind (i.e. Selim) will visit great torment upon him, Bayezid tries to kill Selim in the harem. Unbeknownst to him, Selim survives the attack and is raised for a number of years in secret by the women of the harem; Bayezid only rediscovers his son when he orders two harem women to wrestle (!), and
one of them turns out to be a strapping eighteen-year old Selim in drag (Muntazir Sahib 1971, pp.233–34).

The major ethical accusation against Sultan Selim in the “Anonymous Histories” is the claim that he violated his own sworn oath. This occurs in the context of the Battle of Chaldiran. According to the tale told in the manuscripts, before the battle begins, Sultan Selim sends a message to Shah Isma’il asking what kind of battle he wants to fight. Isma’il responds that if Sultan Selim wishes to “separate the manly from the unmanly,” he should swear an oath not to fire his cannons. Perhaps somewhat implausibly, given that he has dragged the guns all the way across Anatolia, Selim agrees to this condition (Shukri 1971, p.489). After the fighting gets underway, though, the Safavids demonstrate such bravery and skill that the tide of battle begins to turn against the Ottomans. Seeing this, Selim’s Grand Vizier laments that “The House of Osman is lost!” and urges Selim to fire the cannons. Selim protests that he swore an oath not to do so, and to violate it would give him a bad name among the kings of the earth. The wily Grand Vizier replies, in effect, that His Majesty the Sultan may have sworn not to fire, but he, the vizier, is under no such obligation. To this Selim says, “You know best.” The Grand Vizier then gives the order to open fire, and the slaughter begins (Shukri 1971, pp.490–91). Shah Isma’il’s only defeat is thus attributed to the enemy’s breach of the manly code, rather than to his own shortcomings.

Finally, the tellers of these tales display here and there a kind of selective amnesia, or at least a creative reinterpretation of inconvenient events. A minor, but interesting example of this is the treatment of Shah Isma’il’s older brother Sultan Ibrahim Mirza. In reality, as far as we are able to determine from early Safavid sources, Sultan Ibrahim Mirza seems to have left the Safavid movement and/or died young (Morton 1996); at any rate, he was out of the historical picture at an early juncture. The “Anonymous Histories,” however, portray him as one of Shah Isma’il’s right-hand men. He is a major player in several military campaigns, including a mission to steal artillery from Isma’il’s rival Alvand Sultan and a later campaign to defend the capital, Tabriz, against an invasion by a Kurdish army until Isma’il can return (Muntazir Sahib 1971, pp.151–57).

The ultimate example of creative reinterpretation is, of course, the tale told of Isma’il’s defeat at the Battle of Chaldiran. Official histories of the Safavid period are satisfied to say that Shah Isma’il did not really lose, but rather executed a tactical retreat to gain time and rally extra troops (e.g. Khwandamir 1994, p.606; Monshi 1978, pp.70–71). The “Anonymous Histories,” for their part, accept the loss and take it as an opportunity to insert moralizing asides—part and parcel of the art of the naqqâlân (Page 1979, p.208–9)—about how Shah Isma’il was being punished for his arrogance and his followers for their excessive zeal in attributing quasi-divine status to him (Shukri 1971, p.492). It is also explicitly noted that before the battle, when Shah Isma’il contemptuously declared that he would handily defeat Sultan Selim, he neglected to add the words “God willing” (in shâ’ Allâh). This failure to acknowledge the Divine will meant that he had to be duly punished (Shukri 1971, p.477). Most of the “Anonymous Histories” also add a dénouement to the Battle of Chaldiran in which the fleeing Shah falls into a bog (jumjuma) and gets stuck, a low point in his fortunes which affords him the opportunity to ask God’s pardon for his arrogance (Muntazir Sahib 1971, pp.527–28).
Conclusion

In the “Anonymous Tales of Shah Isma’il” we are fortunate to have a series of manuscripts in which the cultural memory of a key period in Iranian history was preserved. Understanding this phenomenon brings up two inextricably linked questions: How did people in Safavid Iran and later remember Shah Isma’il (i.e. what are the contents of their collective “memories”)—and how did they remember Shah Isma’il (i.e. what is the actual mechanism by which these “memories” are passed from person to person and generation to generation)? The manuscripts of the “Anonymous Histories” provide valuable material for pursuing both of these inquiries.

More specifically, in these manuscripts we can clearly see the role played by the coffeehouse storyteller in the process of forging cultural memory in Iran. Given a set of stories wrapped around a kernel of historical fact, the naqqâlân who passed down these tales molded them in the image of deeply felt cultural values such as military valor, religious zeal, and a sense of justice. Today, tales like these allow us to experience at a distance the thrill felt by average Iranians of the past upon hearing about the fantastic deeds of an important name in their history.

References


In “The Art of Alice Munro: Memory, Identity, and the Aesthetics of Connection,” Georgeann Murphy observes that “while change is often remarked as a significant theme in Munro’s work, her focus is always on the connection between what went before and what comes after the change.” Murphy is referring to early collections, but the same can be said of the later work “Too Much Happiness” (2009) in which the narrative structure uses memories of the past to give meaning to the present. Murphy goes on to write that the link to the past is so compelling that “characters who wish to sever their connections with the past discover they cannot.” This emotional or mental imprisonment can be seen to an even greater degree throughout almost all of the stories in “Too Much Happiness,” a collection darker in atmosphere and theme than previous works. Memories of humiliation, abuse, loss, injustice, physical threat, accident, and fear of the unknown populate these stories, leaving even the characters that are able to mitigate their circumstances penned in somewhat by their histories.

However, the protagonist Doree in “Dimensions” presents a significant departure when her practical response to a crisis provides a dramatic release from a psychologically abusive husband and the haunting memory of his murder of their children. This paper discusses the exploration of a secular redemption as memory, imagination, and present reality meet in “Dimensions,” setting it apart from other stories in the collection such as “Child’s Play” in which characters continue to be trapped by the meanings they ascribe to memories of the past.

In Doree’s case, her husband Lloyd ironically provides the initial stimulus when he writes from an institution for the criminally insane that he has seen the children happily existing in a different dimension. Although, Doree, like the author, has consistently rejected religious belief, she experiences a lighter mood whenever she ponders his dream-like vision of the children as a slightly older version of themselves prospering in this manner. But while the vision serves as a type of refuge, it also ties Doree’s sense of identity and worthiness to Lloyd. She begins to think she has no other purpose in life except to listen to him.

The break in this unhealthy attachment arrives when Doree witnesses an accident and moves to save a young teen’s life. The boy lies on his back without breathing, recalling the breathless children Doree discovers after her husband has smothered and strangled them. This time, memory works to her advantage. Because she is able to remember Lloyd’s instructions for administering CPR, which he gave her in case “one of the children had an accident” (32), she prevents the boy’s death. The subtle reference to Lloyd and the children here implies that Doree’s physical involvement
serves as a substitute for the day when she was absent from home and thus unable to prevent the murder of her children. Munro describes each step in the resuscitation process in detail. Doree’s actions are centered fully on the present, her mind willing the physical world to focus on helping the boy’s body “not to lose track of its duty to breathe” (33). Her decision to stay with the boy rather than visit her husband signals she has re-entered, or possibly entered for the first time, the world at large.

TOO MUCH HAPPINESS - ROLE OF LITERATURE IN FILLING HISTORICAL GAPS

A. MARIA MERCY AMUTHA

Abstract
Too Much Happiness is a historical short story, based on the life of Sofia Kovalevskaya (January 15, 1850 - February 10, 1891). The scientific world mourned Sofia Kovalevskaya on February 10, 1891 and following the culture of naming places, to honour people of importance named a crater on the moon, Sophia.

Alice Munro’s narrative, Too Much Happiness is a marvellous piece of a literature, which presents the entire life of Sophia. Being true to history, the narrative has managed to represent the Franco-Prussian war, political changes in Russia and its traditions. It portrays a cultural change, revealing the industrious nature of the Germans, information that relates to the French Commune, Russian politics, women’s liberalization etc. For she was notable for her struggle to obtain the best education available; it was this struggle that began to open doors at universities for women. Her innovative work in mathematics; compelled her male counterparts to reconsider their views that women scientists were inferior to men in the scientific arenas.

This paper discusses how Munro has captured a realistic picture, of this Russian Mathematician who lived during a period of great social and political importance in her narrative. For, through the narrated event the reader tends to relive the historical period projected and at the same time understands the social, political and economic factors that influenced an individual contributing to his fears, anxieties and happiness. Thus, the literature functions as a workshop for the reader as it offers a realistic experience of life, transporting him into the narrative and giving him an understanding of the age, politics, life of people, and the difficulties they had experienced at different stages in their lives, their relationships, divisions, segregation and the discrimination that existed in their society.

Key: New Historicism, Too Much Happiness, Short Story, the French Commune, German in Russia, French influence in Russia.

Introduction
Stories, acts as an important agent representing historicity and acting as an auto-reference interwoven within the creative matrices. Here, Murno’s “Too Much Happiness” is a historical short story, based on the true life of Sofia Kovalevskaya, a Russian mathematician (January 15, 1850 - February 10, 1891). As, Fredric Jameson states, “a historical event: re-emerges with a kind of shock for the mind, as a kind of twist or a sudden propulsion of our being onto a different plane of reality (2008, p. 127)”. In fact, one is not prepared to witness the emergence Russian emancipation or a representation of the massive social and political changes that prevailed during Sofia’s lifetime. The narrative influences a shift in the perception of the narrative, which in an unpretentious manner narrates Sofia’s life. However, it broadens our vision functioning as an auto-reference representing the history, cultural, traditional, social and political changes in Russia.

The narrative presents a turbulent period in Russia that was a result of nationalistic ideals, which influenced Russian intellectual and political life; resulting in a change of class ideology and cultural history of Russia. In fact, the Russians portrayed here in the narrative represented how, “the educated classes looked at Russia through European eyes, denouncing their own history as ‘barbarous’ and ‘dark’. They sought Europe’s approval and wanted to be recognized as equals by it (Bassin, p. 66)”. However, this idealization was shaken in Russia. This awareness comes in as the concealed historical dimension emerges from the narrative as it relates historical occurrences like the Franco-Prussian war. It portrays a cultural change, wherein, Figes writes that the Russians, in this “search for a new life on 'Russian principles' the Enlightenment ideal of a universal culture was finally abandoned for the national way. ‘Let us Russians be Russians, not copies of the French’, (p. 67)”. Where the Russians strived to create an identity of their own and not fall in tune with the European mind set. Sofia and Vladimir, represent an idealistic group of Russians providing a scope for the reader to experience, situations which a particular individual faces within the society or with a historical movement that impacts the characters experience. Munro’s narrative, presents a sequence of sophisticated interpersonal relationships in the midst of a social turmoil.

**First phase - Vladimir and Sofia**

Munro’s narrative, gives a transient contact with reality as it discusses the love life of Sofia which has two contrasting phases. The first phase depicting the white-marriage of Vladimir and Sofia; portraying her as a woman of great aspiration to gain knowledge and have an identity of her own. The sources referred inform that her father, Vasily Vasilyevich Korvin-Krukovsky, was a Lieutenant-General (Artillery) at the Imperial Russian Army, and that her mother, Velizaveta Feodorovna Shubert, was a scholarly woman of German ancestry. Rappaport reports that,“Sofia’s exposure to mathematics began at a very young age. She claims to have studied her father’s old calculus notes that were papered on her nursery wall in replacement for a shortage of wallpaper. Sofia credits her uncle Peter for first sparking her curiosity in mathematics. He took an interest in Sofia and made time to discuss numerous abstractions and mathematical concepts with her (Rappaport ,p. 564)”.


As the report states her uncle carefully nurtured Sofia’s talents in mathematics and even engaged to teach her calculus. Sofia was also notable for her struggle to obtain her education, which could be once again observed through the records made by Rappaport, which further indicated that her neighbour, Professor Tyrtov, who was impressed with her capabilities, convinced her father to allow her to continue her studies. Later as presented by Teri Perl, she began her struggle trying to obtain a University degree. The note in the biography reads,

“After concluding her secondary schooling, Sofia was determined to continue her education at the university level. However, the closest universities open to women were in Switzerland, and young, unmarried women were not permitted to travel alone. To resolve the problem Sofia entered into a marriage of convenience to Vladimir Kovalevsky in September 1868. The couple remained in Petersburg for the first few months of their marriage and then traveled to Heidelberg where Sofia gained a small fame. People were enthralled by the quiet Russian girl with an outstanding academic reputation. (Perl, p.131)”.

The narrative presents a cultural practice where the father plays a major role in the selection of an eligible spouse for his daughter. His nature and beliefs can be much better understood if one is aware that; during the 1830’s to 1840’s, nationalist’s principles were very much part of a large process shaping the first half of the nineteenth century. It emerged in Russia too, under the influence of the German nationalist sentiments. Writing in the 1920s, the historian Presniakov characterized his attitude very well,

“The word “nationality” was understood to mean official patriotism, unconditional admiration for governmental Russia, for its military strength and police power, for Russia in its official aspect . . . It also meant admiration for a Russia decorated in the official style, hypocritically confident of its power, of the incorruptibility of its ways, and intentionally closing its eyes to enormous public and state needs (Bassin, p. 40)”.

Sophia’s father fulfilled his parental duty as a parent in order to adhere to the demands of the society.

He represented an age-old tradition that existed in Russia. In fact, in the Russian culture approved parental veto, where marriages were, arranged by the head of family who was the father and was the deciding authority. He epitomized himself as a symbol of unbroken tradition, however, Munro offers a change of doctrines in her narrative, the description of Sophia’s reaction to her father’s announcement at a dinner introducing Vladimir as his future son-in-law, “Sophia was overjoyed, not indeed to be marrying Vladimir but to be pleasing Aniuta by striking a blow for the emancipation of Russian women (A. Munro Too Much 276)”. This part of the narrative signifies an essential aspect of how ‘the past and the present’, represented in the narrative was affected by historical and sociocultural circumstances in which they developed and carries implications for the future.

Considering the significance of the political period the narrative is based, one cannot overlook the manner in which ethical principles have to be considered. As, witnessed in this scenario the protagonist confronts the societal protocol for her personal development. Here, an individual, “is faced not with an interpersonal relationship, with an ethical choice, but rather with a relationship to some determining
force vaster than the self or any individual, that is, with society itself, or with politics and the movement of history (Jameson, 2008, p. 129)”. Thereby, hinting at a politically, significant occurrence, like the women’s liberation which acted as an influential force and related to sociocultural ideologies and notions, as Russian women stirred towards emancipation.

Incidentally, Aniuta, Inez and Sophia belonged to a reforming world; they did not take the institution of marriage seriously and did not want to be tied down by traditions. Though, their actions may have been questioned by the ethical norms of the society. For them, marriage was just a passport to receive an education. In other terms, the actions of these individuals were indicative of a societal change in time. They were mere individuals participating in a movement that signified a historical occurrence. Rappaport bears evidence to Vladimir and Sophia’s white-marriage.

“Anyuta joined a radical group that advocated higher education for women and promoted the concept of the “fictitious husband” to enable women to obtain more freedom. A married woman did not need her father’s signature for a passport, and so a fictitious husband would enable Anyuta to travel abroad for her education. Anyuta and her friend Zhanna found a 26-year-old university student, Vladimir Kovalevsky, who agreed to marry one of them. Unfortunately for Anyuta, she brought Sofya to one of their meetings. Vladimir became infatuated with Sofya and insisted on marrying her. After several secret meetings and much intrigue, General Krukovsky consented, and Vladimir and Sofya were married in September 1868. The narrative specifies the need of the oppressed to break away from the dominating powers to be educated (565)”.

Munro has paid attention to etch each change that occurred and describes various issues that related to the young Russian girl who embarked to carve an identity of her own; in the midst of social changes, where the societal protocol cannot be adhered too. For, she left with Vladimir to Germany, and enrolled as a student under the guidance of Weirstrass, the most noted mathematicians of the time, at the University of Berlin.

“In 1870, Sofia decided that she wanted to pursue studies under Karl Weierstrass at the University of Berlin. Weierstrass was considered one of the most renowned mathematicians of his time, and at first he did not take Sofia seriously. Only after evaluating a problem set he had given her did he realize the genius at his hands. He immediately set to work privately tutoring her because the university still would not permit women to attend. Sofia studied under Weierstrass for four years. She is quoted as having said, ‘These studies had the deepest possible influence on my entire career in mathematics. They determined finally and irrevocably the direction I was to follow in my later scientific work: all my work has been done precisely in the spirit of Weierstrass’. (Rappaport 566)”.

She in this manner pursued her higher education and research, and she obtained her Ph.D in 1874 from the University of Gottingen; in absentia, summa cum laude, without either orals or defence. The three papers presented for the degree were:

2. On the Reduction of a Certain Class of Abelian Integrals of the Third Rank to Elliptic Integrals.

The narrative to a reasonable extent, reveals how, the occurrences of the past have resulted in the ideologies of contemporary women. In the case of Sofia Kovalevskaya, she proved to be a great mathematician and was also a fine writer, who advocated for women’s rights in the nineteenth century. As she was notable for her struggle to obtain the best education available; it was this struggle that began to open doors at universities for women. Her innovative work in mathematics; compelled her male counterparts to reconsider their views that women scientists were inferior to men in the scientific arenas. Munro, clearly had good reasons when she stated in her interview, with Atwood during the Penn State Festival via a satellite link that she was at that time writing about a real person, “She’s not from a myth or a legend. She’s an important person in the history of women. Earlier, a woman asked me about Russian writers. I wonder if any of you have heard of the Russian mathematician and novelist named Sonia Kovalevsky, who lived between 1850 and 1891 in Russia and other parts of Europe. Writing about a real person and a real life is a fascinating new direction that I’m taking at present. I’m sorry—I’ve moved right away from myths and legends, but in a way, Sonia is like a mythical person to me. She’s one of those very important women. (A. Munro, Interview with Alice Munro)”.

It’s a noticeable fact that Munro had not missed out to record the historical dates that were politically important during Sophia’s life time. For instance, in 1871, the Russian Government cancelled the agreements that they had with the German people in Russia in the early 1800’s. Up to that point in time, the German people could keep their own language in school, not be part of the army, administer their own villages and essentially be German people living in Russia. Their families lived within the colonies. But in 1871, Russia withdrew the original agreements, after which German men were required to serve in the Russian army. Soon the Germans were no longer free the Russian army took over the administration of the villages and schools. Thus, oppression, taxation, and fear for their lives brought about the immigration of many German people and was a time of social and political changes. It becomes important for a reader to understand the history of the period in which Sophia lived. For, it is only through knowledge of the political and social occurrences during the lifetime of the character; the reader can recreate the implications the narrative carries.

Russian history shows us that there were German connections. The Germans were a class of hard-working intellectuals. Sophia a Russian with a German ancestry, and a student of Weierstrass, reveals the relationship of the student with her teacher. The narrative also throws light on the attitude of Weierstrass, in the context of his treatment of his sisters. He displays the dominant role at home and is a representative of a male chauvinistic society where a man always has the final say. A sample of it can be seen in that part of the narrative; where Sophia visits his house for the first time. “... he had thought her some misguided governess who wanted to use his name, calming mathematics among her credentials. He was thinking that he must scold the maid and his sisters, for letting her break in on him (A. Munro, p, 269)”.

The line ‘the maid and his sisters,’ (269) reveals that he considered his sisters to be in the same status as his maid, when it came to serving him. The only other reason why
Weierstrass had treated Sophia as he did, and supported her, so that she could get her, Doctorate was because never saw her as a woman, for she was a natural genius.

From a historical perspective, the narrative signifies women, who exhibited eagerness to receive education, and dared to widen their efforts via ‘deception’ to attain whatever they wanted. On the other hand, the narrative stands out to represent a disintegrating community, which was largely the resultant of Alexander II’s “The great reforms” that were brought in for the betterment of Russia.

The narrative, clearly intends to draw the readers into it, as they visualize the natural setting of the 1850’s, instantly communicating the socio-political changes of the period. Thereby, communicating the emergence of progressive, nationalistic thoughts and the disappearance of the age old practices and belief’s which was a result of Alexander II’s ‘great reforms’.

Sofia’s father, Vasily Vasilyevich Korvin-Krukovsky, was a Lieutenant-General (Artillery) at the Imperial Russian Army and he here presents the past and Whereas, Vladimir, presents progressive thoughts amongst young Russian men, who, unlike the older generation, had no reserves, in assisting young women to pursue their studies. However, both men present the range of the culturally appropriate motives for changes that were necessary during that period. Mikhail Pogodin, professor of Russian history at Moscow University and ardent nationalist states:

“we have a different climate from the West . . . a different temperament, character, different blood, a different physiognomy, a different outlook, a different cast of mind, different beliefs, hopes, desires . . . [We have] different conditions, a different history. Everything is different. He did not neglect, moreover, to cast these differences in a light favorable to Russia: “Suspicion and fear reign in the West, while among us there is only trust.” (Bassin, p. 42)”.

Indicating the influences of the west and the young Russian’s who couldn’t wait for changes; they were in a rush to establish and create a place for themselves. In fact, the narrative depicts this nationalistic spirt of young Russian men, who, motivated Russian women to be educated and helped them enter academic fields through ‘white marriage’, characteristically presented by Vladimir.

A scheme, which the narrative represents, to have helped Sophia, Aniuta and a friend; the women had moved into the same house to receive an education. During this period Vladimir, left Sofia, to pursue his higher studies. In fact Vladimir in the narrative represented the nationalistic spirt,

“Russia’s mission was not something which would be achieved passively, through simple good intentions, or even by setting a positive example of the preferred direction for civilization’s future development for all to appreciate. Rather, the mission of salvation was necessarily activist, and could be pursued only through deliberate and self-conscious intervention into the fate of those peoples who were to be saved (p. 47)”.

Vladimir’s quite fits into the role of an activist, who deliberately and self-consciously intervenes in the life of Sofia and saves her through marriage, thereby providing her a free passage to education. He has been depicted to have granted Sofia, her freedom, as long as she was absorbed in her studies.
In the biography written by Mr. J. W. Cross, there is a reminder which he has quoted from the diary of George Eliot, one of the leading writers of the Victorian era. Dated October 5th, 1869,

“Oct. 5. --Ever since the 28th I have been good for little, ailing in body and disabled in mind. On Sunday an interesting Russian pair came to see us--M. and Mine. Kovilevsky: she, a pretty creature, with charming modest voice and speech, who is studying mathematics (by allowance, through the aid of Kirch-Hoff) at Heidelberg; he, amiable and intelligent, studying the concrete sciences apparently--especially geology; and about to go to Vienna for six months for this purpose, leaving his wife at Heidelberg! (Eliot 73)”.

Munro’s narrative is presented with an ironic twist as it portrays a change in the nature of Vladimir when he associates with the Ragozin’s. “One of the Great Reforms was Russia’s belated modernisation, and it was Moscow’s merchant entrepreneurs who became its chief beneficiaries (Lieven, p. 101)”, like the Ragozin’s. In fact, during the 1870’s the infrastructure of Russia developed, as it brought in grant fortunes as, industrialists began establishing their factories and this, in turn, resulted in the establishment of railways that promised a bright future for young Russians, resulting in a stronger national movement.

Valdimir and Sofia returned to Russia with their daughter during this period. Moreover, in 1883, “Kovalevsky, embroiled in financial scandal connected with an oil company scheme, committed suicide (Zirin, 2004, p. 781)”. The Ragozin’s did not believe in the equality of women and were of the opinion that their wife was a piece of property they owned. A group, who treated their horses and women alike! The sequence of a complex power structure, that represented a world where women ultimately felt trapped. It also emphasised on how other men in a chauvinistic society influenced individual’s and promote domination of women.

In fact, Vladimir’s association with the Ragozin’s influenced his progressive and nationalistic thought that seemed to have diminished. It inversely portrays how, “an individual confronts the influence of forces and instincts within the former “self” that cannot be assimilated to consciousness in the older sense of autonomous reason (Jameson, 2008, p. 130)”. He abused her and further put her into agony, as; he overlooked her and did not even leave her a farewell note before he committed suicide; when his business ventures with the Ragozin’s failed. As the narrative conveys that, “After he had prepared farewell letters for Julia, his brother, certain other friends, but not Sophia. Also a letter to the court explaining some actions of his in the Ragozin matter (Munro, 2009, p. 285)” The conduct of Vladimir could be explained as the subjectivity of ‘self’, as he did not wish to acknowledge the importance of Sophia in his life. In spite of this it was Sophia, who saw to it that justice was done, proving Vladimir’s innocence. The narrative seems to portray Sophia as Vladimir’s widow and depicts Sofia as workaholic, and compelling her work more than ever before. The portrayal of ‘self’ which is represented by Vladimir, is indeed a result of a lower nature, and is personal as pointed out by Lucan, “at every moment (man) constitutes his world by suicide (Hamilton, p. 112)” This could have resulted because of his failure to establish himself in his career and as the master of the house; especially after his association with the Ragozin’s who influenced him. At this juncture, as Valdimir’s
widow, Sofia faced the dilemma of finding employment and to do what she loved most - mathematics. Hence, she decided to return to Berlin, which was also Weierstrass home.

During the 1880's Alexander III had come to power after the assignation of Alexander II, and he stood for the conservative policies that caused hopelessness amongst the educated, “who came to see this period as a sterile era of ‘small deeds’ (Lieven, p. 103)” The narrative portrays, Sofia, as a woman, who represents the Educated Russian community, who were more in support of the European ways than the nationalist movement. She succeeded in establishing herself in the patriarchal world; especially in a period when women were granted no equality. Sofia was fortunate to received an invitation from an acquaintance, and former student of Weierstrass, Gosta Mittag-Leffler in 1883 to lecture at the University of Stockholm. She also gained an appointment at the university, as an editor for a Mathematics Journal. She published her first paper on “Crystals” she was appointed the Chair of Mechanics in 1885.

Munro has managed to portray a mythical person, while at the same time exposing human nature. In this narrative, there is a contrast between what, she expects from life and how things turn out to be. The reminiscences about Sofia’s past, which, Munro reflects upon, convey the impact that a few crucial incidents had on Sofia and her reaction to these situations. For instance, in 1887, Sofia had received the devastating news of the death of her sister Aniuta’s, who was very close to her.

“... Anna Leffler. Anna Leffler, a well-known advocate of women’s rights and a writer, encouraged Sofya’s literary leanings. In 1887, they collaborated on a play entitled The Struggle for Happiness. It was based on an idea that had occurred to Sofya while she sat at the bedside of her dying sister.

After Anyuta died in the fall of 1887, Sofya felt lonely and despondent. The sisters had been close, and Sofya felt the loss deeply. However, at this time two events occurred that helped to assuage her grief. Both the announcement of a new competition for the Prix Bordin and the arrival in Stockholm of a Russian lawyer named Maxim Kovalevsky were to have profound effects on the life of Sofya Kovalevsky. (Rappaport 569)”

Anyuta, was married to Jacland, who appears to be a sort of a leader, in the French commune. He was a person, who did not recognize the significance of the contributions others had made for him. He was French, and serves as a political reminder of the French influence in Russia. Where, the liberal ideas that “had spread during the eighteenth century continued to circulate throughout Russia during the nineteenth, and the French Revolution continued to have a persistent influence on the political ideas of Russians (Mespoulet, p. 522)” For the record, it would help to know that in February of 1871, the landlords returned to Paris and that the Commune, which began on the 18th of March, 1871 lasted until the end of May, 1871. Lenin had called it the ‘Festival of the Oppressed.’ There was also the group – Jacobins, who were a sort of centralized radical republican or socialist from the French Revolution; there were the anarchists who did not want to take over the state, but to destroy it, the moderate Republicans who wanted Paris to have more liberties. Sofia’s sister, Anyuta; was to a great extent influenced by liberal, progressive and revolutionary ideas of the French
and that was one reason, as to why she married Jacland. She represents, evidence that the commune, had women from Russia, who were leaders. Though the narrative portrays these incidents as interesting and adventurous in reality, it would have been a period of struggle. This once again reflects Aurebach’s ideas, which state that, “Confidence in any random fragment plucked from the course of life at any time the totality of its fate is contained and can be portrayed” (Gallaher and Greenblatt, p. 42). It was a period when women began demanding rights. Hence, the period was a kind of an important moment, in the history of women. It was also a period that established the socialist’s components; a time when the view of Marx was given a serious consideration.

Munro has managed to portray politics, women’s communities, and patriarchal relationships. In other words, as the real and the representation are not much different from each other, as an ‘imitation’ Auerbach (1953) says,

“Like the separate phenomena themselves, their relationships ... are brought to light in perfect fullness; so that a continuous rhythmic procession of phenomena passes by, and never is there a form left fragmentary or half-illuminated, never a lacuna, never a gap, never a glimpse of unplumbed depths. And this procession of phenomena takes place in the foreground—that is, in a local and temporal present which is absolute. (6-7)”.

For, it is through a similar attitude, which an individual exhibit of his or her convictions, social behaviour and traditions, which contribute to culture can be understood.

Sofia had an intense dislike of her brother-in-law; however, she travelled to Paris to meet him and her nephew. Only to regret after the meeting, as to her whole incident in Paris was disgusting, especially as Jacland engages in self-praise, “He had managed to escape and God only knew. Not that he believed in God, he added, as he did every time. And every time he told the story; Vladimir’s part – and the General’s money’s part – grew smaller” (A. Munro, Too Much 260). Jacland had got himself into trouble and ended up arrested. It was Vladimir and the General (Sofia’s father) who had contributed to his rescue. The self-centred attitude of Jacland and his indifference, to Vladimir’s help shocked Sophia. The ethical social norms prescribed in the society are at a question here, especially when gratitude, is absent in most cases. The narrative has shown the failure of people to recognize the importance, of those who helped in crucial situations. In this manner, the narrative opens up to reveal the harsh realities of human nature; it functions as an act that exists in fiction, a realism that the human network must acknowledge as its defects.

**Phase two – Sofia and Maxim**

The second phase begins after her meeting Maxim, she is portrayed, as the successful person she wanted to be but now is ready to leave behind whatever she has aspired to be everything. Analysis, of the narrative once again reveals a historical dimension, in the context of a social and political surrounding. The narrative points out that Maxim Kovalevsky came to Stockholm for a series of lectures. Records state, that,

“Sofya was engaged in her research on the paper; Maxim Kovalevsky arrived to give a series of lectures at Stockholm University. He had been dismissed from Moscow
University for criticizing Russian constitutional law. Aside from politics, Sofya and Maxim had many interests in common, and their attraction resulted in a scandalous affair. Eventually Maxim proposed marriage, on the condition that Sofya give up her research. Even if she had wished to give up her mathematics, Sofya was too far into her work for the prize competition to stop (Rappaport 568 ).

It is evident that the narrative presents much of the factual detail as presented in the study.

It features two triumphs – her paper ready for its last polishing and anonymous submission, her lover growling but cheerful, eagerly returned from his banishment and giving every indication, as she thought, that he intended to make her the woman of his life. However, Maxim Kovalevsky, was not too serious about his affair with Sophia. A Historical interpretation, that this period was crucial in Russia, as Alexander III did not leave much room for the freedom of speech; Maxim was an exile welcome in France the Gale encyclopaedia carries a record, on this French influence, “...the role of France as a land that welcomed political exiles and refugees had a reciprocal influence on the countries from which they came. When they returned to Russia, some of these individuals brought back ideas as well as social, pedagogical, and political experiences. For example, the experience acquired by Maxim Kovalevsky (1851–1916), professor of law and sociology, as the head of the Ecole supérieure russe des sciences sociales de Paris (the Russian Advanced School for Social Sciences in Paris), founded in 1901, served to organize the Université populaire Shanyavsky in Moscow (the Shanyavsky People’s University), founded in 1908 (Mespoulet, p. 523)”.

The narrative indicates that he liked to enjoy all attention. Once again the ‘self’ is shown be of more importance than interpersonal relationships. Indicating that the doctrine of human existence, was more inclined towards the ‘self’ representing a disintegrating system because of the political and social changes that influenced it. As, the narrative is presented that in: “1888 Kovalevskaya received the prestigious French Prix Bordin for mathematics in blind competition (Zirin, p. 781)”, with a bit of emotional quotient, presents how Maxim felt when Sophia received the Bordin prize. He is a scholar, but not one who wishes to recognize the intellectual part of a woman. “The Bordin Prize was what spoiled them. So Sophia believed...While she was basking Maxim decamped. Never a word about the real reason, of course – just the papers he had to write, his need for the peace and quiet of Beaulieu.

He had felt himself ignored. A man who was not used to being ignored, who probably never been in any salon, at any reception, since he was a grown man, where that had been the case. And wasn’t so much the case in Paris either. It wasn’t that he was invisible there, in Sonya’s limelight, as that he was the usual. (A. Munro, p. 249)”.

Sadly, it depicts the picture of a misleading world where individuals are represented as a source of political philosophy. For, even though a marriage was planned, it never happened as she died, “from pneumonia in 1891 (Zirin, p. 781)”, before the event could take place. The lack of concern of Maxim was revealed during a funeral as he revealed nothing about his love for her.

However, from a historical point, she gained recognition and stood out to be an inspiration for women of the period, fulfilling an ethical purpose towards society. “Her
mathematics—in particular, equations describing the motions of rotating solids over time ("Kovalevsky’s top")—has particular relevance in the space age (Zirin, p. 782”).

Conclusion
The story does not straightaway direct one to the political or the social issues; instead, it functions as a fundamental element that interweaves the various social forces that, served to represent this intellectual individual. Sofia, endeavored and survived in a disintegrating community amidst a political breakdown; a vision of the liberal word. A world representing the period of Alexander II, Alexander III the reforms they brought in; reformist thoughts that the emancipation stood for; the progression period of the Russian nationalistic sprit.

Thus, the literature functions as a workshop functioning a historical record of realistic experience of life. Giving an understanding of the age, politics, life of people, and the difficulties they had experienced at different stages in their lives, their relationships, divisions, segregation and the discrimination that existed in their society the fullest way without replacing the historical situation.
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“HEAR ME!” - MALAY FEMALE WRITERS AND CULTURAL AND PERSONAL MEMORY NEGOTIATIONS IN LITERATURE.

SA’EDA BUANG

The presence of female writers in the Malay literary tradition has been less significant due to their number, which is too few and too far in between. Since the classical era when literacy was not expected of female individuals, Malay literature has been dominated by male writers. The latter wrote on, about and to woman by using a male perspective, which did not accurately represent the desire, agony, and aspirations of woman. In short, personal and cultural memories pertaining to woman were elucidated by male writers. The emergence of Malay female writers, albeit paltry, particularly in the middle of 20th century, has given the Malay readership an opportunity to hear female voices as alternative narratives of and about their own world and how they read the world around them. By using selected literary work by Malay female writers from mid-20th century till today, this paper discusses how these writers negotiate the dominant cultural memory and portray their version of personal and cultural memory through literature.
AHDAF SOUEIF'S "I THINK OF YOU": MOSAICS OF MEMORY IN ACTION

SAMIRA BRAHIMI

In “I Think of You”, a short story chosen from her second collection “The Sandpiper” (1996), Ahdaf Soueif, an Egyptian writer and activist, redefines and deconstructs time through her utilisation of memory as she allows her protagonist to tell two tales; her own and her late friend’s. Soueif’s unnamed protagonist thinks about and remembers her ill then dead friend while she is alone in a hospital waiting to give birth to her baby. The very protagonist travels beyond time and space via her memory to paint portraits of herself and her friend’s as suffering and resilient women. In “I Think of You” the writer represents memory as the stage whereby myriad stories take place and as the therapeutic track her protagonist follows to hold on to life, to transcend space and time and to re-imagine herself, and women in general, as powerful and courageous phoenixes. This very paper aims at answering an important query that is: How does Soueif allow memory to conjure up spiralling and intermingling tales and portraits of two female characters, deconstructing and transcending space and time and redefining age old serotypes? Memory transcendence of time and pace grants immortality and proliferation of stories and visions.
MEMORY AS A SUBVERSIVE AND RECUPERATIVE TOOL
A READING OF JANICE PARIAT’S
BOATS ON LAND

JAYASHREE BORAH

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Abstract

Memory often plays an important role in literature in shaping character, constructing identity and in creating a dialogue between the recollected past and the present. Birgit Neumann points out in the essay, ‘The Literary Representation of Memory’ that the multi-temporal levels of the past and the present intermingle in manifold and complex ways, and that literature can engage in a self-reflexive discourse in highlighting memory’s connection with the present.

Janice Pariat’s Boats on Land is a collection of short stories set in the Khasi, Garo and Jaintia hills, now Meghalaya, a state in the north east of India. What runs as a prominent undercurrent in the stories is a troubled relationship between the colonial whites and the natives, as well as the ethnic tensions between the Khasis and the non-Khasis. Pariat employs a potent literary device – memory, both individual and collective, either as a way of healing present traumas, creating shared bonds or as a counter to hegemonic/colonial forces. Myths, dreams, folk beliefs which constitute the collective memory of a community become a means to create a strong cultural identity for the native community, and as a way of dealing with the oppression of the colonizers. Personal memory is a powerful factor in Pariat’s etching of characters’ lives, their personal tragedies and expression of ideologies. In one of the stories, personal memory is in the form of a dream which instigates the protagonist to voice her protest against modernizing forces that threaten to destroy the pristine landscape of Meghalaya. If at times, memory results in the psychological development of the character where present painful events in another character’s life help him find meaning in his own actions in the past, in another of the short stories, the female protagonist, on being confronted by a painful present, tries to derive succour through a recollection and a reliving of her childhood games. Thus, I would like to argue in my paper that Pariat employs memory, both in its individual aspect and in the collective sense which finds manifestation in the pre-modern mythical repertoire of a community, as a paradigm of collective power against divisive, colonial and
westernizing politics and as a meeting point between people belonging to heterogeneous communities.

**Key Words**: Colonial, hegemonic, personal memory, collective memory, cultural identity, heterogeneous.

Literature has often tried to portray memory with its close thematic links with identity, present context and current needs, and the creation of meaning. It has raised the important issue of the relationship between personal experience and documentary evidence. Barbara L. Craig (2002, p. 280) highlights the different concepts of memory—memory as a physical phenomenon, as psychology, as a psychic place or a cultural space, as a political agenda or a special social geography. She further states that “memory has multiple and conflicting manifestations that jostle for accommodation and recognition.” This paper explores the use of memory in a collection of short stories by Janice Pariat, a writer from Meghalaya in the north east of India. Pariat’s fiction reveals the several aspects of memory—individual and personal memory, group memory and memory of tribes and communities. I argue in my paper that memory, in the author’s hands, becomes a tool of subversion as well as recuperation. Further, I would also show how the stories engage with the prevailing theories and concepts of memory.

Cultural memory can operate at several levels. Astrid Erll (2008, pp.1-19) points to two aspects of Cultural Memory Studies referred to by Jeffrey K. Olick (1999, cited in Astrid Erll, p. 4, 5) when he maintains that “two radically different concepts of culture are involved here, one that sees culture as a subjective category of meanings contained in people’s minds versus one that sees culture as patterns of publicly available symbols objectified in society.” The first level of cultural memory is concerned with the biological memory but all individual memory is determined by social contexts and triggered and shaped by external factors. According to Erll (2008, pp.1-19), ‘cultural’ here is a metonymy, standing for socio cultural contexts and their influence on memory. The second level of cultural memory refers to the symbolic order, the media, institutions and practices by which social groups construct a shared past. As Ann Rigney (2004, pp 361-396) says, cultural memory is not so much a reservoir in which images of the past are deposited by some ongoing spontaneous process. Instead, it is the historical product of cultural mnemotechniques and mnemotechnologies, from commemorative rituals of historiography, through which shared images of the past are actively produced and circulated.

Pariat employs both aspects of memory in her short stories. Memory in both senses can work as a counter hegemonic force, in opposition to the power structures created by society to keep certain sections of the society marginalized and unrepresented. But the act of recalling and remembering can also forge mysterious and strange bonds among people hostile to each other. Thus, in Pariat, memory acts as both a subversion of systems of dominance as well as a powerful means of recuperation - recuperating and reviving the lost ties between people.

Pariat’s writing itself is a self conscious act of memory where the text unearths the rich repertoire of folk beliefs, supernatural stories and indigenous rituals of the tribal communities. According to Birgit Neumann, fact and fiction can intermingle in cultural memory and these fictions must be treated as cultural documents. Jan Assmann (2008,
p. 113) also says how in the context of cultural memory, there is no distinction between myth and history and what counts is “only the past as it is remembered”. The distinction made between memory and history is a commonplace. As opposed to history, memory is regarded as more true to people’s lived experiences. Pariat’s uncovering of the oral history of her culture can be regarded as an intentional act of memory to create a shared past or heritage and to retrieve an identity that seems to have been suppressed and dominated. Pariat’s titles for her stories, “A Waterfall of Horses”, “Sky Graves”, “Boats on Land”, “Keeper of Souls” argue for an alternate reality that is not plagued by the forces of modernization and westernization and the politics of division. So does the quote by Alejo Carpentier that Pariat begins her book with, “I found the marvelous real with every step”.

The north east of India, where the stories are set, has been historically a marginalized space with relation to the so called mainstream, mainland India, ill represented in national history, media and curriculum. The north east is often talked of in homogeneous terms; though it has its uses and benefits, the phrase often overlooks the diversities of the different communities as well as the many conflicts and tensions-linguistic and ethnic, that simmer in the area. Janice Pariat in her short stories vividly brings out the heterogeneity prevailing in the north eastern state of Meghalaya. The stories are set in different quaint villages and towns of Meghalaya, and the dynamics of politics and the politics of love and desire being played out on an everyday basis can be well seen in Pariat’s stories of human drama and tragedy. In such a scenario, memory shows the artificiality of the boundaries created on the basis of ethnicity, language and place.

Jan Assmann (2008, pp. 109-118) points out that cultural memory exists in the forms of narratives, songs, dances, rituals, masks, and symbols and requires for its actualization certain occasions when the community comes together for a celebration. Pariat uses one such form of cultural memory but in her story, it takes on a secretive, dark and destructive power. The first story in the collection “A Waterfall of Horses” begins by noting the power of the spoken, unrecorded word ‘ka ktien’, an ancient memory etched in the minds of the community, “Old, they say, as the first fire. Free to roam the mountains, circle the heath, and fall as rain” (Pariat, 2012, p. 3). The narrator’s mother who works as a maid for Sahib Jones’ wife, Memsahib Greta, tells her son how she has no need for reading and writing as “everything we know about the world is in the sound of our words, ki ktien. It has the power to do good…” (Pariat, 2012, p. 12). But she also acknowledges its power to do harm. Pariat posits this ancient supernatural power, still living on as memory in the minds of the people and spoken of in hushed tones, with the brutal power exercised by the colonizers.

The story narrates an exploitative relationship between the white masters and the natives in a remote village in called Pomreng in the 1850s. The white men working at the estate of the missionary Thomas Jones would not pay the sellers on market days, and sexually exploit the village women. The breaking point was when a local farmer was brutally murdered by the white soldier when he dared to spit at his boots for not paying for his corn cobs. It was then that the power of the word was unleashed by the village elders and the horses of the white men turned wild and jumped over the waterfall leaving behind a trail of disaster in the quiet village. The camp disintegrated,
some men died, some fled. Pomreng itself became an abandoned village through repeated failure of harvests. Janice Pariat, therefore, through this story calls up a cultural memory in the poor native agricultural community which has the strength to destroy the oppressive rule of the colonizers. This memory and translating it into action in response to a present situation is used by the author to create a specific identity for Pomreng and its inhabitants in relation to the ruling Britishers, and situate them in the role of agents rather than helpless victims of colonization, but the destruction of the village itself ultimately speaks of this identity only in negative terms. As the story points out, “They say dark magic always leaves a trace…” (Pariat, 2012, p. 18).

G.N.Devy, Geoffrey V.Davis and K.K.Chakravarty (2011, p. xxii) point out how postcolonialism has united traditional cultures under the artificial rubric of colonial oppression, thereby reducing them to hostages of neo-colonial nationalism. The story speaks for the strength of the pre-colonial, indigenous signs and symbols that can counter imperial, hegemonic narratives.

The tension between the writer’s need to tell a story to explain the unfathomable and the conclusion reached by one of the characters that language cannot say all things, places this cultural memory in the liminal space between the dark and light, between constructive and the destructive. Being poor, unarmed, uneducated, the word was the only weapon they could use against their foreign superiors but it rebounded on themselves.

“At Kut Madan” also begins with a memory of people falling ill or languishing under the influence of the kem ksuid, a spirit or thlen, the evil eye. Lucy, whose love for the native stable boy, Kyntang is vehemently opposed by her aunt’s family, starts dreaming of golden eggs and of being inside a “dazzling firebird (that) comes crashing down to earth, like a star that’s burst into a million flames”(Pariat, 2012, p. 32). In opposition to the whites’ rationalized understanding of the world which calls nightmares ‘juvenile blarney’ and which looks with horror at a romantic relationship between an English girl and a Khasi stable boy, it is dreams that unite Lucy with Kyntang. Here again, Janice Pariat constructs an identity of the Khasi community that is characterized by dreams, “centuries of stories and superstition”, they being “as important as waking life” (Pariat, 2012, p. 32). The doctor who is a sceptic and tells Kyntang that he cannot see her again and yet is sensitive to this subterranean layer of dreams, finally associates the tragedy of the plane crash with the unfulfilled longing of Lucy, her dream of the firebird foretelling and visually depicting the burning Dakota.

“Dream of the Golden Mahseer” is another story where the narrator tries to find meaning in the disappearance of his uncle Mama Kyn, who survived the African Front in the Second World War and who loves fishing, in the age old belief in water fairies. He says, “Then I notice how the air fills with cicadas, the trees cast their trembling shadows on the water, the reeds bow in steady reverence. I realize that no one is truly ever gone. All voices are heard in a river’s murmuring” (Pariat, 2012, p. 78). Here, literature engages in an act of memory, selecting the Khari society’s belief in the wondrous, in the extraordinary as something which can also bring meaning and succour in the present coping with tragedy.
According to Assmann (2008, p. 114), “Memory is knowledge with an identity-index, it is knowledge about oneself, that is, one’s own diachronic identity, be it as an individual or as a member of a family, a generation, a community, a nation, or a cultural and religious tradition…Remembering is a realization of belonging, even social obligation”. One sees this aspect of memory in “Secret Corridors”, where memory operates at the individual level and acts as a healing agent. Carmel, ostracized by her classmates, badmouthed by teachers and parents of other kids, because of rumours of her mother’s many affairs, is naturally anguished and seeks refuge at the old hostel dormitory. It is here, in the presence of Natalie, another hostile classmate of hers, that she recalls and narrates the history of the dormitory. Used as a military hospital during the Second World War, it was at this place that Carmel’s grandmother met her grandfather, a Major-General in the British Army. It is interesting to note that it is in this site of memory, this “place of illness and pain and death” (Pariat, 2012, p. 94) that Carmel is able to recuperate her status by associating herself with the legacy of her grandparents. Through her reminiscence of their meeting in this deserted spot made sacred through the suffering of people gone by, she is able to transform her own image in the eyes of Natalie. As Natalie also has just suffered humiliation in the hands of her friends, the encounter becomes a moment of heightened emotion and the two of them experience a moment of physical intimacy. “For a moment, the ghosts around them, and within, fell silent.” (Pariat, 2012, p. 94)

In “19/87”, it is again dreams and the ability to foretell the numbers of the winning lottery that creates an unlikely bond between a dkhār, (the derogatory term used by the natives of Meghalaya for an outsider) Suleiman and the Khasi boy, Banri. The story is set against a backdrop of increasing intolerance and violence against outsiders like Suleiman so much so that there is often stone pelting at night on the roof of his house. The locals, frustrated at having ‘outsiders’ running the state, formed Khasi insurgent groups and demanded that all dkhārs should leave. For Suleiman, however, Shillong is the only home he knows. His pain at the thought of leaving this beautiful place, is depicted by the author in the form of a nostalgic memory that runs as a kind of refrain, and that is Suleiman’s love for and expertise at kite flying. It was an activity he had stopped after his father’s, an expert ‘kite warrior’, death three years ago. But he does fly the kite one more time, remembering his father’s words that “the kite held the soul of the person who flew it” (Pariat, 2012, p. 117). His father had explained, “What you feel flows through the string” (Pariat, 2012, p. 117). His struggle with the kite and his final success at being able to fly it higher and defeating the rival kite flier seemed to mimic his father’s equation of the kite with the soul of the kite flier. Filled with a strange gladness after the persistent gloom and headache, he felt as if the disturbed “town looked coy and peaceful, hiding behind long shadows, a few lights flickering on the hills” (Pariat, 2012, p. 119). The cheer continues with Banri announcing that he made a clean sweep and inviting Suleiman for a dinner at the Muslim restaurant. After initial hesitation, Suleiman agrees, wishing to reclaim the town “even in the smallest possible way” (Pariat, 2012, p. 119). The story ends with a description of the very satisfying dinner they enjoyed and the sky “full of stars” (Pariat, 2012, p. 120).

Here, Pariat uses what Jan Assmann (2008) calls ‘communicative memory’. Communicative memory is non-institutional, not formalized and stabilized by any
forms of material symbolization, lives in everyday interaction and may encompass a time span of three interacting generations (Assmann, 2008, p. 111). Communicative memory, in this case, the memory of his father and a past activity that Suleiman loved and enjoyed gives him, even though it may be temporary, a release from the trauma of being evicted from his beloved town. As in other stories, Pariat uses an element of the supernatural, in this case a non Khasi person’s clairvoyance, to develop a friendship between two persons belonging to different communities, thereby showing the artificiality of the borders thus created.

“Sky Graves” begins with the tradition of telling stories at funerals, the author pointing out that these reaffirm existence. “They are times of remembrance that haul the past into the present, and keep people alive even when they’re gone” (Pariat, 2012, p. 145). Pariat uses the device of a story within a story, the protagonist Ba Hem narrating, at just such a gathering, something that had happened to him once. Interspersed in this story within a story, the telling of which is an act of recalling, is the memory of Ba Hem’s dead son, Nathaniel. Kasa, the boy who came to visit Ba Hem resembled Nathaniel, sparking off a memory of narrating stories to the sick, bed-ridden dying child of what they would do in the future when the latter would grow older. “The present didn’t exist; it was a black hole they all stood over” (Pariat, 2012, p. 153). Middleton and Brown (2008, p. 241) in their essay, “Experience and Memory: Imaginary Futures in the Past”, talk about ‘imaginary futures’ and how experience is demonstrated in terms of “how we build the past with the future in ways that make for the possibility of becoming different. In other words how we actualize alternative trajectories of living.” Ba Hem here recalls a memory of the past where they would try to tide over the present by thinking of an alternative future with their son as a healthy young man. This is a narrative of survival where one builds an ‘imaginary future’. In the real future which is now the present, Ba Hem recalls with pain his dead son.

The story will be a way of coming to terms with the past; this time the present, which was for him and his wife a ‘black hole’, helping in the healing process. The Assamese boy, Kasa takes Ba Hem to his home in North Cachar, in the neighbouring state of Assam to kill the tiger. Kasa’s story about the Jatinga mist and the villagers’ act of mercy in killing the birds that come to die there remind him about his own dying son’s words, “I can feel it. This immense warmth and light. But something won’t let me go...” (Pariat, 2012, p. 160). He had then taken his son home to die, now he hopes that it was “an act of mercy”. After killing the tiger, Ba Hem and Kasa come home to the news that the latter’s father, who was ill and wounded, is no more. The grandfather then tells Ba Hem the story of how the army men who had camped there in the nearby forest, had harassed Kasa’s sister and it was the tiger who pounced on the men and gave her time to run away. The tiger was wounded with shots and the same day, his son, Kasa’s father had taken ill. By killing the tiger, therefore, Ba Hem had actually released the father from his suffering. The grandfather recalls the belief in “shape-shifters, men whose souls can inhabit animals” (Pariat, 2012, p. 162).

Here, Pariat unearths the elements of a community’s cultural memory, the repertoire of myths and supernatural beliefs of a community to make Ba Hem engage in the intensely personal remembrance of private tragedy and reread his own
performance in it as an act of love and mercy. It is again significant that, as in 19/87, Ba Hem’s understanding is achieved in the company of an ‘outsider’ to Meghalaya.

Middleton and Brown (2008, p. 246) in their analysis of commemorative memorial sites, reflect on how non-figurative memorials and objects of personal significance left on the sites create reflective hesitation and imaginative elaboration. In the case of objects one has used, given away or received, one may need no imagination, as the objects represent the past experience. One remembers the lived reality, triggered by the material object from the past; however, the emotions evoked and action, if any, ensuing from it, have an intricate connection with the present and as Middleton and Brown put it, the durations of living made available are not subjective but intersect with the durations of others. Barisha, in the story “Pilgrimage”, having been deserted by her lover, an Ashkenazim Jew who grew up in Shillong, as he goes in pursuit of his roots and identity, tries to sort out a stack of boxes holding bric-a-brac from her childhood and adolescent period. Memory here also acts as a metonym. As Jan Assmann (2008, p. 111) points out, “Things do not ‘have’ a memory of their own but they may remind us, may trigger our memory, because they carry memories which we have invested into them, things such as dishes, feasts, rites, images, stories and other texts, landscapes, and other ‘lieux de memoire’”.

These boxes are carriers of memory and the empty chocolate tin holding the card signed “Love you forever…Vivek” (Pariat, 2012, p. 170) sends Barisha down memory lane. Vivek and Barisha were teenage lovers and the recalling of Vivek makes her do something which perhaps she would not have, if her present lover had not deserted her. This is, if we use Middleton and Brown’s analysis, Barisha’s moment of hesitation and imaginary elaboration. But here, it concerns a possible imagined future which Barisha is not able to clearly spell out. Finding the address of Vivek’s house in the old boxes, she goes, with tremulous heart, in search of the Assam Cottage where his family had lived, only to be told by the owner of the kwai kiosk that most of the Hazarikas had left after 1987. The shopkeeper tells her that she is on “a pilgrimage of the past” (Pariat, 2012, p. 178) and that, pilgrimages are meant to “think about the places and people you leave behind” (Pariat, 2012, p. 178). Memory here takes on the metaphor of a pilgrimage as Barisha tries to actualize a present or future from the burden of her past. Even though the present is only marked by an absence, Barisha is able to accept the trauma of her emptiness and realize that the world moves on. “We move, she thought, across the surface of the earth, steady as the pattern of the winds” (Pariat, 2012, p. 178). Later, when her mother asks her where she had been, she replies, “Here all the while” (Pariat, 2012, p. 178). Her pilgrimage has been a journey whose best part, as the kiosk owner had said, was coming home. Barisha emphasizes on this, on this state of equilibrium that she reached after the act of recalling.

“Boats on Land” is marked by a deep nostalgia for the Shillong of the 60s when the girls’ fathers, one an Assamese and the other a Khasi, were friends and classmates and frequented midnight shows and parties. This fond memory is then tainted by the recalling of how Mamuni, the first wife of Ranjit Hazarika was once slapped by a Khasi boy and called an ‘outsider’. Mamuni could not get over the fact that she, who had always lived there, could be branded thus. It is told that Mamuni had committed suicide and Hazarika had married for the second time. Mamuni’s daughter, a brooding
girl of 19, hopes to find her mother in the journals she used to write year after year. Not able to find them, she thinks her mother must have drowned them in the river. All she wants to do, as she tells the narrator, is to “follow rivers” (Pariat, 2012, p. 191). Throughout the story, we see her smoking beside the water, the lake, the pond or walking on the dry river bed or sitting and smoking in the bathtub of her house. While her father and step mother are embarrassed by her reclusivity and unfriendly behaviour, the narrator, three years younger than her, is able to find an emotional connection with her. The loss of her mother makes the unnamed addressee of the story live continually in the past, the memory of her mother makes her more alive and she feels alienated from the rest of the world. “This awkwardness, with your place in the world. You know, when I put my head under water I hear nothing, I see much clearer…” (Pariat, 2012, p. 198). For the narrator herself, this encounter permanently marks her life, her story itself is this memory. As she says, “I imagine you waiting, like when I first found you, for someone to lead you out to where all rivers end, to the sea” (199).

Memory is often omission and selection, a deliberate performance based on one’s present needs and accompanied by the desire to construct a particular self. The story “Embassy” is one such construction of memory, the veracity of which is called into question by other characters, whereby Mama Lang, a former KSU (Khasi Students’ Union) member and now idle drunkard, fabricates the story of his beloved being either raped or killed by a scheming dkhar man. As he says in a drunken stupor, “She became a waterfall” (Pariat, 2012, p. 214). The others, however, claim that the girl he loved ran away with an ‘Akhomia bloke’ (Pariat, 2012, p. 215). It is easy to see that this particular construction of the past keeps Mama Lang’s pride intact and he is able to stereotype the outsider, a dkhar as a cheat and scoundrel. Tei, the protagonist, himself having been abandoned by his beloved, is willing to believe Lang’s version as a much more sensational and romantic story and as a counterpart to his own wounds. Memory production acts as a way out of the mundane, ordinary fact of one’s life and also a means of coming to terms with a much harsher reality.

“The Keeper of Souls” is a plea for ecological protection through the use of dreams and mythology. Cultural memory in the form of Khasi folk beliefs, a shared heritage of the past, comprehended by Dariti and her listener, is evoked to offer a challenge to the modernizing, destructive forces, that are out to destroy natural habitats and resources in the name of progress and development. Tom Thomas (2011, p. 225) states how eco-critics have foregrounded discourses of purity: virgin wilderness and the preservation of “uncorrupted” last great places. The story shows, on the one hand, Dariti’s pain at the change in the landscape of her childhood, and on the other, Charlie’s multi-crore project to build an amusement park, multiplex, mall, food court and water sports around Barapani lake.

Seeing the new Shillong flanked by concrete buildings and filled with unwieldy traffic, the narrator observes, “I don’t know whether Shillong has caught up with the world or if the world has caught up with Shillong” (Pariat, 2012, p. 257). Referring to the indigenous belief of people’s souls turning into trees, Dariti recalls the dream that she had where her dead parents lead her to the forest and gradually, she sees “their hair and fingers turn(ing) to leaves and their arms and legs grow(ing) thick and
gnarled...” (Pariat, 2012, p. 264). Her sensitivity and belief in mythologies make her protest vehemently against the cutting down of trees to build a wall. Here, cultural memory serves as a means for the author to engage in an eco-critical discourse. This story critiques capitalist ideologies of development through a need to respect certain indigenous folk elements which foregrounds a harmonious relationship between men and nature.

Memory is intricately linked with time. “In some places time is fluid. It moves in circles, hoops and swirls, in tiny storms that churn up shipwrecks and lost worlds” (Pariat, 2012, p. 271). Referring to the French philosopher, Henri Bergson’s (1911, cited in Middleton and Brown, p. 245) concept of the “fluid continuity of the real”, Middleton and Brown observe how although fundamentally we exist in a “fluid continuity of the real”, we are, nevertheless, able to actively “cut out” or “isolate” discrete forms within that flux. The narrator in “An Aerial View”, after knowing of her husband’s betrayal, decides to choose a moment from the past to live, “to clamber into childhood and stay there in a secret place hidden from the withering reach of age and the hours” (Pariat, 2012, p. 271). As she walks towards the Greenwich meridian, the “invisible line that divided the world, and gave it time” (Pariat, 2012, p. 279), she remembers her childhood in a tea estate in Assam, the doll’s house built by Sharma mistri and gifted to her on her 9th birthday. She goes inside the doll’s house and closes the door behind her.

Walking inside the Royal Observatory building, in a room filled with old clocks and compasses, the protagonist chooses to live a sweet childhood memory rather than a painful present in an unfamiliar city. Henri Bergson, (1896, cited in Jeffrey K. Olick, p. 154) concerned with increasing rationalization and standardization in society, came up with a radical concept of time, highlighting memory as its central feature. Bergson characterized remembering as active engagement, and as fluid and changing. He rejected objectivist and materialist accounts of time in favour of the variability of individual experience. Pariat here posits standard, objective time against the narrator’s subjective, fluid experience of time. Her story of intermingling past and present and the final selection of a vivid incident from the past bear out what Middleton and Brown (2008) observe about time and memory. It is significant that the flat in London, which she couldn’t call a ‘home’ is juxtaposed with the doll’s house of her childhood. It is both a deliberate and unconscious act of recalling on her part. Maurice Halbwachs (1925, cited in Marcel and Mucchielli) had argued that social frameworks determine what and how we recall. The narrator, here, though undergoing a lonely retrospection, nevertheless, is instigated to it by her social context.

G.N. Devy, Geoffrey V. Davis and K.K. Chakravarty (2008), in another context, point out how indigenous communities look for lessons of environmental balance and social regeneration in their own literature, folklore, rituals, festivals and knowledge systems. Janice Pariat, in her stories, highlights the need to recall and revisit some of the folk beliefs and indigenous systems for recuperation in times of conflict and crisis. Individual and group memory can serve as a means to heal wounds and to critique monolithic master narratives. Neumann states how meaningful memories are constituted by the active creation of self narrations (2008, pp. 333-344). Many of the characters in Pariat consciously or unconsciously attempt to create meaning and
derive succour from an active engagement with their past. Pariat’s fiction can be regarded as a self-reflexive discourse, highlighting memory’s complex relations with the present and the social context while simultaneously showing, through its operation, the injustice of the barriers and divisions created between men on the basis of ethnicity, language and geography.
References


THE PAST AS AN ANTIDOTE TO A COLONISED PRESENT

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History has contributed to combine the oral tradition to the written one in African literature. One of the results of that combination is what Kachru considered as a “nativized English” where various linguistic devices such as lexical innovations, translation equivalence, contextual redefinition and rhetorical and functional styles are used to contextualise English in the native culture of the modern African writer. These elements are used to alter the European languages to suit African surroundings and this, partly, represents his “Africaness” as it was called by Emenyonu, also called “tropicalities” in African literary writings in English where literary aesthetic, language use and discourse are culturally embedded.

Making reference to the past is another “African” element used by Buchi Emecheta in The Joys of Motherhood 1979. Time, in this novel, is used in a specific way where we notice that she possesses an existential sense of cycle. Emecheta’s “Africaness” is felt in her use of a traditional temporality typical to her culture, the Igbo culture.

This presentation consists in highlighting an important cultural aspect reflected in the writing of Buchi Emecheta’s The Joys of Motherhood, the use of a temporality typical to the writer’s Igbo culture and making a constant movement backward in time, the past to resist colonialism in the fictional present.

This time perception provides a gauge with which one can measure each character’s alienation from his or her traditional culture and his or her own movement towards western ways. This constant reference to memory is a characteristic typical to African womanism and used by the author as a subtle weapon for the intellectual liberation of women.
MONSOONS AND POTHOLES: A POSTCOLONIAL AUTOFICTION

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ABSTRACT

Introduced as “a mad, bad, humorous, irreverent, and very personal autobiographical account [emphasis added] of growing up in Sri Lanka...”, Manuka Wijesinghe’s Monsoons and Potholes (2006) is a subversive life-narrative that challenges the boundaries of traditional autobiography in numerous ways, the foremost being the blurring of boundaries between fact and fiction. Monsoons and Potholes is indeed an ‘autobiographical account’ of growing up, with the narrator sharing the same name as the author whose name appears on the front page of the publication. However, Wijesinghe’s narrative determinedly evades categorization, constantly thwarting the particular mode of reading that normative autobiographies actively solicit in its claim not to verisimilitude, but to the ‘truth’ of lived experience (Smith and Watson, 2005). Such an amalgam of fact and fiction has been identified by many scholars as a defining feature of post-colonial life narratives (Whitlock, 2015; Ferreira-Meyers, 2015; Smith & Watson, 2005). However, a Sri Lankan life-narrative has not yet been considered in these studies that have focused on post-colonial autobiographical fiction, thereby leaving a gap to explore the specificities of a Sri Lankan life narrative. In this context the aim of the paper is to explore Wijesinghe’s Monsoons and Potholes as a post-colonial life narrative with emphasis on the implications of the amalgam of myth and fiction with ‘truths’ or ‘facts’ of life in autobiographical texts.

A close reading of the text from within a post-colonial theoretical framework posits Manuka Wijesinghe’s Monsoons and Potholes as an autofiction that branches off from the genre of autobiography with distinctive properties of post-colonial life writing. Rejecting complicity with dominant modes of self-representation and truth-telling as advocated by autobiography canon and its critics and opting for an alternative story telling tradition that combines oral history, myth, fiction and facts in a truly post-modern manner, Wijesinghe has penned a multifaceted life narrative which not only narrates self but also the nation in its post-colonial complexity from an anti-establishmentarian point of view. In Monsoons and Potholes, personal memory is welded together with the memory of the nation and it could be argued that what the author confronts is not a temptation to invent but may be a necessity to invent, in order to capture the multifarious truths of her country as well as herself. The text also brings to our notice that the distinction between fiction and fact is not an either/or polarity but is indecisive, in line with Roland Barthes’ argument that the autobiographical subject is inescapably an unstable fiction.
A Post-Colonial Autofiction

“There are many interpretations to my story. Fables, fabrications, fallacies and facts. When the past finally reached the present, it mutated. No longer what it had been; a structure of confabulation, the conditional having conquered the past participle. Truth had departed. I have taken the liberty to enhance the tale. Adding, subtracting, multiplying, dividing and re-writing. It is my life, my story.”

(Wijesinghe, 2006, p. 6)

(All the subsequent quotations are from the primary text Monsoons and Potholes (2006), unless mentioned otherwise.)

Dubbed as the debut ‘novel’ of the Sri Lankan-born writer Manuka Wijesinghe, Monsoons and Potholes is a saga that narrates with exhilarating energy and humour the first twenty years of a young urban girl’s life in turbulent Sri Lanka, beginning somewhere in 1963 and ending with the 1983 racial riots. When one posits Monsoons and Potholes as a subversive life-narrative, the question of form and genre is inevitable. Reviews and critiques of MP have often referred to it as a “novel”; a term synonymous with ‘fiction’ (Argent, 2006; Perera, 2008; Alonso-Breto, 2011; Karunakara & Alfred, 2013). The temptation to continue the practice is indeed strong, in spite of occasional labelling of the book to the contrary as the “most exhilarating of autobiographies” that takes “huge liberties with people and history” (Wanigasundara, 2006). The narrator of Monsoons and Potholes, namely “Manuka”, too has added complexity to the debate with the lines quoted above which hint at a melange of “facts” and “fabrications”, although the author herself has refused to solve the dilemma surrounding the matter of form and genre, constantly and elusively referring to her auto/biographical trilogy (Theravada Man, Sinhala Only and Monsoons and Potholes) as “books” (Bandara, 2010).

If neither ‘fiction’ nor ‘autobiography’ where does the text belong? If it evades attempts to pigeonhole, what grey territory does it occupy? In response to these inevitable questions, it could be argued that Monsoons and Potholes is best seen as miscegenation of various forms of life narrative; from Bildungsroman to witness. Monsoons and Potholes adopts the form of a Bildungsroman in its narration of a young girl’s journey into adulthood and realization through lived experiences. At the same time the book lays claim to autobiography in using first person narration from the point of view of the narrator Manuka who shares the author’s name. In the light of the narrator’s witnessing of traumatic and bloody ethnic clashes that marked a turning point in the history of Sri Lanka, Monsoons and Potholes is also partly witness; a genre that is often concerned with a “firsthand observer whose narrative has multiple functions-chronicle, testimony, consciousness raising ...” (Smith and Watson, 2010, p.285). From another point of view, it is also autoethnography, a “collectivized and situated life writing in which the bios ...is replaced by ethnos or social group” (ibid.,
p.258), with the narrative going beyond the individual self to encompass the ethos of a community and the nation.

On the other hand, *Monsoons and Potholes*’s candidature to be considered as auto-fiction or autobiographical novel is may be the strongest given its “*story close to the life of the author, without the autobiographical pact of so-called ‘contractual’ autobiography*” (Ferreira-Meyers, 2015), which provides flexibility of genre to saddle the complexity of the post-colonial literary project. Although at first glance these two terms seems interchangeable, autofiction may be better suited given that ‘autobiographical’ may still bear the intrinsic ideology of a coherent inner self coupled with psychological sophistication and represent the mainstream subject. Autofiction then, is better positioned to give those who are in the margins (the postcolonial female subject) a mode of expression flexible enough to include multiple stories of the self and the others. The lines quoted at the beginning of the discussion further strengthen this choice of term, clearly acknowledging the inevitability of fiction in life writing given that “*each of us lives in time and takes ever-changing perspectives on the moving target of out pasts*” (Smith & Watson, 2005, p. 357): “*When the past finally reached the present, it mutated*”. Further, the blurring of the distinction between fact and fiction can also be attributed to the politics of the post-colonial literary project. Gayathri Spivak addresses this effacing of the fiction/nonfiction distinction by arguing that postcolonial writers at times conceive their narratives as “*withheld autobiography*”, displacing ‘Christian psychobiography’ and its lineaments into the epistemic violation of colonialism and producing in its place ‘imagination’ or fictionalized narratives that encompass the voices of marginalized subjects (1998, p. 10-11).

This blurring of boundaries between fact and fiction in *Monsoons and Potholes* has multiple effects on the reader. Although what is identifiably fictive in MP; for example, the memories of infant Manuka of “*a certain metronome like precision and a change of smell attached to my sucking session. Beetle smell gone, cigarette smell in. Breast came out and Ammi did not seem to care if I suckled or not... Cigarette smell gone, beetle smell in. Breast was brutally tucked into the padded bra...*” (p. 19), may constantly thwart the attempts of the reader to engage in a biographical reading, on the other hand, the story of growing up told in the manner of *bildungsroman* by a narrator who shares the name of the author invites reader participation by familiarity, personal comparison and emotional resonance. Growing up, learning lessons, making mistakes, correcting them, stepping out in to the world, having positive or negative influences are milestones of existence that invite the reader to accompany the writer along her path to her adulthood while perceiving the fictional in her narrative as she intended us to see them; nuggets of truth embellished by memory and political necessity.

Furthermore, the use of fact and fiction in a postmodernist fashion gives the author the capacity to recount other people’s stories as if they were one’s own; thus achieving “*the peculiarity of a truly empathetic figure that best responds to the needs of post-colonial subjectivities, that is the ‘selfless’ autobiographer*” (Rota, 2009, p.62). The best example of the capacity of autofiction to recount others’ stories is may be the narrator’s portrayal of Podian, the family driver of Tamil origin, “*the only person I [Manuka] knew was happy to remain in Ravana’s kingdom and did not think that he*
had sinned. Rather, the opposite” (p.119). Forcibly exiled to South of India as part of the Bandaranayaka regime’s expatriation plans, Podian returns to Sri Lanka having sternly told himself that “one thing you have to do in life is, save money working hard and return to my country to family in Cemetery Road” (p.346). He returns just as racial tensions escalate among the Sinhala majority and Tamil minority only to face a torturous and presumably prolonged death at the hands of Sinhalese Police officers following the July riots of 1983;

“The face that stared at me with its dead vacant eyes and body covered with bruises and cigarette burns, was that of the little black man who returned to us after repatriation...Yes, that third dead body which revealed its dead face to me was Podian. His dead right hand still clutching half the loaf of bread he had bought for me. The other half was missing.” (Wijesinghe, 2006, p. 354)

The emotional depth the author achieves through lines such as these in her comprehensive portrayal of socio-political and linguistic phenomena that erupted in the racial riots of 1983 indicates the extent to which Monsoons and Potholes is concerned with the narrative of the nation over the egoistic focus on the autonomous self that the genre of autobiography often solicits. Monsoons and Potholes, in spite of being called a ‘biographical account’, disowns the imperialist posture of the sovereign subject and Enlightenment claims about selfhood and individuality which, according to Lionnet (1995), were largely underwritten by the othering of those who were perceived as not possessing reason or sophistication of consciousness. Then, post-colonial life writer’s wish to speak to and of a community is a counter strategy; a challenge that posits inclusion in the place of exclusion.

Monsoons and Potholes clearly advocates inclusion with its narrative that captures the lives of men and women from different generations, races, classes, socio-economic and cultural backgrounds. Manuka’s home is a telling example of diversity the author attempts to capture, with Mali, the convent educated, anglicized mother; Tissa, the father, a dedicated government official obsessed with canals and potholes; TM Mozart, the brilliant male child, cricketer and music genius; Achi, a strong believer of Buddhism, horoscopes and animal sacrifice; Nenda, the maternal caretaker with a “Phd in household English”; Magi, the cook, a simple woman from the village; and Podian, the affectionate Tamil driver and a host of other subordinate characters with equal vibrancy and individuality. Furthermore, the explosive emotional power and critical depth that characterizes the portrayal of the multicultural tapestry of the nation with its idiosyncratic politics is achieved through the author’s combination of myth and the fictitious to supplement the bare bones of fact.

“Lord Shiva’s son had married the native princess and built the temple where the Hindus and Buddhists, Sinhalese and Tamils come to pray. We pray. After praying, we kill each other. The paradox of my country.” (p. 349)

“Muslim ladies understood brotherhood. Burgher and Tamil ladies, a little brotherhood. Sinhala ladies, no brotherhood. They were the descendants of Vijaya and Kuveni. Kuveni betrayed her people and Vijaya betrayed Kuveni. The Sinhala ladies had double genetic betrayal in their dioxyribonucleic acid chains of re-birth and karma” (p. 160).
As exemplified in the lines quoted above, not only does the narrator use popular myths of the nation to lay bare the paradoxes of the national existence but also to deconstruct nation building myths through subversive interpretation. The myth of *Sinhabahu* that narrates the ‘proud’ beginning of the Sinhala race becomes for Manuaka a story of patricide and of incest; a cause of idiocy and degeneration. The Rama-Ravana myth with its hero-villain dichotomy is reversed in the narrative with Rama becoming the “wicked” man for sending a “monkey” to burn a whole country for a woman he didn’t even plan to accept as his wife, and Ravana becoming “a Raja of renown, Noble and compassionate, of splendid Lanka town” (p. 370). It is also interesting to note that the narrative opens with an extract from Valmiki’s *Ramayana*, a lyric sung by Hanuman in praise of Rama, and closes with a lyric that praises Ravana, the traditional villain of the mainstream narrative. The framing of her narrative using two powerful lyrical renditions of the myths of Rama and Ravana that challenge each other in many ways sums up the position the narrator adopts; one of subversion and repossession. It is clear that the author’s narrative destabilizes not only a genre that is believed to be western and male, but also mainstream history as told from the perspective of the powerful and privileged.

Furthermore, Manuka’s narrative with its claims to have witnessed the significant junctures of the nation’s history as they unravelled in the streets among ordinary people, adds another element of post-colonial life writing to the text. This is the element of witness that is central to life writing of different types, and in the form of testimonial life narrative, “a powerful tool in campaigns for social justice” (Whitlock, 2015).

“Suddenly I saw the main priest of the Cemetery Road temple addressing the mourners and the government... The more he gesticulated and poured words, the more agitated the mourners became... The mob was moving forward and I could not move back. We were pushed, squashed, pressed and moulded into the crowd. Now people were shouting, screaming, gesticulating and pushing. Anger had overcome the crowd. There was no sorrow to be seen. People were throwing stones at the soldiers and police officers standing paralyzed. Unable to move, unable to control the crowds, unable to bring reason... (p. 339)

...Amongst these demons, saffron robed Buddhist monks mingled with canisters of kerosene oil and set fire to all the sari shops, Indian sweet-meat shops and even Muslim jewellery shops. The odd Tamil speaker who tried to escape the fire was caught by the mob and burned alive...” (p. 341)

Descriptive accounts of traumatic witness such as these that pepper Manuka’s narrative acknowledge the collective trauma of a nation and aims to solicit recognition and critical distance simultaneously. The ‘auto’ in her narrative compels the reader to recognize mindless violence that accompanied political uprisings, regime change and persecution of minority communities as an experienced reality that cannot be denied. On the other hand, the element of ‘fiction’ that underpins the text from the very beginning helps maintain critical distance necessary to see the truth behind the seemingly belligerent account of the politics behind the bloodiest moments in the nation’s history. If the narrator’s accounts of witnessing violence are not necessarily ‘fact’s by traditional parameters, then it is fiction that helps the author to situate
herself within national memory, and offer her fellow countrymen a space to personally understand and situate themselves in a shared (albeit unpleasant) history.

It is evident that using story telling techniques of fiction, myth and fictitious plot devices, Wijesinghe brings to light real historical figures and actual events in a compelling manner. She is in the middle of political and ideological transformations as a witness, a participant, an observer, or a critic. Prime ministers, ministers, Sinhala only policies, minimization, non-alignment, road to the left, the revolt of the red fungus, dharmishta regimes to the right, devolution and assorted political phenomena populate the narrative declared in its back cover to be ‘autobiographical’. Manuka is seen at times as a participant; waving pink flags by the side of the road to welcome non-aligned leaders to Sirimavo Bandaranayaka’s Sri Lanka, or at the funeral of the thirteen dead soldiers, dutifully dressed in white. The personal approximations of political figures and events that are ‘legends’ and ‘milestones’ not only problematizes mainstream history but in doing so, also renders the marginal voices and interpretations heard in true post-colonial fashion.

The narrative also places the narrator in the midst of socio-cultural changes that take place within her family circle; a microcosm of the Sinhala Buddhist upper middle class. She witnesses how her aunt Dagma has sold her land to send her daughter Kusitha to an expensive international school to make her “a nice posh lady, speaking only English” (p. 311). She also sees how Kusitha has begun to sound like “Eliza Dolittle in ‘My fair lady’” and has begun to address Dagma as “mummy” and herself not “akka”, but “Manuka”, after six months at an international school. Kusitha is quite capable of parroting the chronological order of Scottish and English monarchy but mistakes Adam’s peak for Sigiriya. Kusitha’s transformation only makes her mother of traditional origins glow with pride “like a freshly ignited joss stick” (p. 312). Further, the narrators’ mother Mali together with a few other female relatives succinctly capture the transformations that took place in traditional Sri Lankan womanhood with the advent of English education and associated westernization. Mali, a representation of a wife, a mother, and also a generation in transition, shatters many myths about oriental womanhood. Her relations with her husband exemplify a gender relation which has moved beyond traditional role playing. She is neither a devoted housewife, nor an over-considerate mother, and certainly not a submissive wife. She becomes the epitomes of westernization of upper-middle class women as well as female socio-political awareness. She, for example, goes to the video parlour, rents all the video with jungle films and copies the style of Hollywood cloths in preparation for her trip to Africa, and at a point refuses to drive the family’s car painted blue, the colour of the political party she despises. It is important to note that these embellished accounts of social transformation can only be realized within the flexibility that autofiction makes available.

Further, the non-traditional approach to the narrating of self with considerable attention to the female body results in a self that is as subversive as the form. The identity that emerges from the narrator’s self-description is therefore that of an anti-heroine. She shatters the myths of Eastern feminine beauty constructed by the likes of Bella Woolf (1922) who wrote of ‘oriental’ women who create “a vision of delight” with “black hair and bronze, rounded cheeks and arms”. Indeed, the narrator’s
tendency is to revel in her violation of the “official” norms: “Black ears did not fit into the accepted norms of Asian beauty. Asian beauty had white ears, not black” (p.24). These lines encapsulate the essence of post-colonial literary project with the narrator fully conscious of the fact that she negates “the accepted norms of Asian beauty”, mostly set by the colonizers who took upon them the task of describing the ‘difference’ of the Orient. Nihal Fernando accurately observes that “perhaps, the writer is constructing a counter-discourse of resistance to and rejection of these traditional ‘naturalized’ norms.” (cited in Karunakara & Alfred, 2013, p. 2). In the narrative, not only does Manuka challenge traditional norms of beauty but also transgresses the boundaries of ideal conduct and citizenship; the prime example being her logical conclusions about the political orientation of her country; “we became a ‘neither here nor there’ republic” (p.140), which stands in contrast to the ‘ideal’ essay her brother, All-Island-essay-competition-winner, writes. Hence it seems that the author’s challenge is not only directed at a genre as formulated by a western, male tradition, but also restricting and totalizing traditions and norms as articulated by native hegemony.

Lastly, the extensive narrative of the nation and community alongside the narrative of the self stresses the relational nature of identity and difference. In the narrative, Manuka’s identity is visibly constructed externally as well as internally; often in terms of her social relations and collective experiences which affect her emotional maturity and growth into adulthood as a disillusioned individual: “What is the point of worshipping dead deity while the living were massacred before one’s eyes?... Everything I had been brought up to believe was nothing but a load of bull” (p. 362-363). It is evident that in Monsoons and Potholes, the narrative is not only ‘a journey inward’ but a journey that constantly oscillates between the internal and the external. This emphasis on social and relational identity together with form and thematics of subjectivity in its “rejection of the model of sovereign, centred, unified Selfhood” not only distinguishes Monsoons and Potholes from canonical western male autobiography (Moore-Gilbert, 2009), but also posits the text as an essentially female life narrative that promotes “models of dispersed and decentred subjectivity” (ibid.).

Conclusion
In the light of the discussion above, Manuka Wijesinghe’s Monsoons and Potholes can be posited as an autofiction that branches off from the genre of autobiography with distinctive properties of post-colonial life writing, the most visible being the blurring of boundaries between fact and fiction. It is also in many ways, a distinctively female life narrative with its exploration of a decentred and relative subjectivity and self, with the female author writing, arguably, differently from men: less ego focused, locating the self within a network of others (Mason, 1980). Rejecting complicity with dominant modes of self-portrayal and truth-telling as sanctioned by autobiography canon and its critics, In Monsoons and Potholes, Wijesinghe has opted for an alternative story telling tradition that combines oral history, myth and fiction and facts in a truly post-modern manner. In doing so, the author has penned a multifaceted life narrative which not only narrates a fluid self but also the nation in its post-colonial complexity from an anti-establishmentarian point of view. In Monsoons and Potholes, personal memory is
welded together with the memory of the nation and it could be argued that what the author confronts is not a temptation to invent but may be a necessity to invent, in order to capture the multifaceted truth of her country as well as herself. Manuka Wijesinghe’s *Monsoons and Potholes* also brings to our notice that the distinction between fiction and fact is not an either/or polarity but is indecisive, in line with Roland Barthes’ argument that the autobiographical subject is inescapably an unstable fiction (cited in Smith and Watson, 2010).

References


BEYOND AMNESIA AND COLONIALISMS: RE / WRITING THE PAST TO FORGE NEW ITALIAN IDENTITIES AND LITERATURES

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ABSTRACT
In a sort of global national amnesia, Italy buried colonialism with the end of Fascism and subsequently World War Two, caught in the enthusiasm of Liberation and engaged in the difficult task of reconstruction. More recently, however, the brief history of Imperial Italy has surfaced in critical analyses to reveal that Italian colonialism was just as brutal as other colonialisms. Unlike older colonial powers, Italy has only recently begun to deal with its colonial legacies. This process - of acknowledgement and exploration of colonial memories – spurred by the waves of immigration into Italy, from the 1970s onwards, enacted also through the voices of second generation writers of migrant extraction, many born in Italy, has seen literary practice become a major site of remembrance and reclaim, individual, communitarian and societal. Through the writers considered, Italian Ethiopian Gabriella Ghermandi and Italian Somali Igiaba Scego and their characters, literature, and the cultural activities surrounding it, becomes a practice that denies oblivion. Driven by a desire of self-transformation, as well as decolonisation (Gnisci, 2004) of history and societal change, these postcolonial protagonists of Italian literature, work through traumatic experience critically, with oral and written narrations. Their trajectories beyond Babylon (Carroli, 2010) are analysed through Rosi Braidotti’s 1994 figuration of nomadic subjectivity, with reference to Errl and Rigney (2006) cultural memory framework.

INTRODUCTION
Migrations are the salient topic of this century. Often they are depicted by the media as a problem, a plague, an invasion. Yet humans, from the dawn of existence, have survived on the move, even crossing continents on foot, in search of food or escaping droughts; and more recently, wars and oppressive regimes. Migration and nomadism are written in our African, Middle Eastern, Asian DNA, and in our atavic memories. Yet our short European and white Australian memory conveniently chooses to forget that migrations are recurrent and exclusion never worked (Ottone, 2015). Despite its demonstrated historical failure, exclusion is still the solution proposed by the right. “Chi ospita clandestini è un traditore”, [Whoever gives hospitality to (illegal)
immigrants is a traitor] is the title of the extreme right wing Northern League magazine Forza Nuova Brescia (15 September 2015) [All translations are mine]. Clearly, the intent of this title is to create a wall between us and them; even worse, it is a threat against anyone pursuing ‘accoglienza’ [welcome], the policy currently supported by Italy and other European Union governments. Lately in fact, some EU leaders, shocked by the horrific consequences of ignoring the flow of desperate asylum seekers escaping trauma, violence and deprivation, have adopted a more humanitarian approach: inclusion, rather than exclusion. Re-writing history from the colonised perspective is not only crucial to redress old wrongs, but essential, to avoid repeating the errors of the past, for example, by creating new walls and disseminating xenophobia through media: “ieri i colonizzati, oggi i migranti” [yesterday the colonised, today the migrants] (Bianchi and Scego, 2014, p. 25). This is why it is imperative for these authors to tell their stories, and the histories of their parents and grandparents. Similarly, Italians must remember that Italy, not long ago, was an emigration country, with approximately thirteen million Italians emigrating from the end of the 19th century to the post-world war 2 period. Only recently, since the Seventies, Italy has become a country of im-migration.

At the recent Festival della Letteratura [Literary Festival] in Mantova (September 2015) many experts (economic, climate, medical, social political, literary) have taken a strong humanitarian stand in regard to refugees, reminding audiences that Italians have emigrated all over the word, as I did myself, to Australia, and are still leaving their country to find better jobs or research opportunities abroad. The post 2000 period especially, has seen a new wave of e-migration from Italy made up of Italians with degrees, the so called ‘fuga dei cervelli’ [brain escape] caused by ‘precarious’ [precariousness] unemployment or impossibility to find permanent positions. A positive upshot of this trend has been an increase in research into ‘Italian’ issues and topics, including Italian colonialism and migration literature, from abroad, a kind of fresh insider / outsider perspective, broadening further Italian studies research and curricula, by including authors such as Italian Somali Igiaba Scego and Italian Ethiopian Gabriella Ghermandi.

The process of acknowledgement and exploration of colonial memories has been enacted especially through the voices of these second generation writers of migrant extraction, often called G2, or new Italians. For these writers literature becomes the opportunity to promote practices aimed at denying oblivion, by way of writing “non-toxic” (Wu Ming) tales and hi/stories into their texts. As the Wu Ming (a collective of writers and musicians based in Bologna) explain, narration becomes toxic when it is only told by one point of view only. Typically this happens with hi/stories recounted by oppressors to oppressed to justify exploitation or injustice (Wu Ming, quoted in Bianchi and Scego, 2014, p. 128). Is it possible to offset this process? And avoid becoming an accomplice of those who deny the other perspective, in this case, the colonised? As Scego states: “in Somalia every nomad knows that the best antidote against ignorance, against jahilia, [a condition] that requires us to be deaf and dumb, is the tale, the story. Scego, whose ancestry partly derives from these ancient nomad and storytellers, strongly asserts that history must be recounted over and over. Most importantly, it needs to be told from the perspective of the colonised and their
descendants, in their own words, so it can become, through this process or re-appropriation, a cure against the toxic narrations who have poisoned their lives (Bianchi and Scego, 2014, p. 128). At a societal level, this narrative process involves the de-stabilisation of polished “memories by provocatively opening up cracks in the consensus” (Erll and Rigney, 2006, p. 114). In the case of Italian colonialism, the widespread belief, even today, that Italians were brava gente [good people] (Del Boca, 2005) good colonisers, who built road and bridges and were kind to the colonised populations.

Paradoxically, Italy itself was subjected to centuries of division and colonization. Modern Italy as we know it today, became a unified state only in 1861. Twenty years later, in the early 1880s, Italy began its colonial enterprise in Africa. By then, long-established European nations such as England and France had already carved out their empires. Italy’s small and short-lived empire, expanded during Fascism, included Libya, Somalia, Eritrea and Ethiopia and lasted from 1885 to 1943. It failed to fulfil Fascist dreams of grandeur, reinforcing instead Italy’s political, economic, linguistic, and cultural marginality in Europe (Carroli, 2010). In its brief history nevertheless, Italian colonialism was as violent, cruel and murderous as other colonialisms, as African and Italian historians (e.g., Ahmida 2002, La Banca, 2002) thoroughly explain in their fact-based analysis often inclusive of oral histories. After Liberation however, Italy deceived itself with the self-absolution of Italiani brava gente (Del Boca, 2005, 1993).

“Non si parla più del colonialismo italiano, è un pezzo di storia scolorita sino a diventare invisibile. Di quel periodo restano due concetti. Il primo sostiene “noi italiani colonialisti? Ma va là...” e il secondo “siamo stati bestie, abbiamo usato i gas nervini”. Ma questi concetti non sono la “storia” del colonialismo italiano perché quella storia è costituita dalle tante, infinite storie personali che l’hanno plasmata»

[Nobody talks anymore about Italian colonialism, it is a piece of history so bleached out that is has become invisible. Two concepts remain from that period. The first asserts “we Italians, colonialists? Really? Go ‘way!’ And the second “we were real brutes, we used nerve gas”. But these concepts are not the “history” of Italian colonialism because that history is constituted by the many, infinite, personal stories which have shaped it» (Ghermandi, 2015b). Affirmed Gabriella Ghermandi, writer and musician, at a musical performance, on the 80th anniversary of the Italian invasion of Ethiopia (Saturday 3 October 2015, Piovà massaia (AT).

**Gabriella Ghermandi**

Ghermandi, an Italian Ethiopian performer, novelist and short-story writer, was born in Addis Ababa in 1965 to a mixed-race Ethiopian mother and an Italian father. A year after the death of her father in 1979 she moved permanently to Italy. She was brought up as a white person by her mother, who, herself, was educated by Italian nuns as white (Ali Farah, 2005). Once she was in Italy, however, Ghermandi felt a strong sense of solitude and estrangement therefore she began to nurture her Ethiopian identity (Fabris, 2015). With Pap Khouma (Carroli, 2006) and other writers, in 2003 she founded the first online publication solely focused on literature of migration, called El Ghibli. She has written several short stories, including “Il pranzo pasquale” (2006) [Easter Lunch], “Da un mondo all’altro” (2011) [From one World to Another] and “Il
telefono del quartiere” [District Phone] which won the first-prize in the Eks&Tra literary competition in 1999. Her major literary work, the novel Regina di fiori e di perle, published in 2007, is now available in translation with the title Queen of Flowers and Pearls: A Novel (2015a). Ghermandi’s text, critically appraised in Italy and abroad, rotates around Mahlet, a young Ethiopian girl with a gift for storytelling. She has been given a mission by Yacob, the oldest wise figure in her household in the small town of Debre Zeit. Yacob has told Mahlet stories of resistance fighting against the Italian occupation of Ethiopia in which he and other men and women warriors participated, asking her to disseminate them overseas: “One day you will be our narrating voice. You will cross the sea [...] and bring our stories to the land of the Italians. You will be the voice of our history that does not want to be forgotten” (Ghermandi, 2015, p. 6). Mahlet promises Jacob to become the keeper and teller of her family’s stories. When she eventually goes to Italy to study at the University of Bologna, she has no longer any memory of the promise made to Jacob. Following Jacob’s death, she return to Ethiopia where some surviving elderly people remind her of that promise. Thus Mahlet becomes the recipient of stories from the time of Menelik to the present, linking the Italian occupation of Ethiopia, between 1935 and 1941, to post 2000 Italy. Ghermandi’s protagonist Mahlet’s long voyage through time and space constitutes “an enquiry into the identity of Italian colonial memory” (Lombardi-Diop, 2007 p. 259). In fact, Ghermandi spent many years interviewing both colonised and colonisers. Their voices emerge from this choral novel (Lombardi-Diopp, 2007, p. 259) preventing colonial oblivion and challenging notions of Italians as good colonisers. Furthermore, by translating oral culture into written form to make the tales of Ethiopian resistance unerasable, Mahlet, Ghermandi’s ‘cantora’, reverses the self-absolving standpoint of Ennio Flaiano’s Tempo di uccidere (1947). In this novel, the only literary attempt to face up to Italy’s despoothing of Africa, the protagonist, an Italian lieutenant, narrates his rape of an Ethiopian woman as natural, accidentally kills her, yet he goes home unscathed. Instead, in the tales passed on by the elders to Mahlet, a kind of poetic justice is enacted when a group of armed Ethiopian guerrilla women (arbegna) when they see two Italian soldiers by the river, in order to save the son of their female leader, they shoot, killing two Italian soldiers. In another tale, the Italian soldier, Daniel, falls in love with Amarech, Mahlet’s great-grandmother, and deserts the Italian army to join Amarech in her fight against the Fascist forces. By reversing the representation of the Ethiopian women as willing sexual prey, as well as victims of the colonising forces, and Italian soldiers as deserters to fight with the Ethiopian resistance, Ghermandi enacts two powerful processes. She inscribes into literature the Ethiopian woman as a resistance fighter, reviving the history of her strong and proud female lineage. She also writes a new Italian literature, inclusive of the tales told by the colonised of the past, with the added perspective of their descendendants living in Italy. Finally, she also foregrounds a literary reconciliation between coloniser and colonised with the joint resistance struggle of Amarech and Daniel against Italian forces and the friendship between Mahlet and her Italian neighbour.

Second generation novelists such as Ghermandi and Scego politicize the link between memory and writing, with an aggressive and political assessment of identity and subjectivity, relating contemporary Italy to the colonial past, a past that, to avoid
being repeated, must never be forgotten. With their hybrid tales of remembrance and resistance, they contribute to the construction of new parameters to counterpoint the denial of past atrocities as well as current racial discrimination - a necessary process towards forging new shades of Italian identity in literature and society. Mahlet, Ghermandi’s *cantora* embodies Deleuze and Guattari’s (1987) concept further developed by Glissant (1996), of rhizomes, identity as a plurality of interconnected aerial roots not tied to a particular territory or nation. Indeed, as Jacob auspicated, the memories and stories of their community, thanks to Ghermandi’s *cantora*, have crossed seas and been read and heard worldwide. They have become public acts of remembrance (Errl and Rigney, 2006).

**Igiaba Scego**


[To forget the history that links Africa to Italy is an infamy. Because, by forgetting it, one forgets one has been infamous, racist, and colonialist. Italians good people, tell you most Italians self-absolving themselves, thus blissfully continuing to make the same mistakes. Yesterday the colonised, today the migrants, victims of a self-regenerating and absolving system. This is why I am obsessed with places. It is from there that we need to begin again, a different path, a different Italy. I am the daughter of the Horn of Africa and I am the daughter of Italy. If I was born here I owe it to this history of suffering, transiting, and contamination. I do not want to forget it. Perhaps this is why, in my own way, I recount it. For this reason perhaps I am able to walk].

Igiaba Scego, a prominent Italian Somali writer and cultural figure, was born in Italy in 1974. Her Somali parents came to Italy to escape the dictatorial regime of Siad Barre. Her first book, *La nomade che amava Alfred Hitchcock* [The Nomad who loved Alfred Hitchcock] published in 2003, is an account of her mother’s life in between countries and cultures. In the following novel, *Rhoda*, published in 2004, Scego narrates the trajectory of the eponymous young woman struggling with her difference, not just racial or cultural. Her short stories ‘Dismatria’ and ‘Salsicce’ [Sausages] published in 2005 in the anthology *Pecore nere* [Black sheep] received critical attention in Italy and abroad (e.g., Carroli, 2009a, 2009b), as did ‘Identità’ [Identity] published in the 2008 in the collection *Amori Bicolori* [Bicoloured Loves]. Her 2008 novel *Oltre Babilonia* [Beyond Babylon] is followed by the biographical novel *La mia casa è dove sono* [Home is wherever I am] which comes out in 2010. Subsequently, she has written with Bianchi *Roma negata*, a sort of reflective, at times angry, postcolonial trajectory across Rome, published in 2014. While her previous literary works assumed overall the point of view of young women, her latest novel, *Adua*, released in September 2015, is
narrated from the perspective of a mature woman called Adua. Once again, in this text as in most of Scego’s narrative, memory plays a major role against oblivion and imperialism, as the title and protagonist name clearly highlight. Adua’s father tells her: «Ti ho dato il nome della prima vittoria Africana contro l’imperialismo. Io, tuo padre, stavo dalla parte giusta. E non devi mai credere il contrario. Dentro il tuo nome c’è una battaglia, la mia...» (Scego, 2015, p. 49)

[I gave you the name of the first African victory against imperialism. I, your father, was on the right side. And you must never believe the contrary. Inside your name there is a battle, mine...].

Scego is one of the most vocal figures in Italy on migration and colonial issues. She collaborates with several newspapers and actively participates in conferences, festivals and contributes to several social networks and blogs. Scego’s literary works deal with issues of identity and belonging, intergenerational and intragenerational, between past and present. *La mia casa è dove sono* (2010) is an explanation of why identity does not need to be fixed or monocultural, or attached to one territory alone. This dynamic concept of identity recalls Braidotti’s (1994) figuration of nomadic subjectivity. Braidotti’s intellectual nomadic subjects roam across space and time, yet they are not boundless. As such they defy both postmodern and fundamentalist conceptualisations of identity, cutting across gender, sexual, national, political, economic borders. To be sustainable Braidotti’s nomadic subject however needs to construct multimple connections and networks of belonging. Similarly to Gloria Anzaldua (2012), like a turtle (Carroli and Gerrand, 2011), as the title of her novel underlines, Scego carries her home and her diverse belongings within her, wherever she goes, embodying both Braidotti’s figuration of nomadic subjectivity (2006, 2010) and flexible citizenship (2002, 2007). Set in Rome, *La mia casa è dove sono* reveals Scego’s passion as well as her anger towards a city that has insulted the memory of the victims of Augusto Graziani by building him a statue. Furthermore, as she point out in *Roma negata* (Bianchi and Scego, 2014, p. 16-25), the Axum stele, finally returned to Ethiopia, has been replaced with a memorial to the victims of September 11, which she indicates as first class memories, yet no plaque has been placed there to remember the many victims of Italian colonialism, in place of the stele returned to Africa.

Among such victims are the parents and grandparents of the protagonists of Scego’s novel *Oltre Babilonia* (2008) Zhura and Mar, themselves carriers of traumatic experiences. Both black, both hybrid, Scego’s protagonists counterpoint narrow depictions of Italianess, celebrating instead contamination: Zhura is Italian African and Mar is Italian African Argentinian. Zhura works in a music store and Mar is a university student. In the novel, set across three continents, Europe, Africa and Latin America, there is one male voice, “il padre” [the father] and four female narrative voices, two daughters, Zhura and Mar, and two mothers, Maryam and Miranda. The father (Elias) is absent and the mothers are dysfunctional. The two protagonist daughters, Mar and Zhura, act as a connective tissue, between these initially disparate voices, places and stories, gradually re-composing the shreds of their past. Geographical, cultural, and gender dislocation can surface only after confronting and working through memories of trauma and difference, a painful process that enables most female characters in the novel, to reconcile with, and value their multilayered
embodied selves while also embarking on their trajectories towards existential and material sustainability, beyond the wounds and scars of three generations, beyond Bob Marley’s Babylon. As Bhabha underlines, “Remembering is never a quiet act of introspection or retrospection. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present” (Bhabha, 1994, p. 90).

At the beginning Zuhra and Mar do not know each other though they both live in Rome. Mar’s mother, Miranda is Argentinian, and Maryam, Zhura’s mother, is Somali. Both young women know that they have a Somali father but they have never known him. Both decide to go to Tunisi, the crossroads of African and Mediterranean cultures, to learn Arab, one of the languages or their origins. Scego aptly weaves a multi-voiced novel, a *mezcla* of epochs, languages, cultures, countries: Italy, Somalia and Argentina, from colonial, Independent and current Somalia, to Argentina under Videla’s violent military regime in the Seventies, and post 2000 multicultural Rome. As in Ghermandi’s novel, storytelling also plays a major role in Scego’s novel, interlacing stories and characters, past and present. Stories here are transmitted from mouth to mouth, from Zhura to Mar, and also taped by Maryam in an old recorder that might not work. There are also chapters named ‘the father’ in which slowly emerges the violent history of the rape of both Elias’ parents by Italian colonial forces and its tragic aftermath. Elias, the father, having left his past and family behind, has become a successful fashion designer who infuses African style and colour into his fabrics. Meanwhile, Zhura, one of his daughters, lost his colours when she was interfered with by the Italian janitor at her school in postcolonial Somalia. In the novel, colour acts as a strong signifier of identity, conversely, its absence as a sign of past abuse, as happened to Zhura. Instead, Mar emerges from more recent traumatic experiences: an abortion and the suicide of her partner, Patrizia. The two protagonists who belong to the third generation, work through the experiences of their parents and grandparents critically, with the exploration of the oral and written narrations and memories of their predecessors, slowly making their way towards a sort of nomadic subjectivity. Conversely, the character of Argentinian Italian Rosa Benassi, who escaped the Argentinian terror regime, illustrates the importance of externalising torturous memories to avoid self-implosion. Loss of dignity, whether through imprisonment, torture, abuse or rape, is explicitly described to denounce the devastating psychological and physical effects of such oppressive actions. While the mother generation succumb to suicide, addiction or obsessive disorders, the daughter generation, work through their pain more forcefully. While isolation is seen as damaging in the novel, creative memory through narration and re-imagimation of events instead contributes to exorcising pain and trauma. The surfacing of alternative subjugated memories (Deleuze and Guattari, 1987) through creative narration, deemed necessary on the path towards recovery and sustainability. According to this nomadic understanding (Braidotti, 2006, p. 65), memory is like “as a pattern, a map. [...] one that is constantly changing and developing [...] it’s an act of the imagination” (Théâtre de Complicité 1999, p. 4, quoted in Braidotti 2006, p. 165).

Following patterns such nomadic patterns, narration assumes a circular agency as both narrators and narrates are nourished and restored. Mar and Zhura make sense of their histories by revisiting removed memories, of trauma and abuse, to which they, their parents or grandparents were subjected. This transgenerational memory
trajectory, first projected in the past, is a necessary stage that will enable them to go forward:

Io, Mar Ribeiro Martino, che senso ho? Sono frutto del Terzo mondo. Un padre negro, una madre figlia di terroni. Pigmentata da macchie di schiavitù e spoliazione. Sono terra di conquista. Terra da calpestare. Frutto ibrido senza colore.[...] Mio padre, una foto, il negro a cui devo questo colore. [...] negro è bello. Forse non dovrei dire negro, ma nero. Ma non m’importa, me lo hai insegnato tu, Zhura Laamane abbayo, che non si deve aver paura delle parole (Scego, 2008, p. 388-89). [I, Mar Ribeiro Martino, how do I make any sense? I am a fruit of the third world. A negro father, a terrone, a dirty Southern Italian mother. Pigmented by slavery and dispossession spots. I am conquest territory. Land to be crushed. A hybrid fruit with no colour.[...].] My father, a photo, the negro to whom I owe this colour. [...] negro is beautiful. Perhaps I should not say negro, but black. But I don’t care, it was you Zhura Laamane abbayo [sister] who taught me that one must never be afraid of words]. Zhura’s body, left colourless by male abuse resumes its colours and passions by reconnecting with her sister, as well as her mother, her language, her past.

This path towards overcoming trauma crosses three main stages in Scego’s novel, first, the denunciation of abuses suffered and ensuing traumas; secondly, the processes, psychological and narrative, towards recovery; and thirdly, the projection of “horizons of hope” (Braidotti, 2006, p. 276) constructed collectively. As Braidotti assert (2006, p. 276), such horizons are necessary for self and societal sustainability. And hope is essential “to be up to the intensity of life, the challenge, the hurt” (p. 278). Ultimately, it is essential for change.

Open Conclusions
Gabriella Ghermandi and Igiaba Scego are prominent cultural figures and authors in Italy and beyond, who continuously engage with history, literature, amnesia and memory. In this article I have analysed how the writers and some of their characters retrieve and represent historical and personal memories in literature to counteract Italy’s amnesia or toxic narration of colonialism in Africa. For Ghermandi and Scego, memory is the stepping stone towards writing a decolonised history through literature while also proudly affirming their diverse identity and multiple belongings. These hybrid daughters of the colonized, Italian citizens at all effects, portrayed in their autobiographical and imagined trajectories, offer hopeful paths for Italian society and literature, beyond the colonial imperialism as well as current racist attitudes. If migrant and postcolonial literature is crucial to the revision of the postmodern canon (De Vivo, 2011; Luperini, 1999 and 2005; Makaping, 2001; Wu Ming, 2009) and “human diversity is the raw material and the reason for existence of literature” (Sabelli, 2005, p. 13), is it not time for this literature to become part of a new nomad Italian literary canon (Carroli and Gerrand, 2014) and give shape to a “contrapuntal” and “nomadic” literary historiography? (Said, 1994).
References


THE ETERNAL RETURN OF THE UNREPEATABLE: TEXTUAL PRACTICES OF REMEMBRANCE AND OBLIVION IN THE POETRY OF PAUL CELAN

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Motto
“The life of language is also the life of specters. [...] Language, the word – in a way, the life of the word – is in essence spectral. It is a little like a date: it repeats itself, as itself, and is every time other.” (Derrida, 2005, pp. 103-104)

Abstract
In a very personal act of resistance to oblivion, Paul Celan’s poems can be read as ciphered metonymies of an absent, no-longer-accessible past that is, nevertheless, pointed at and re-actualized by means of a literary gesture. Tormented by themes of absence and silence, Celan’s writing is haunted by an ever-present metaphor of the ash and its frail resistance to the effacement of both matter and memory. According to the observations of Jacques Derrida, Paul Celan’s poems are the safe-keepers of an archive marked by an intricate network of dates, codes, and proper names whose double-functioning is paradoxical. On the one hand, these traces of a lost here-and-now are historically anchored; they speak about the singularity of an event, of what has been, as witnesses. On the other hand, their textual re-presentation allows for infinite remembrance, for the abstract possibility of their return – the eternal return of the unrepeatable that sends back to the mythical grounds linking the specters of language to those of memory.

The constant play of memory and forgetting is visible in the graphic white spaces that pose themselves as barriers to meaning, in the blanks cutting violently, time and again, a caesura, in the silence of the You or of the Other to whom the poem addresses “unwritten things, hardened / into language” (Celan). Following the lines of interpretation proposed by Jacques Derrida in Sovereignties in Question, by Anne Carson in her Economy of the Unlost, and
by Edward Casey’s phenomenology of remembering, the present article aims to describe how Celan’s poetic images generate and surround the void, abandon themselves to self-effacement and oblivion, while retracing an abstract practice of remembrance and inscribing a traumatic memory into language.

**Thinking-back: Memory and Language**

In relating it to the poetry of Paul Celan, this paper conceives the question of memory as an alchemy of opposites, built on the incessant interplay of a series of paradoxes. In this sense, memory will be referred to as a discontinuous, porous structure inhabited in equal measures by remembrance and oblivion, presence and absence, full and void. Just as the past is at once eternal and ephemeral, memory is shown to be both solid and inconsistent, both remembering and forgetting.

Ancient Greek mythology embodies this unbreakable duality in the figures of Mnemosyne and her counterpole, Lesmosyne, the two facets of the Greek goddess of memory, who is also the mother of all muses – including those of poetry. Martin Heidegger rephrased this forgotten link between memory and poetry, stating that "poetry is the water that at times flows backwards toward the source, toward thinking-back" (Casey, 1987, p. 13). This thinking-back translates as An-denken, meaning commemorative thought.

According to Claude Lévi-Strauss, oblivion troubles the continuity of the lived experience, it opens fractures into the otherwise uninterrupted flow of the “has-been” (Agamben, 1998, p. 50). The tradition of thinking memory as a sequence of flows and gaps echoes, from an ontological perspective, the dialectic movement of presence and absence standing at the very core of philosophical reflection. To quote Parmenides, “you must gaze steadily at what is absent as if it were present by means of your mind” (Bergson, 1928, p. 289). In other words, memories may be retrieved from their state of virtual latency by means of a gesture of re-actualization – be it spontaneous or intentional. In the same lineage, Henri Bergson conceives philosophic speculation as making use of the void to think the full; therefore, recollection as form of thought would be making use of forgetting to delineate that which is remembered, from a past too vast to be remembered in its entirety. Other thinkers of modernity have reflected upon this interdependency of the two facets of memory. Sigmund Freud, for example, claims that a certain kind of forgetting “shows itself to reside actively in the heart of remembering like an insidious virus, ready to do its destructive work there” (Casey, 1987, p. 8). In her Economy of the Unlost, Anne Carson questions the nature of remembering itself, reaching similar conclusions:
“What is remembering? Remembering brings the absent into the present, connects what is lost to what is here. Remembering draws attention to lostness and is made possible by emotions of space that open backward into a void. Memory depends on void, and void depends on memory, to think it. Once void is thought, it can be cancelled. Once memory is thought, it can be commodified.” (Carson, 1999, p. 38)

Everything participates in memory; it is co-extensive with the world. There is a memory of places, there is a memory of time, and there is even a body memory. “Nothing is not memorial in some manner; It might even be that things can remember us as much as we remember them. Perhaps they even remember themselves.” (Casey, 1987, p. 311) The matter of memory and the memory of matter have long been subjects of both philosophical and literary speculations. Giorgio Agamben situates, along with Plato the origin of oblivion in the unabridged gap that opens darkly between myth and literature, between the spoken and the written word. In a famous fragment from Phaedrus, Plato has already warned not only that literature is powerless against forgetting, but also that it may be, in fact, one of its causes. (Agamben, 1998, p. 48) Concerning the relationship between memory and its unfolding into logos, one should not forget, either, that certain repetitive and automatic features of memory allow for the use of language itself. On the other hand, converting recollection into words is a process that carries the inevitable imperfections and betrayals of translation.

As Anne Carson puts it, “Paul Celan is a poet who uses language as if he was always translating. [...] Strangeness for Celan arouse out of language and went back down into language.” (Carson, 1999, p. 28) He is an exiled inhabitant of his own language and his poetry is a ciphered archive of this intimate alienation. But what does intimacy or alienation mean to one estranged from that which is most familiar to him, to an “I” so familiar with its radical Otherness? Memories are at once “other-ed and other-ing” (Casey, 1987, p. 243), ash-like traces of an unspeakable loss which may be conveyed not by, but through language - and not through any language. In his Bremen speech, Paul Celan – a Romanian Jew born in today’s Ukraine, living in Paris and writing in a very personal German - describes his choice of writing in the language of his mother and of the murderers of his mother:

“Reachable, near and unlost amid the losses, this one thing remained: language. This thing, language, remained unlost, yes, in spite of everything. But it had to go through its own loss of answers, had to go through terrifying muteness, had to go through the thousand darknesses of death-bringing talk. It went through and gave no words for that which had happened; yet it went through this happening. Went through and was able to come back to light
enriched by it all. In this language I have tried, during those years and the years after, to write poems...” (Celan, 1986, pp. 33-37)

To utter words that are at the same time necessary and forbidden, to try to speak from within the “compact void of the unspeakable”, to faithfully attempt at bringing back to presence a legacy of absences that escape or exceed representation – this is, according to Sara Kofman, the “double bind” (Fine, 1988) that often dissolves speech into silence in the literature of Holocaust survivors. Each word is at once insufficient and de trop: “Of too much was our talk, of / too little.” (Celan, 1972, p. 67) Therefore, the possibility of remembering cancels the possibilities of speech or writing. And so does oblivion.

Reading Paul Celan’s poems, Jacques Derrida notices: “There was already in this first reading a certain experience of apophatic silence, of absence, the desert, paths opened up off all the beaten tracks, deported memory – in short, mourning, every impossible mourning.” (Derrida, 2001, p. 122) Maybe it would be useful to mention that in the Jewish tradition there are two different prayers to be uttered in mourning - Kaddish and Yizkor. Even if it is used for commemorative purposes, Kaddish is less a word of memory and more a covering “over the memory of human loss with praise of God’s glory. Yizkor does not cover over, it insists on remembering; indeed it insists that God do the remembering alongside us - ‘May He remember’. ” (Carson, 1999, p. 37)

Paul Celan’s poetry, too, insists on remembering, thus being closer in tone to Yizkor (in Hebrew, literally “remember”) in this respect. There is a consistent religious reading of his poems; however, it is never the only valid one. The encoded, versified rituals of this recollection often imply summoning or questioning a You and an Other to remember along with the I. It would be restrictive to read these unidentified personal pronouns only in their religious sense; within a poem, “You” might just as well refer to a woman addressed in love, to the reader, to a deity, or to an alter ego. Since these specters enter the text without any introduction or explanation, they cannot be charged with significance or meaning outside the poem itself.

In the following pages, this paper aims at revealing some of the textual practices and means of encoding that Paul Celan deploys to “give shade” to the question of memory in writing. Without forgetting their interrelations, for clarity purposes (even though “clarity troubles”, as we are warned in Zurich, the Stork Inn), a separate section is dedicated to each of the identified figurative itineraries of written memory. All the poems I will refer to are cited in Michael Hamburger’s translation from the Selected Poems edition (Celan, 1972) and, to avoid redundancy, they will only be accompanied by their title.

“Of the You / And You-Again”: Memory, Return, Repetition
Repetition is one of the most ancient acts of resistance to oblivion. It stands at the basis of language itself and it is inseparable from any ritual – which, by definition, is a ceremonial observance that must be performed more than once: “it must already have been enacted on previous occasions or allow for the possibility of future enactments, even if the form is not precisely the same throughout. Moreover, its own internal structure often includes repetitive elements: repetition-within-repetition.” (Casey, 1987, p. 224) This ritualistic bringing-into-present (and, thus, to presence) is always the symbolic return of an originary moment of primordial plenitude, outside of and beyond any historical chronology, in remembrance of the time without fracture that reigned before a traumatic event; a time when “things lost were not things lost.” (Afternoon with a Circus and Citadel)

By renewing, in this way, the paradoxical relationship between the singularity of the event (of death, even) and its inevitable repetition, rituals – and texts, because there is always a text written or enacted in a ritual – serve as commemorative vehicles: “these early senses of the word imply that in acts of commemoration remembering is intensified by taking place through the interposed agency of a text (the liturgy) and in the setting of a social ritual. The remembering is intensified still further by the fact that both ritual and text become efficacious only in the presence of others, with whom we commemorate together.” (Casey, 1987, p. 218) From this perspective, the symbolic return of a commemorative (re)enacting necessarily includes the possibility of a return through language. When language returns upon itself in repetition, it opens multiple and potentially infinite series of re-presentations of the past and inserts them into the present of its utterance - or writing. The usual consequence is that repetition intensifies the remembrance of unique, historically unrepeatable events that return disquieting, haunting, rarely comforting:

“you,
you that long ago,
you in the nothingness of a night,
you in the multi-night encountered, you,
multi-you -:
At that time when I was not there,
at that time when you paced the ploughfield, alone”.

(Radix, Matrix)
That particular night, “that time”, has never been forgotten, despite its never being witnessed (“I was not there”). Instead of fading into oblivion and decay (“Green as the mold in the house of oblivion” - Sand from the Urns) this memory gap is not filled, but presented as an absence and multiplied by uncertainty. The night becomes a multi-night - just as the individual, singular “you”, now absent and addressed, is being remembered and repeated as a multi-you, after the irreversible event of the “en-counter”. This principle of fractalic repetition is not accidental in Celan’s work - “eternity is also full of eyes” (Go Blind Now), shapes and hours have (or are remembered as lacking) “twins”, “sisters”: “Great, grey / sisterly shape / near like all that is lost.” (Alchemical) Or: “remember the dark / twin redness / of Vienna and Madrid.” (Shibboleth), and even: “Go now, your hour has no sisters, you are – / at home.” (The Straitening) Other times, repetition is deliberately denied, in an attempt to forget something that refuses to disappear – as it is the case of the indefinite, unnamed “no one” in An Eye, Open: “The no more to be named, hot, / audible in the mouth. / No one’s voice, again.”

Counter-intuitively, the mechanics of repetition may be deployed as an instrument of effacement, of blurring contours of precise events or faces; the reader is being “Led home, into oblivion, / [...] Led home, syllable after syllable.” (Below) When its rhythm is fractured, repetition becomes heavy and imperfect, replacing what should have been familiar with a feeling of estrangement:

“There was earth inside them and they dug.

They dug and they dug, so their day went by for them, their night. And they did not praise God who, so they heard, wanted all this, who, so they heard, knew all this.

They dug and heard nothing more; they did not grow wise, invented no song, thought up for themselves no language. They dug. There came a stillness, and there came a storm, and all the oceans came. I dig, you dig, and the worm digs too, and that singing out there says: They dig.

O one, o none, o no one, o you:
Where did the way lead when it led nowhere?
O you dig and I dig, and I dig towards you,
and on our finger the ring awakes.”
(There was Earth)

Or:

“I know.
I know and you know, we knew,
we did not know, we
were there, after all, and not there.”
(So Many Constellations)

According to Giorgio Agamben (1998, pp. 69-70), modern times have witnessed four great thinkers of repetition: Kierkegaard, Nietzsche, Heidegger, and Deleuze. All four of them have proved that repetition is not simply the return of the same: something past never returns as such, in a form identical to itself. The force and the grace of repetition, the novelty it puts forth, is the return of the possibility of the same. Repetition renders the has-been possible again. Therefore, repeating something is rendering it possible, one more time. This is what brings repetition close to the question of memory – for memory cannot reproduce exactly what has-been, either. That would be unbearable, for the vast territories of the past would suffocate the present to the point of saturation. What memory returns to the past is precisely its possibility. On the other hand, it returns its impossibility as well, since the very act of remembering changes what is remembered; there is both identity and difference between “the You” and “the You-Again” in Zurich Stork Inn. In Casey’s words:

“The situation is such that remembering transforms one kind of experience into another: in being remembered, an experience becomes a different kind of experience. It becomes ‘a memory’, with all that this entails, not merely of the consistent, the enduring, the reliable, but also of the fragile, the errant, the confabulated. Each memory is unique; none is simple repetition or revival. The way that the past is relived in memory assures that it will be transfigured in subtle and significant ways.” (1987, p. xii)

A particular kind of repetition is the doubling, the “twin”, the “twice”, the “sisterly shape”, that which happens “again”. The present mirrors the past to the point of full blurring of the distance between them, to the complete annulment of the singular: “Illegibility / of this world. All things twice over.” (Illegibility) In Celan’s poems, one does not hear one chant only:

“Flute, / double flute of night: / remember the dark / twin redness [...]” (Shibboleth). Even the silence is double, echoing in two mouths: “two /
mouthsful of silence” (Language Mesh). Sensorial repetition also takes over the reign of colours: the “twin redness”, “the red of two mouths” (Night), “his eye, still blue, will assume / a second, more alien blueness” (In Memoriam Paul Eluard).

The underlying mechanics of either perfect or imperfect repetitions is imperative and imposing formal constraints. However, as we have seen, it may be a condition for both remembering and oblivion; in the first case, as Freud claims, “we come to the freedom of remembering only from the unfreedom of repetition” (Casey, 1987, p. 306). In another poem, In the Daytime, a voice speaks: “I too, remember,/ dust coloured-one, arrived / as a crane.” Remembering is double, shared (“Together with me recall” – Memory of France), and so is oblivion: “that, too, is forgotten.” (All Souls)

Just as the moment of death, the moment of creation is, ontologically, unrepeatable. By destroying the force of a negation, by naming the un-nameable and by re-presenting its absence after the blank breath of silence, Paul Celan manages to turn its singularity into a multiple, iterative event (“again”): “No one moulds us again out of earth and clay, / no one conjures our dust. / No one. / Praised be your name, no one. [...]” (Psalm) Through a constant play of repetition and return, the layers of present visible in Paul Celan’s poems may be read as encapsulating metonymies of the past – memory speaks, “again”, endlessly, even in haunting silence.

On Dates, Codes, and Their Madness
As shown in the previous chapter, a series of textual devices (such as repetition) allow for the possibility of an impossible event: the eternal return of the unrepeatable. This section will follow the traces of Jacques Derrida in reading Celan through a filter of coded references that structure an entire mnemonic archive deployed by the poet in his verse. These references are either temporal (calendar dates), spatial (topology), or personal (signatures, names). I shall group them all under the larger category of “dates”, for they all exhibit some common characteristics: their memory is rooted in the singularity of an event, place, or person, and this singularity allows for multiplication in the dynamic of repetition. Moreover, despite their apparent specificity, they hide a certain degree of imprecision:

“A date affixed to a memory characteristically exhibits a basic ambivalence of being unspecific with regard to what lies within its limits but quite emphatic as to what is to be excluded as lying beyond the same limits. In fact, it is only in exceptional cases that we remember a past event or experience along with its date as a temporal marker. For the most part, we are not aware of any appropriate, much less exact, date for what we remember but only of what
James calls ‘a general feeling of the past direction in time’ ”. (Casey, 1987, p. 73)

This vague “general feeling” of their mnemonic presentation is trifold. According to Henri Bergson in his Matter and Memory, the mental representation of a memory consists of its specific content, a so-called “memory frame”, and an “aura”, a “zone of indetermination”. This undefined and indefinable area bridges between the solidity and the gaps of memory and has the half-inconsistent consistency of forgetting and remembrance. “Whatever the slice of the recalled past may be, whatever the depth of the recall that characterizes it, there is always a vast but obscure zone around it, from which it emerges and which serves as support.” (Minkowski, 1970, pp. 155-156)

The geometrical place of the interplay between the irreversible singularity of the past moment and its return through remembrance is precisely in this zone of indeterminacy. The disappearance of a date is disquieting; it disorientates and its loss is a heavy burden: “And once (when? that too is forgotten)”, one reads in All Souls.

“O this hour, that weighed
nights over for us into
the burden of our names.” (So Many Constellations)

Derrida explains that Celan’s poems carry their dates, each, in manuscripts. It was the poet’s wish, however, that these dates wouldn’t show up in the published version. Their inaccessible presence allows, nevertheless, anniversary, commemoration, return, despite the complete disappearance of that which is dated, commemorated, or blessed: “All the names, all those / names / burnt with the rest. So much / ash to be blessed [...]” (Alchemical) It is a repetition witnessed by nobody. It is how “a shrub / of transience, beautiful, admits / welcoming your memory.” (Matière de Bretagne) And maybe in these parallel, multiple, uncountable layers of present and pasts hidden behind a poem lies its true memory and the intensity of its enchantment. Paul Celan himself hold poetry to be “an act of memory that carves its way between sand art and snow art, transforming what is innumerable and headed for oblivion into a timeless notation.” (Carson, 1999, p. 117) Jacques Derrida will later rephrase this observation:

“This is the gift of the poem, and of the date, their condition made up of distress and hope, the chance and the turn [...] This annulment of the return without return.[...] The destiny of a date is analogous to that of every name, of every proper name. Is there another desire than that of dating? of leaving a date? of fixing a date?” (2005 p. 40)

A date is an undetachable trace, a mark, an inscription anchored in the historical reality and simultaneously allowing for a return. It repeats itself, as itself, being every time other: the name, for example, is a stable trace of
instability: “named / after an oath which silence annulled.” (All Souls) This particular state of spectral, virtual, latency, never irrecoverably lost and, yet, never irreversibly kept, can also be identified in the use of language, based on the two inseparable principles of repetition and difference, of identity and otherness. A similar interplay links recollection and oblivion, through dates:

“The ideality of the date carries forgetting into memory, but it is the memory of forgetting itself, the truth of forgetting. A date is mad, that is the truth. And we are mad for dates. For the ashes that dates are.” (Derrida, 2005, p. 35)

A missing date is also a trace - all losses are marked on the surface of snow: “Above it, endless, / the sleigh track of the lost.” (Homecoming). The presence of their absence is painful, even if invisible – in the same poem: “Bellow, hidden, / presses up / what so hurts the eyes, / hill upon hill, / invisible.” When a singular event is repeatedly re-actualized through memory, the danger of oblivion arises in the very midst of remembrance: the original point of reference may become lost or altered through its multiple recollection, every time other. This may be an explanation for the choir of rhetorical interrogations that whisper sometimes in the disquiet silence of Celan’s poems: “How did we live here?” (Tallow Lamp), “Did we not stand / under one trade wind?” (Language Mesh). Resting mainly on a kind of oblivion manifested as lack of recognition, as estrangement towards the most familiar, the questions become puzzling: “Did you know me, / hands?” (Matière de Bretagne) Other times, events from the past, re-actualized through memory, are deemed forgotten, spontaneously or by tacit agreement:

“How
did we touch
each other – each other with
these
hands?
There was written too, that.
Where? We
put a silence over it,
stilled with poison, great,
a
green
silence [...]” (The Straitening).

Forgetting appears manifest for a wider set of references, not only for dates. The study of this entire question of “questioning” memory deserves a more in-depth analysis that exceeds the purposes of this paper and should be
treated separately. Therefore, I shall conclude this section with the observation that the poems considered here make use of interrogation devices to point towards the forgetting that takes place in the very heart of a gesture aimed at recovering a traumatic past. They also function as marks of indeterminacy which, even if cancelling the precision of dates and traces, highlights their referential void and turns it into a trace of its own. In retracing these traces, one may wonder, as Celan does: “Where did the way lead when it led nowhere?” (There was Earth).

Smoke, Ash, and the Question of Traces
Trace is, according to Giorgio Agamben, that which speaks of an origin in the very moment in which its disappearance is being witnessed (1998, pp. 59-60). As prolongation of its object, which it gets to substitute symbolically, it functions on the principle of metonomy – following a semiotic structure similar to that of dates. A trace is both spatial and temporal in nature, and serves equally as a reminder (“mneumona”, following Aristotelian denominations in De Memoria et Reminiscentia) and as a remainder: “commemorating thrives on indirection; it lives from unresolved, unimaged remainders, it is, altogether, a phenomenon of restance.” (Casey, 1987, p. 220)

Not once oblivion is assimilated, in Celan’s poetry, to a process of “burning out”:

“Our eyes whirred comet-like
  towards things extinguished, in chasms
and where they had burnt out,
  splendid with teats, stood Time
on which already grew up
  and down and away all that
is or was or will be.”

(So Many Constellations)

Oblivion is also depicted, metaphorically, as melting-away, as silhouettes dissolving in rain, fading into darkness or fog. However, in the larger context of Holocaust writing, this “burning out” is charged with a very specific layer of figurative meaning. “Most brightly of all burned the hair of my evening loved one”, writes Celan in Night Ray. Together with hands (“handful of hours”) and eyes (“the eyes that see and the eyes that are blind”), hair plays an important part in the anatomy of the specters haunting his poems, and there are several delicate rituals honoring body memory. In Alchemical one reads: “so much ash to be blessed [...] / Fingers, insubstantial as smoke. Like crests, crest of air / around.” And even more poignantly, in Fugue of Death: “your ashen hair
Shulamith he plays with the serpents / [...] and as smoke you / shall climb to the sky”.

Without restricting my analysis to the traumatic historical reality that would too readily claim to decipher these verses, I would like to stop, nevertheless, to the metaphors of ash and smoke, so frequently “en-countered” in my choice of poems. Ash and smoke are a visible form of material memory; unstable, it already indicates its effacement. Their consistency is that of shadow, their attempt at being-present resides on an absence: “There is ash, perhaps, but an ash is not. This remainder seems to remain of what was, and was presently; it seems to nourish itself or quench its thirst at the spring of being-present, but it emerges from being, it exhausts, in advance, the being from which it seems to draw.” (Derrida, 2005, p. 43) And there is, indeed, a gesture of drawing, a re-tracing of shapes and contours, rendering visible the efforts of recollection or signs to aid-memory, “indicative signs” (Anzeichen) in Husserlian terminology: “looking for you, smoke trail / above me, you, / in the shape of a woman.” (On the White Philactery)

Sometimes, sand and snow are replacing smoke and ashes as the matter of the corrosive or dissolving agency of remembrance and oblivion. Here, too, the gestures of drawing and re-tracing of a portrait (ritratto, translating as both “portrait” and “withdrawal”) continues, as it is the case in Sand from the Urns: ”With a festering toe in the sand he traces your eyebrow. / Longer he draws it than ever it was, and the red of your lip. / You fill up the urns here and nourish your heart.” Other times, the burning-out takes place at the level of meaning and not of memory; the remaining ashes are almost alchemically transforming words into inexpressive, lifeless equivalents. In Edgar Jené and the Dream about the Dream, Paul Celan elaborates on this view: “What could be more dishonest than to claim that words had somehow, at bottom, remained the same! I could not help seeing that the ashes of burned-out meanings (and not only those) had covered what had, since time immemorial, been striving for expression in man’s innermost soul.” (1986, p. 6)

What happens, one may wonder, with unremembered memories, which are, nevertheless, not forgotten? What is the shape taken by the traces of these fragments of past abandoned in the virtuality of memory, but never brought to present, to presence, not even in the past moment that would have allowed for their proper realization, in Deleuzian terms? In Celan’s poems, one sees them dissolving, fading, melting or drifting together with the text that tries to approximate them. This is the case of the compound, invented word “deepinsnow”, which fades under our eyes, little by little, like the snow it refers to, until becoming, a few lines later, the shrunken and illegible “eepinnnow”, already deprived of meaning and awaiting for its complete evanescence. Keeping the snow imagery in mind, one discovers silent
repositories of this non-actualized memory in locked “houses” (archives?) that are sheltering their disappearance: “With a variable key / you unlock the house in which / drifts the snow of that left unspoken.” (With a Variable Key)

Solve et Coagula: Retracing Poetical Boundaries of Memory and Space

Thinking of memory and language in terms of space and territory is not a modern practice, product of the so-called ‘spatial turn’. As early as the Babylonian incipit to the story of Gilgamesh, the hero is seen carving his memories on a block of burnt clay identical with the bricks laid down in the foundation and the walls of the city of Uruk itself. Tens of centuries later, reading St. Augustine’s Confessions, one is confronted with marvelous sights of mnemonic architecture: “I come into the fields and spacious palaces of my memory, where are the treasures of countless images of things of every manner.”

Certainly, conceiving memory as a vast, unmapped p(a)lace serves a purpose of orientation. But place should not be seen, from this perspective, as simply a surface. In Aristotle’s Physics (208 b 33, Hussey translation), one finds it defined as “the innermost motionless boundary of what contains”; “place is thought to be a kind of surface, and as it were a vessel, i.e. a container of the thing. Place is coincident with the thing, for boundaries are coincident with the bounded.” (Casey, 1987, p. 181) Aware of a similar relation of identity that can be established concerning the spatiality and boundaries of a poem, Paul Celan reads, in his Meridian speech: “The poem holds its own on its own margin. In order to endure it constantly calls out and pulls itself back from an ‘already no more’ into a ‘still here’.” (Carson, 1999, p. 95) Situated on the sharp edge separating the “already no more” and the “still here”, the momentum of Celan’s poetical recollection (even one of his volumes reunites in its title, Poppy and Recollection, the opposite principles of oblivion and remembrance) is familiar with two gestures: Solve and Coagula, “separate” and “recombine”. These Latin imperative verbs give the titles of two poems written by Paul Celan on the occasion of Rosa Luxembourg’s assassination, in explicit reference to two stages of the alchemical process. The first one, called nigredo because within it the elements turn black and undergo a symbolic “death”, is the phase of an initial separation of the elements. The other phase, rubedo, takes place after a symbolic “resurrection”, and is a final stage of coagulation and solidification of the matter (Carson, 1999).

His late writings abide these two imperatives in their progressive, continuous, ever-more-ciphered encoding. The imperfect and alienating character of language discloses the betrayal of words: “on the other side of dividing words, through / which I saw you walk” (On the White Philactery). For they are dividing, they may be divided. Paul Celan will undergo, not only once,
painful “incisions in the body of language” (Derrida, 2005, p. 63). He opens interstices in the heart of the words, filling with novel meanings the gap therein: “en- countered” (Radix, Matrix) shades the encounter with a tension so intense that it separates the word not only through a hyphen, but also on two different lines of the poem.

The violence of these lexical sharp incisions cuts merciless through words and disintegrates their primary meaning, since more often than not the separation inaugurates or cancels a negation. For example, in Leap Centuries: “unasylumed, un- / archived […] / A- / live?” In other poems, this practice of word-division is an echo of the disintegration of the matter they refer to; already reduced to whirling, chaotic particles, the matter is subject to even further divisions: “gales, whirl of part- / icles, there was / time left” (The Straitening). The reader of Largo may be confused by changes in the meaning of a word at each end of a line – reading itself becomes an experience of remembrance and return, for any new line requires a re-reading of the previous ones, in a perpetual movement of challenging semantic actualization, until the final breath ends in suffocation: “more- than- / death- / seized we lie / together, the time- / less one teems / […] / meta- / stases.” (Largo) After the separation, the pulverized text is enriched by the troubling interplay between the meaning of the whole and the individual connotations of the bits and pieces.

By means of these blanks, fractures, ellipses, caesuras, the poems are scattered on the page - “sand-art”, in the words of Celan himself - , but it is important to notice how in their apparently hazardous arrangement nothing is accidental. The text performs itself: it melts when it speaks about snow, grows shorter and shorter, restrained in Ristretto. It points to a moment of crisis and testifies of its ontological frailty: “you my words being crippled / together with me, you / my hale ones” (Plashes the Fountain) But is there any other way to speak the unspeakable?

Remembrance is, in its nature, fragmentary. In an attempt to fill the gaps of this incomplete puzzle and to compensate for the insufficiency of language, Paul Celan is always in need of new words, words able to “keep yes and no unsplit”, to “give shade”. Writing in German is welcoming, in this aspect, due to the infinite possibilities of accumulation and juxtaposition of words in compound forms. English preserves this feature only partially; however, even in German, sometimes, these invented (because necessary) nouns, verbs, or adjectives resemble, in their subtle approximations, an effort of translation. One may feel a sense of an ending in “lateland” (Night Ray) and may fear the hazard of a “dayblind dice” (Below).

More frequently, these compound constructions are simultaneously coagulated and fractured, brought-together and split, through hyphenation:
“the conversations, day-grey, / of the water-level traces” (The Straitening), “prayer-sharp knives / of my / silence.” (Plashes the Fountain). It is also a technique for the inauguration of antonyms, symptoms of a negative ontology: “between / there and not-there”, “where my pulse dared the counter-beat” (All Souls), “the hundred – / tongued pseudo-poem, the noem” (Etched Away From). It has the ability to cancel stable proper names, even, rendering a presence anonymous: “No-One”, “You-Again”. Last but not least, Paul Celan often deploys hyphenated composition as a painterly device, at hand in describing strange realms of visibility: “dust-coloured” (In the Daytime), “May-coloured” (An Eye, Open), “dove-coloured” (Homecoming).

Dividing words, signaling fractures in meaning or cancelling the void of the white spaces between them are poetic gestures putting forth, among others, the question of boundaries and spatiality of writing. Therefore, the “encounter” between the discontinuities of memory and the ones of language “takes place”, literally. And when there is no place to be “taken”, a terrifying suspension of meaning, a “semiotic apocalypse”, cuts its way through.

Towards a Conclusion
I have begun my analysis by putting special emphasis on the complexity of the interrelations linking memory, as a discontinuous structure made of interstices of remembering and oblivion, to text – another discontinuous structure haunted by specters of absence and presence, past and present, the singularity of the utterance and its perpetual return. The following four sections have been different attempts at pointing towards some of the textual practices of remembrance and oblivion identified in a corpus of selected poems written by Paul Celan. To begin with, I have exemplified how repetition and return play a significant role in the re-actualization of the past and in its written, poetic expression. Next, this mnemonic pattern has been analyzed in relation to the uses of dates, names, and signatures as either full or empty traces of an ever-haunting, yet never-returning past. The question of traces is “given shade” by the recurrent use of a series of metaphors: oblivion and the passing of time are seen as processes of burning-out, leaving behind smoke and ashes that forms of frail remembrance of “unexhausted time” (Cars on, 1999, p. viii). Last but not least, I have dedicated a separate section to Retracing Poetical Boundaries of Memory and Space through two opposite practices, of word division and composition, deployed to intensify or alleviate the tensions of a perpetual interplay between remembrance and oblivion.

Bearing all these observations in mind, the poems of Paul Celan may be read as gestures of ”welcoming memory” in the ”house of oblivion”, as the
poetic translation of a commemorative thought, never fully achieved. “Set your flag at half-mast, / memory. / At half-mast / today and for ever”, he demands in one of his ciphered poems, Shibboleth. Remembrance and forgetting are ambiguously kept half-way - in the very middle, “between midday and midday”, in the innermost point of equilibrium. This is the geometrical point where the “en-counter” of the contraries takes place, just as the two diagonals of a square meet in its center. Here, the boundaries between presence and absence fade, remembrance is forgotten and oblivion is remembered, and the disquieting feeling of intimate estrangement breathes through the imperfections of language. These constructions in chasm, perhaps the fundamental figure of Paul Celan’s poetry, are promisingly inviting to further research.
References
ELEMENTS OF AESTHETIC MODERNISM IN T.S. ELIOT AND AHAMAD SHAMLOO: A COMPARATIVE ANALYSIS

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Abstract
This paper focuses on comparative analysis between two modern poets from two different regions. This study also addresses the effect of modern attitude on the two poets: T.S. Eliot (English) and Ahmad Shamloo (Persian). The term of modern and the history of modernity in Europe and Iran are described briefly. The similar thoughts and elements are identified and then compared on the basis of modernity and literary modernism characteristics. This paper also investigates the details of modern aesthetic thinking. The significance of present selection of Eliot and Shamloo is outlined and then justified. This study reports social and cultural of current contexts of the poets are effective on their attitude and works. The results show many similar elements and common characteristics in present comparative study between Eliot and Shamloo.

Keywords: Aesthetic Modernism, Elements, Modern Persian Poetry, Eliot, Shamloo

1. Introduction
Comparative literature deals with the study of literature and cultural expression across linguistic, cultural and national boundaries. Comparative literature performs a role similar to that of the study of international relations, but works with languages and artistic traditions, so as to understand cultures 'from the inside'. Comparative Literature can be also studied in two different lingual fields: first, individual effects of poets and writers on each other which is consciously and is the result of literary adaptations between different nations. Such as the effect of Buhturi on Saadi. The other one named “confluence”, including significant similarities between some literary works belonging to different cultures; this means that the poet or writer unaware of his
counterpart in another country and different historical and cultural context, creates a work similar to other poet’s work. Today, this issue considered as a complementary for comparative literature and called contrastive literature. Since comparative literature is one of the most controversial forms of comparative reviews, the necessity of this type of studies can be useful in solving ambiguous points in the analysis of poetry and poets’ thoughts of two territories and two languages. Therefore, in terms of Persian literature and comparing it to other various nations’ literature, an influence can be identified. In this study, an important question stated, and this is: Is it possible to compare poems, thoughts, contexts and eras of two famous poets from two different cultures and civilizations, the British T. S. Eliot (1888, 1965) and Iranian Ahmad Shamloo (1926, 2000) in a comparative study and whether similarities and dissimilarities of these two and in general influence and effect of these two can be identified or not. The methodology of this research is descriptive-analytical. For comparative study of these two poets, using the comparative criticism method with emphasizes on aesthetic, modernity and literary modernism, a comparison has been made between the common themes in the works of Eliot and Shamloo.

2. Modernized world in Eliot and Shamloo point of view

T. S. Eliot was an essayist, publisher, playwright, literary and social critic, and "one of the twentieth century's major poets". (Bush, 1999) He was eventually naturalized as a British subject in 1927 at age 39, renouncing his American citizenship. (Bloom, 2003)

Eliot attracted widespread attention for his poem The Love Song of J. Alfred Prufrock (1915), which is seen as a masterpiece of the Modernist movement. It was followed by some of the best-known poems in the English language, including The Waste Land (1922), The Hollow Men (1925), Ash Wednesday (1930), and Four Quartets (1945). (Encyclopaedia Britannica, 2015) Eliot resembled the machinated world as the Waste Land. This land is unfertile. The flames of trade burns inside the hypocritical people and love is nothing more than satisfying sexual wishes while, faith and traditional values faded away. Eliot portrayed the modernized and shiny world and meanwhile empty of human as following:

“In vials of ivory and coloured glass
Unstoppered, lurked her strange synthetic perfumes,
Unguent, powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,
Stirring the pattern on the coffered ceiling”

(T. S. Eliot; The Waste Land, 1922, 14)

Eliot used his humorous express in poetry and through utilizing secrets and irony of phenomenon of current era and also the haste that dominated industrial life stated:

“The hot water at ten.
And if it rains, a closed car at four.
And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock upon the door.
When Lil’s husband got demobbed, I said—
I didn’t mince my words, I said to her myself
hurry up please its time!”
(T. S. Eliot; The Waste Land, 1922, 18)

Somewhere else again with his humorous and ironical language described the manifestations of industrial, aristocratic and modern life and its consequences as:
“The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.
By the waters of Leman I sat down and wept . . .
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread from ear to ear”.
(T. S. Eliot; The Waste Land, 1922, 24)

Perhaps the most critical tone of Eliot in protest to the modern industrial world can be found in choosing “The Waste Land” as the name of his most prominent work. He resembled modernized world as an unfertile land that there isn’t any hope for growth in it. Paradoxical dimension of Eliot’s personality emerged here, because he is considered as a modern poet meanwhile he has criticized modernity. Eliot composed a requiem for industrial and material world in which all human values and emotions evaporated in his “Four Quartets”:
“Ash on an old man's sleeve
Is all the ash the burnt roses leave.
Dust in the air suspended
Marks the place where a story ended.
Dust inbrented was a house-
The walls, the wainscot and the mouse,
The death of hope and despair,
This is the death of air.”
(T. S. Eliot; Four Quartets; 1943)

Ahmad Shamloo is also despite his attachment to modernity, criticized machinated industrial life and fading human values:
“The age of giant greatness of mansions /and lies /
The age of huge flocks of hunger / and scariest silences /
When immense herds of human went into the mouth of furnaces/
An era when shame and right / are kept aside.”
(Shamloo; Collection of Poems; 2006; P.517)

3. Love in works of Eliot and Shamloo
Love is a variety of different feelings, states, and attitudes that ranges from interpersonal affection. Also, "Love" as a kind of sense and perceive in human being, regardless of its instinctive and psychological aspects, tied to the collective
unconscious, and ethical symbols and myths. In other words, although love is considered as the most personal feelings of human, its collective manifestation is severely related to “culture” factor. Therefore, in comparative study of love in works of these two poets, this basic principle should be regarded that in fact, love is not like other factors in this section and should be considered with a different approach.

Shamloo was arguably the most influential poet of modern Iran. (Keshavarz, 2008) His initial poetry was influenced by and in the tradition of Nima Youshij. Shamloo’s poetry is complex, yet his imagery, which contributes significantly to the intensity of his poems, is simple. As the base, he uses the traditional imagery familiar to his Iranian audience through the works of Persian masters like Hafiz and Omar Khayyám. In Shamloo’s poems, love got a social, epic and more objective concept. Generally in poems of contemporary poets, regardless of traditionalists such as Mohammad-Hossein Shahriar (1906, 1988), Amiri Firoozkoohi (1909, 1983), and Emad Khorasani (1920, 2003) love does not have that divine and epic concept. The cause of this phenomenon can be found in the influence of unfinished project of modernity that previously talked about on new poets.

Thus, modern world followed by modern love and affairs, and these are issues which are manifested in poems of studied poets of this research in various forms. Love is one of the major and most determinant themes of Shamloo’s work. In Shamloo poems love is not only physical and sexual; but in a stage of his life, Shamloo sought love, summarized all of his ideology in love and put the extract of his philosophy, mysticism, fight, and his ideology, all in the love and retrieve his lost hope and certainty through love:

“I am a clear pond, now with the magic of love /
seek a path through me from the ponds of mirror /
came through the door a night naked /like the spirit of water /
in her chest two fishes and in her hands a mirror / her wet hair smells like moss /
intertwined like moss /
I screamed from the verge of despair! /
“Oh, hey retrieved certainty, I wont let you go!” /
”
(Shamloo; Collection of Poems; 2006; P.335)

Shamloo hopes for a world in which, love not only passes through the crossing of screams and epics, but is “epic” itself; because Shamloo knows love as a miracle that creates changes and bring him closer to his utopia:

“Where love is not / a sonnet / but an epic / any and every thing / present form / will be reverse …”
(Shamloo; Collection of Poems; 2006; P.576)

In love poems of Shamloo, naturist spirit –that dominated modern thinking- can be seen; but in his method, he even pretexted her lover kiss and reddishness of her lips to remember the red blood of martyrs that shed on the ungrateful soil:

“Let our first kisses / be the memorial of those kisses /
That companions / with red mouth of their wounds /
Shed on the ungrateful soil”
(Shamloo; Collection of Poems; 2006; P.530)
But in the “The Waste Land” of Eliot, from the beginning, the very first lines we are not facing love itself, but we are facing a remembrance of spring, love and youth; and aware audience can find out that is not dealing with eternal and original love hereafter from the very first lines. All over the poems, love replaced with boredom and disappointment:

“You gave me hyacinths first a year ago;
‘They called me the hyacinth girl.’
—Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.”

(T.S. Eliot; The Waste Land; 1922, 19)

Eliot did not speak about love in The Waste Land. In his believe, love departed from this land and luxuries and manifestations of modern world replaced it and if there is a love, it is low level and cheap love that which is entirely lust:

“The meal is ended, she is bored and tired,
Endeavours to engage her in caresses …
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit . . .
She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
“Well now that’s done: and I’m glad it’s over.”
When lovely woman stoops to folly and
Paces about her room again, alone.”

(T.S. Eliot; The Waste Land; 1922, 19)

In Four Quartets another kind of love can be seen, a love full of passion, appeal and spiritual fire:

“Who then devised the torment? Love.
Love is the unfamiliar Name
Behind the hands that wove
The intolerable shirt of flame
Which human power cannot remove.
We only live, only suspiré
Consumed by either fire or fire.”

(T.S. Eliot; Four Quartets, 1943; Little Gidding, Part IV)

In Shamloo poems, love is tied with his social, political and philosophical concerns; where in Eliot poems it not like this. Thus, love is emerged in their thoughts in two absolutely different form.

4. Reconsidering Myth in Modernism
Reviewing myths is stated as one of the most fundamental elements of modernism. Contemporary modern writers attempted to demonstrate the limitations, inferiorities and perversities of the modern world through putting myths in context of
contemporary world. One of the constituent elements of image in poetry of these two poets are these myths, legends and stories that nations dealt with throughout the history.

Myths and legends which are created by collective imagination of a tribe in crystallization of their came-true wishes, embodiment of their historical pain and happiness, and a response to natural and supernatural unknowns of them while confronting nature and its phenomenon and events, after mixing with emotions and wishes of various generations and continuing its life; finally will wrote in form of a book by a prominent writer and takes a stable format. Myths and legends in each era according to specific social circumstances have various meanings through their symbolic, poetical, and interpretable capacities and with a new interpretation became a symbol for some modern thoughts and events in terms of political and social incidents in society as well as personal feeling. (Poornamdarian; 2001; 282)

Undoubtedly, symbolic and ironic interpretation of stories and myths has a direct relationship with imagination power of poet in matching these myths and stories with social incidents and also with emotional condition of poet. Both Eliot and Shamloo have mentioned mythical, religious and historical names and stories, and legendary hero several times in their works. Some examples of poems of these two poets are presented separately.

As it is mentioned before, Eliot had a leg in modernity and a leg in tradition. Modernism paradox in The Waste Land -which is a fundamental modernist text- can be seen more than any other works of Eliot; because he puts manifestations of modernism and several thousands years of tradition (Christian, Indian, and Greek historical myths and legends) along each other and somehow suspend the readers between present and past. In Eliot’s point of view, literature, history and day to day incidents are all retell a series of events that had always occurred and will occur in future. Readers should be familiar with these incidents. Eliot believes that myth is a part of aware human’s life.

Poet in the following lines followed Sanskrit myths; that’s the way Eliot constantly mixes Christian beliefs with other religions and familiarize his reader with other religions.

“Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s’ascose nel foco che gli affina
Quando fiam ceu chelidon--- O swallow swallow
Le Prince d’Aquitaine a la tour abolie
These fragments I have shored against my ruins
Why then til fit you. Hieronymo’s mad againe.
Shantih shantih shantih”
(T.S. Eliot; The Waste Land; 1922, 50)

In these lines, the hero of The Waste Land wishes fishing; while dried desert is in his behind. In this death alike life or living alike death recalled King Hezekiah of Old Testament that when he was ill and dying asked God to give him that much of time to
arrange his house and after this pray he passed away. Afterwards, everything is about
death and collapse. In these painful moments, Eliot recalled Dante and his Divine
Comedy and some lines of his Purgatory:

“I beg you at this moment
By the same virtue draw you to the top of the stairs
Remember me same time initiated in me”

Afterwards, with repeating “Swallow” word, resemble Philomela myth and finally,
through repeating “Datta. Dayadhvam. Damyata” words, once again recall myth of
Sanskrit myth. Then Eliot brought “Shantih shantih shantih” which is a derivation of
Upanishads in Sanskrit which tells the wisdom of enlightened. It can be considered as a
part of Vedas which is the holy book of Hindus.

As showed earlier, in this piece Eliot pointed various myths and legends and in other
words, reviewing myths is clearly can be seen in his poetry. But, in an alternative view,
it can be called “Parody”; i.e. current violence satirized credit of old times; therefore, a
lyrical desire to create opponent of itself established (Bradbury, 2007). According to
Bradbury, Eliot’s imitation of great manifestations of traditional poetry is to negate
and destroy it. Although, Bradbury believes the pattern of Eliot poems are more
complicated. Beginnings of some poems of first five sections of book shows literary
peak, then it collapses and reaches imitation of traditional literature and then ended
with various scenes of modern world and portrays disappointment and infertility of
modern world.

One of the stories which Shamloo liked and utilized it in various forms is the story
of Jesus. Pointing Jesus and praise his love for people and his sacrifice in accomplishing
his mission is repeated several times in Shamloo’s works. “Nazarene’s death” piece is
the story of last passions of Jesus the Christ:

“Whip him! /woven leather lice/ touched/ and red ended rope/ passed a huge knot/in its length/ Hurry up Nazarene, Hurry up!”

(Shamloo; Collection of Poems; 2006; P.912)

Shamloo sees human pains not only in his period of time but also through centuries
and cries for them:

“Crucified man/ came to himself again / pain / runs to his body from the wounds of
his hands and foot / frozen hole of his heart / in a massive collision/ explode ... /
crucified man / came to himself / again / his body heavier than heaviness of earth /
nailed and hanged to his wounds / make me lighter, make me unburden, father / help
me / pass this cross of pain / help me, help me, help me!”

(Shamloo; Collection of Poems; 2006, P.912)

The names of Messiah, Hail Mary, Judas, Calvary hills, Garden Gethsemane, Cross,
crown of thorns, etc. which are related to the story of Jesus mentioned several times in
Shamloo poems. He utilized capacities and abilities of this story to express his own
thoughts and emotions at its best.

“A hope entered this world in a humble bed / O virgins of Jerusalem! Where is the
way to Bethlehem? / and tried pilgrims passes through Bethlehem gate chanting Psalm /
and Golgotha looking forward, pine bud, waiting / who transform to a cross, in
silence of momentum/ rise toward the empty sky himself / Jesus on cross is dead in vain”
Shamloo sees some signs of “crucified Jesus” in his life and destiny; self individual destiny and eternal condemnation of man, an insights that undoubtedly familiarity with existentialist writers have been influential in shaping it (Dastgheyb, 1973; P147).

Eliot is also mentioned myths and beliefs of Christians in The Waste Land. Eliot’s language in narrating myth is symbolic and audiences who are not familiar with Christian myths facing trouble in getting this symbolic language. Symbolic and mythical language of Eliot is getting more complicated in Four Quartets. The poet in this piece referred to the Mass, bread and wine that Jesus shared among his discipies and called it, His flesh and blood:

“The dripping blood our only drink,
The bloody flesh our only food:
In spite of which we like to think
That we are sound, substantial flesh and blood-
Again, in spite of that, we call this Friday good.”
(T.S. Eliot; Four Quartets, 1943; East Coker, Part IV)

In another part of this book, Eliot talks to Hail Mary and and pray to her:
“Repeat a prayer also on behalf of
Women who have seen their sons or husbands
Setting forth, and not returning:
Figlia del tuo figlio,
Queen of Heaven.”
(T.S. Eliot; Four Quartets, 1943; The Dry Salvages, Part IV)

Christianity, the Holy Grail legend and resurrection of Christ has been mentioned several times in Eliot’s works and especially in “the The Waste Land” which he puts them beautifully along each other. Although, all of these points increased the ambiguousness of this work and made it difficult to understand especially for Persian language audiences. Eliot and Shamloo, both have utilized some famous dramas and regarded some of these famous credible stories in their works. In this poem, Shamloo pointed Hamlet of Shakespeare:

“Hey Claudius-es / I am brother of that awkward Ophelia
And waves of expanse takes her to eternity / casted me in your land”
(Shamloo; Collection of Poems, 2006; P.488)

Eliot is also reflects another drama of Shakespeare called “Storm” in his poem:
“This music crept by me upon the waters”
And along the Strand, up Queen Victoria Street.”

This poem pointed to the first episode of second scene of this drama.

As various myths and legends of different languages can be seen in Eliot’s works, it is the same in Shamloo’s poems. Shamloo mentioned Claudius, Ophelia, Hamlet, Prometheus, Sisyphus, Jesus the Christ, Alexander the Great, Nirvana and Buddha as well of Jacob, Abraham, Cain and Abel who are the religious myths.

5. Nihilism in Modernism
Nihilism is a doctrine which is considered an important movement in European and American drama in the twentieth century, and it is named "cold water drama" and a dramatic school. At the heart of some of the most influential strands of philosophical,
political, and aesthetic modernism lies the conviction that modernity is fundamentally nihilistic. Weller (2010) offers a wide-ranging critical history of the concept of nihilism from its origins in French Revolutionary discourse to its place in recent theorizations of the postmodern. Key moments in that history include the concept's appropriation by political activists in mid-nineteenth-century Russia, by Nietzsche in the 1880s, by the European avant-garde and 'high' modernists in the early decades of the twentieth century, by conservative revolutionaries in Germany in the interwar years. Focusing in particular on the abiding impact of Nietzsche's claim that art is the 'only superior counterforce' to nihilism, Weller (2010) argues that an understanding of modernism (and, indeed, of postmodernism) is impossible without a reflection upon the decisive role played by the concept of nihilism therein.

For better understanding of this school, existentialism philosophical doctrine should be mentioned first; because, influence and impact of this doctrine is obvious in works of Eliot and Shamloo.

This school put an existence against nature and stated that human condition in this world should be described first. Existentialism in accordance to Humanism movement in western philosophy believes that human stayed in this land with only a will and individual responsibility and has been forgotten. This absolute freedom and huge responsibility weighted like an enormous weight on his shoulder and loneliness, passion, fear, despair, anxiety, apprehension and lack of determination will always shadowed him. Therefore, condition of human summarized in loneliness and waiting. This approach can be seen in works of thinkers such as Soren Kierkegaard, Martin Heidegger, Jean-Paul Sartre and Albert Camus (Nojoumian, 2004; P.56)

Eliot portrayed existentialistic concerns of modern human and the tragic and comic condition of him in different corners of The Waste Land. The peak of Eliot art is where he used dramatic approach in his poetry so he can better induce his thoughts to his audiences. His entire poetry is scenes of human life. People come in hurry and played their role in the lowest possible time and go. Eliot’s poems are consisted of clauses; in such a way that in the end of each clause, the reader feels that a curtain dropped and another curtain raised. Undoubtedly, he was under the influence of Shakespeare’s dramas:

“And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.”
(T.S. Eliot; The Waste Land; 1922, 8)

These lines include the most fearful scenes and the most painful message; in other words, poet tried a lot to picture scenes of the horrors and injustice of human in the most hurting way. Eliot through his metaphoric language expressed that in this desert, only the shadow is companion if human. Shadow is the only shelter and companion of
lonely, frightened and stricken human. Eliot mentioned this point in final lines that when the dust is there, there is no shadow and what remains is only fear and panic.

Eliot in other section of The Waste Land, portrayed Nihilism in the wilderness of this world. Living in this unfertile land brings nothing more than pain and disappointment followed by a death for human. How to continue a life that there is nothing in it more than a “Nothing”:

I think we are in rats’ alley
Where the dead men lost their bones.
“What is that noise?”
The wind under the door.
“What is that noise now? What is the wind doing?”
Nothing again nothing.
“Do You know nothing? Do you see nothing? Do you remember
“Nothing?”
(T.S. Eliot; The Waste Land; 1922, 16)

Eliot emphasizes his Nihilism through increasing frequency of “Nothing” word. These lines portrayed vulnerability, pain and passion of contemporary human and constant presence of deadly anxiety of human. A few lines later, Eliot stated frustration and doubt of modern man in this way:

“O O O O that Shakespeherian Rag—
It’s so elegant
So intelligent
“What shall I do now? What shall I do?”
“I shall rush out as I am, and walk the street
“With my hair down, so. What shall we do tomorrow?
“What shall we ever do?”

(T.S. Eliot; The Waste Land; 1922, 18)

In these poems, fear and panic dominated. World is in the verge of collapse and man is disappointed and helpless; because he lives in an unfertile land that there is no hope for its fertility. Eliot expressed his Nihilism and disappointment somewhere else:

“On Margate Sands.
I can connect
Nothing with nothing”.
(T.S. Eliot; The Waste Land; 1922, 36)

If only one common obvious trait of these two poets can be drawn, it will be this Nihilism, disappointment and thinking of death. It is worth to mention that these two poets were influenced by existentialistic philosophy and Khayyam ideology. Philosophical despair of these poets is due to their social despair. These two portrayed their existentialistic concern which is modern contemporary man’s concern in a tragic form. Issues such as World War and the coup of 28th August of 1953 in Iran are the base for this despair. This Nihilism increased in terms of Shamloo; because he is under influence of Nihilism philosophy more than Eliot:

“Scream of freedom and / escape from Nihilism / or to wake up foolish dwarfs /
become alarm for captives / bouncing in Nihilism is thirsty for words? / No! / Here /
word / is worth nothing”
Each one of the studied poets in some period of their life and under mentioned circumstances are caught in the trap of despair and nihilism; but after passing through the ups and downs of the wilderness of despair, hope for salvation emerged in them. The idea of redemption in verses of each one manifested in some ways. Thoughts of redemption at the end of The Waste Land and the final lines of the poems can be clearly realized. As rainy clouds gather over the wasteland and thunder also opens his mouth:

“In a flash of lightning. Then a damp gust
Bringing rain
Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The jungle crouched, humped in silence.
Then spoke the thunder”
(T.S. Eliot; The Waste Land, 1922, 41)

The last words of this poem is the thunder sounds that bring rain:

Shantih shantih shantih”

These words derived from Upanishad and considered as a part of Vedas which is the holy book of Hindus. Eliot said these words means a peace that bring understanding, and believed this peace and comfort is impossible unless through death and reborn. Therefore, it can be stated that according to Eliot man can achieve redemption only in death. But the idea of redemption in thinking of Shamloo is a bit different. Shamloo present the idea of freedom instead of the idea of redemption which means freedom of human. Mission of Shamloo is love and kindness and retrieving human dignity; because man is creator himself for achieving a higher level in life:

“Earth transformed to the shape of man’s hand / and when every wilderness / became a bower / a garden / and each wasted water went to a pond / because man shared / the shape of his fingers / with nature”
(Shamloo; Collection of Poems, 2006; P.572)

6. Conclusion
Based on the objectives and questions of this study, the following conclusions can be drawn:

1- Flood like school of modernism with all of its theoretical and practical manifestations, does not abandon any aspect of human life and influenced on each aspect; including ontology of introverted humans such as these two discussed poets.

2- Several times it is stated that although literature deals with taste and individual feelings of human, it is also a social phenomenon. Study works of these two poets is another evidence for this claim.

3- Poetry is a result of personal and unique view of human to the being and states absolutely specific experiences. But, through comparison of thoughts of various poets from two different cultures, this result can be drawn that common living
experiences will lead to create similar literary works. Therefore, people’s statements that does not consider biographical information in criticism of poetry as valid, can be neglected. Accordingly, similarities of thoughts of Eliot and Shamloo – as criticized earlier- has a historical, biographical, and social justification.
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In the paper some results of the research dealing with the recitation of the poems by Boris Pasternak – the representative of the Silver Age in Russian Literature and the Nobel Laureate 1958 will be represented.

The main features of his recitation revealed on the basis of the memoirs of his contemporaries as well as on the basis of extant audio materials capturing his voice (including those revealed just in 2012 as a result of a so called “phonograph revelation”) will be described. The samples of the recitation will be introduced to the audience.

Voice is viewed in the research as the poet’s “second portrait” and the extant audio and video recordings – as a medium of cultural memory of a special type.

The investigation is being conducted as a part of the Project “Sounding Silver Age. The Poet Recites” supported by the Grant of the Russian President for young scientists within the framework of the state program “Year of Literature in Russia 2015”.

**Key words**: Boris Pasternak, Silver Age, Russian poetry, recitation, cultural memory
FORESHADOWING THE END THROUGH POETRY: EMEMPLIFYING APOCALYPTIC REFERENCES IN ELIOT'S "THE HOLLOW MEN"

AMJED L. JABBAR

Abstract
The present devastating, horrible events taking place in not one country (as is exemplified in Iraq’s current devastating occurrences) of the modern life led scholars all over the world nowadays to often speak, write or anticipate the approaching apocalypse that will lead forth to the end of life. Since ancient time various anticipations are written down with the aim of warning and informing the different human generations of the way their life on earth will see its end. When apocalyptic stories started to mount in number, they began to be compiled in written stories and published books, like the biblical Book of Revelations. Thus, a new literary genre has been formulated, that is, apocalyptic literature which takes its major concern in types of literary compositions dealing mainly with end of life prophesies. Therefore, this paper is to shed light on a poem of this literary genre, digging deep in the lines of this poem to figure out the apocalyptic remarks and signs set by the Eliot in his "The Hollow Men" and to find out what type of prophesy meant by them.

I. Introductory
The word ‘apocalypse’ properly means ‘revelation’, sometimes referred to as the study of the end times, but not invariably. Sometimes it emphasizes the bad things that are going to happen to everyone on earth, and sometimes it emphasizes the subsequent happiness for the righteous in the glorious kingdom of God (Denning, 1999 p.2). People know it as the end of the world, and maybe life after death. Muslims, Jews, and Christians, each religion has a different idea or belief about this phenomenon. There are two possible interpretations of apocalypse. The first proclaims that the world will come to an end with no left reminiscences. The second, yet, emphasizes that the world would be replaced by another world which is a better version of this one.

After the revolutions of political, philosophical and literary movements in the 20th century, which participate in the emergence of the apocalyptic literature, the idea that the world must come to an end, dominates peoples’ minds especially in the 20th century in spite of the fact that apocalyptic literature has been studied before centuries. Dr. Moseley makes it vivid upon stating that "the apocalyptic literature has a long history beginning as far back as 2,000 years exerting a remarkable influence on
politics, ethics, and religion all the way down to the present (Stewart, 2008 p.2). Apocalyptic literature, thus, is a combination of narrative and prose written in vivid imagery and poetic phrases that are intended to exaggerate for a purpose. Apocalyptic writing is a more specific form of prophecy. Apocalyptic writing is a type of literature that "warns us of future events, but the full meaning is hidden to us for the time being... We may not know the meanings but time will flush them out" (Gren, 2008 p.3).

II. Apocalyptic References in Eliot’s “The Hollow Men”

"One of the simplest and most effective of Eliot’s poems, presents the problems, carefully organized, brilliantly phrased. The poem is an impressive symbolic picture of an age without belief, without value, without meaning" (Daiches, 1940 p.124). In 1925, the year in which Eliot wrote and published this poem, witnessed so many transitions and movements; the First World War which was just ended has a huge effect on this poem. Eliot draws moving elements and pictures through the lines of "The Hollow Men", the world running toward the apocalypse; that was Eliot’s concern. The Waste Land, the poem that was considered as the root of "The Hollow Men" expresses Eliot’s viewpoint of the world in the 20th century. Thus "The Hollow Men" can be even regarded as a literary apocalypse in itself for the reason that it is simply a continuation of The Waste Land, implying that Eliot started with the waste land of the modern age in all its miseries and catastrophic surroundings and thus intending them to come up to their apocalypse in "The Hollow men". He did it and reached the apocalypse in the last part of the poem when stating that "This is the way the world end, Not with a bang but a whimper" a notion that will soon come to ripe in the following paragraphs.

The use of allusions as a starting point to the poem helped to show the essence of the poem and its apocalyptic nature. He started with literary allusions. The starting epigraph "Mistah Kurtz – he dead" is taken from Conrad’s novella The Heart of Darkness. Mister Kurtz, a European trader who traveled to Africa for work is a kind of person who lacks real soul, he is an empty human being. The second is a historical allusion to England’s November the 5th tradition of Guy Fawkes. Fawkes attempted a failed plot to blow up the parliament building, hence the phrase "A penny for the old Guy" was used by kids and sellers to buy a Fawkes shape dummy and burn it as a form of celebration. These two allusions perfectly show what Eliot tried to say. Mister Kurtz who lacks real soul and Fawkes who lacks real body (as a dummy) are suggestive models of the hollow men, the kind of men who lost their souls, because of their deeds and actions and eventually lost their bodies in the process of finding their lost souls. Eliot never specifies a nationality, color or whatsoever. He says “we are the hollow men” (1) he even included himself to indicate that the message is universal, since human destruction is global, so they all will have a universal apocalypse. So who are the hollow men? They are those who are in the middle of the apocalypse, neither dead, nor fully alive! Spiritually dead, physically alive. They are voiceless and even if they speak it will make no sense "as wind in dry grass" (8), what difference that makes? Eliot says they are "Shape without form, shade without colour/ Paralysed force, gesture without motion" (11-12) and what is the use of a force if it was motionless? So, Eliot simply wants to reflect the meaninglessness of humans and human life. They are spiritually hollow, physically stuffed with straw just like the
dummy of Fawkes. He even presents a portrait of the men who already crossed and how they look with their "direct eyes" just like someone who does not fully comprehend his situation or they are in massive pain and they can’t do anything, but to gaze and envy those who hasn’t crossed yet. Such men are specimens of the ultimate and complete emptiness that was the current status in the first quarter of the twentieth century, a type of men that led writers and thinkers to anticipate a coming apocalypse (Raine, 2006 p.16).

Eliot’s choice of vocabulary in his poem is more adding to its richness and are hinting at the apocalyptic notion intended. He mentioned the word kingdom three times. A word that is so much linked to the notion of apocalypse as it is related to death and twilight. Once it is narrated to reflect reality as the dream kingdom, then the kingdom which reflects death, and thirdly the twilight kingdom which is the transition point between reality and death, that is to say, apocalyptic kingdom. Part II of the poem, which forms the second phase towards the wished apocalypse starts with a description of the eyes imagery which Eliot focused on several times. Those eyes are symbols of the horror, fear, and destruction that would be seen in hell, as if the hollow men are not ready to die, thus cannot even have a look at such gothic eyes. The eyes are one of the major images that Eliot used to build this perfect picture of Hollowness. The kind of fear that the eyes represent to the hollow men is indescribable. What kind of eyes that can terrify men?! But if we look at the eyes from still a different point of view and if we take the verb dare into consideration, the hollow men won’t dare to look at the eyes. They are symbolic of their past or even present, they are the actions, reactions and responsibilities that they run from, all are reflected in the eyes. Since in some of the ancient myths eyes are considered to be mirrors of the soul. Definitely no one would like to look at a mirror and see its bloody, hideous, evil actions, no one dares. That’s clear enough when he says "Eyes I dare not meet/ In death's dream kingdom" (19-20). That dream kingdom refers to their stupid, absurd, surreal life in which they were living. And what make it so are their actions, or their surrender which overwhelm them and suck the life out of them to leave them hollow.

The hollow men are still in the dream kingdom and moving towards their destructive, apocalyptic end. Eliot seems to be matching the hollow men to scarecrow in a reference to the spiritual, psychological apocalypse lived by modern humans. A human being with no soul, with no identity, fully alienated is behaving strangely, wearing another face, another personality, stood still fastened to the ground, motionless just like a scarecrow, doing nothing! This aimlessness in life is terrifying, that is why Eliot perceives it as his responsibility to show how and what makes the hollow men reach the 'the twilight kingdom' which is the last stage before the end, preceding the inevitable apocalypse. The ghost of The Waste Land is alluded to in each word in the poem, most obviously in part III, "The dead land" (39) takes us back to The Waste Land. The twilight kingdom to where the hollow men reached is the mediator, the partition and the distinguishing point between life and death, between apocalypse and the new world. Eliot describes this land as "This is the dead land, this is the cactus land" (39-40), and therefore, "those who have heard of or read The Waste Land, must know that Eliot is describing their life as a complete drought, waste, desert (Calder,
the same notion is apprehended here with the reference to the twilight kingdom.

Fading of stars is one of the signs marking apocalyptic visions in preparing for the darkness of the world. Thus come Eliot's line, "Under the twinkle of a fading star" (44). Scientifically speaking twilight is the time for a star to fade. Another proof that the hollow men are fading is that the spark of their life is fading out. The amount of bad deeds, sins and evil actions that they carry on their shoulders buried them alive and dragged them to their inescapable apocalypse. So now they seem to be excited about death more than life prone to the fact that they may believe that they will find another start in life after death; “Is it like this, in death’s other kingdom” (45-46), as if the hollow men are wondering about death. Is it like the twilight kingdom? They are just like a person who is in pain and about to die asking his people, am I going to face another kind of pain? They are looking around and feeling the encompassing drought, smell of death and the aimlessness of life, being paralyzed, voiceless, motionless; all are foreshadowing remarks anticipating their move towards their destiny, towards their apocalypse.

Moving towards the apocalyptic end of something requires breaking and damaging of things. Hence, Eliot stated that the hollow, apocalyptic men are moving "form prayer to broken stone" (51), this is the third time in the poem where Eliot mentions the word 'broken' indicating how easy it is to break something or someone that is empty, without substance, without soul. He starts with the broken glass in the first part "Or rats' feet over broke glass" (9). Once more in the poem the process of breaking is present, "sunlight on a broken column" (23), even though both sunlight and the column present glory and power, still the sunlight can only be seen on a broken column so as to indicate the aimlessness and meaninglessness of their life. These key words and repetitions are used proficiently by Eliot, after all what word rather than 'empty' suits broken, hollow, apocalyptic entities (Huge, 1959 p.190).

Part IV moreover concentrates on similar notions stating that "The eyes are not here/ There are no eyes here" (52-53). Reaching the twilight kingdom forms a kind of transition and a further step towards the apocalypse of the hollow men. They lost their eyes, what a transition! By saying no eyes, Eliot negates the idea of having any type of eyes what so ever. Are they the terrifying eyes, direct eyes, or even their own eyes? So they all are motionless, voiceless, sightless, and thus practically dead, but with an inhalation and exhalation. Again and again, Eliot will come to remind his readers of the fading, now dying stars; "in this valley of dying stars" (54), a remark that refers to another transition for the worse not the better. They are in the valley of death. They are about to cross the river Styx, which is the river that is middling between hell and heaven "Gathered on this beach of the tumid river" (60). They are now in complete hollowness, in ultimate apocalyptic status. So it does not seem that they will be able to reach heaven. Again the word broken is repeated for the fourth time "This broken jaw of our lost kingdom" (56) signifying here two interpretations, it either refers to the shape of the valley itself or to the hollow men’s jaw since it is broken so they are speechless. Whatever the matter might be, it is broken again as an indication of hollowness, vacancy, and emptiness, as reference to the reached, lived apocalypse they are now overwhelmed with.
Throughout life, humans meet a lot of people; good or bad, but eventually they all are going to see each other in the twilight kingdom "in this last of meeting places" (61). That is what Eliot labors hard to say, this is the last station that we are going to feel the people’s existence around us, yet still "We grope together/ And avoid speech" (58-59). So till that moment humans ride the river to another transition, they will be sightless, but they have useless hope that the eyes will reappear again, not the kind of eyes that terrified them, but as an ever-shining one, as a fresh smell rose. The hollow men are having some useless hope after the sea of darkness that they sunk themselves in, but it is too late. Most likely they got sick of their idealism, sightlessness, they want a new start, another chance, but do they deserve it. Eliot was the master of ideas and as if he used a special pen to write them down. People in the twentieth century affect Eliot’s ideas to the extent that they seem forcing him to write such terrifying end to their trivial life, with no aim, a life that ought to seek for its apocalyptic end.

Eliot’s wit is recognized in not one instance, but this time he beats it all in the line "here we go round the prickly pear" (68). Starting with a nursery rhyme, such a sweet song for children included in such mastery to a terrifying end of the world. This song is normally sung to kids before they went to bed. Eliot’s delineation of this nursery song is for many important reasons. First he changed the 'mulberry bush' to 'prickly pear' to indicate that the land is not a normal one, but a cactus, barren, dry land with only pear and sing the song as if to welcome something. Secondly he is once more stating; "At five o’clock in the morning" (71) to indicate that they are in between night and morning, it is twilight, it is apocalyptic. Thirdly is that using such a rhyme may indicate sleep, and since Eliot was very much influenced by Shakespeare, who often compares sleep to death, he comes to use this rhyme as to scare the morning and keep the night, keep the sleep, keep death.

The second most significant image in the poem that is considered as one of the preliminaries of the approaching apocalypse is the shadow. The shadow is the kind of grey color figure that runs after something when there is sunlight or any other source of light. Eliot says that it is the thing that is placed "Between the idea/ And the reality/ Between the motion/ And the act" (72-75). One may safely claim that it is not the normal kind of shadow; it follows them everywhere, whether they were in dream 'idea' or in reality, simply everywhere between conception and creation, between emotion and response. So it is simply the fear, horror, the ghost of evilness of their soul chasing them wherever they go. Their statement; "life is very long" (83) also carries two meanings; the first is that they start losing hope and got really sick of their miserable, painful life as if they want to cross the apocalypse and end it any way. After all, to them, being bad is better than nothing. The second is that they start complaining about their life and want to end it. They, here and there, state their loss of hope in their current life and their wish for a new one; "Between the desire/ and the spasm/ Between the potency/ And the existence/ Between the essence/ And the descent" (84-89). So the shadow is everywhere, anywhere and could be anything. It is the fear of power and of horror. It is much more powerful than the eyes and any other power. Since the hollow men address it as "For Thine is, life is, Thine is the" (92-94) as if it is pledging to them as a kind of god which they have to glorify and praise to give themselves a kind of hope or divine blessing, although it seems that these are their last
hopes, their last breath, before they completely fade away in their close apocalypse. Moreover it hints to the poem’s last line "Not with a bang but a whimper" (98). Their life ended with a slight, broken voice and that’s how they believe the world would see its apocalypse, its ending moment leading to a new world.

In the last stanza of part V, Eliot draws the upcoming Apocalypse with lines, and it was one of the most inspirational paintings that Eliot ever drew with words. These four lines were the major concern of the critics for years and Eliot proved that he is the master of the written craft, and a true rider of the winged horse, i.e. poetry. "This is the way the world end/ This is the way the world end/ This is the way the world end/ Not with a bang but a whimper" (95-98). Eliot envisages the end of the world with a fresh, new notion that is really the best incarnation of modern life. Some say the world will end in fire, Robert Frost says in 'Fire and Ice', some say in ice. Eliot's alternatives are already resolved. It won't be a bang, but a whimper. It isn't absolutely clear if Eliot is speaking globally, or whether he is restricting himself to the death of those in Limbo, these paltry, who never were alive. There may be, too, a contrast between Guy Fawkes and the dummy, between the lost, violent Boudin type, planning an explosion, and the hollow type (Raine, 2006 p.20).

The phases forming the hollow men’s life; from being motionless, voiceless, sightless till they reach the false god and finally the deadly, terrifying apocalypse which would be the end of all human beings who are hollow, are all clear cut indications that the final Apocalypse would be with a whimper not a bang as it is described in the Bible, because the end is being reached by men with their free will, they choose to end their life, to form their own apocalypse with a whimper, not even like Guy Fawkes or mister Kurtz, but with continuous complaining till the end of time. When the politicians decide to go through the First World War they doomed the life of a whole generation of young men pushing them even to the verge of being famous of being ‘The Lost Generation’, as named by Earnest Hemingway. Those who lost their souls in the war and those who stay alive lost their souls as well, because of losing their loved ones, delving in their sins and remaining inactive. In spite of the differences in method the result is one, they all became hollow. The terrifying image that Eliot explains pushes us to link it to another, it is the time and age we live in now in Iraq, as if being described cleverly and reliably by Eliot. We all are living in whimper, dying, losing our souls but no one knows whether the end is going to be a whimper or something else, may be even worse! But the thing that I know very well is that Eliot puts it in a perfect, convincing context.

III. Conclusion
In the course of this paper it is made clear that T.S. Eliot is of the elite in his field without yes or no on this matter. “The Hollow Men” comprises some aspects of similarity to other apocalyptic poems as well as differences. He mainly focus on the miseries and suffering of people through WWI. Eliot felt that Apocalypse was at hand since his poem portrayed the society as if life is on the verge of humanity and about to collapse. At the same time differences between Yeats and Eliot are clear cut. The human, not a godly force, is what seems to have greater influence on Eliot since he considers man the one who controls his fate and is the source of destruction as well as
salvation. The images and symbols delineated in the poem have huge impact on the reader. Eliot's "eyes" and "shadow' are paving the way for the coming Apocalypse. Simply to say, man is prepared to get the notion that the end is soon. Eliot's personal views are also clear in “The Hollow Men” as he focused on the spiritual world, which is hollow, empty because of bloodshed, losing loved ones in wars, how wealth blinds their sight and damage their souls! Images that dominate “The Hollow Men”. But the questions which are left without an answer even by the poet himself, when do the hollowness comes to an end, the world witnesses the final Apocalypse, when?!

References
CULTURAL MEMORY OF EARTH GODDESSES IN MODERN POETRY AND CRITICISM

AMJAD ALSYOUF

The myths of ancient civilizations have satisfied the taste of different modern poets whose work has occasionally reflected a fascination for the culture of their ancient ancestors through employing the mythical fantastic stories of the past in creating poetry that treats modern themes. Among these themes is the national question. The relationship between a group of modern poets and their countries, in this respect, has become relatively apparent in their composition through creating nostalgic poetry dealing with the question of the country as a mother through utilizing the myth of earth-mother-goddess. Among the poets who have been attracted by the concept of the land as an earth-mother-goddess is the Irish poet Seamus Heaney. He dedicates a number of his poems to the goddess Nerthus, the embodiment of this concept, attempting to answer the question of the relationship between the country land and its natives. His national poetry shares the quality of employing the myth of earth-mother-goddess with other modern writers including the Iraqi poets Abd al-Wahhāb al-Bayātī and Badr Shākir al-Sayyāb. This paper aims to shed light on the three poets' common techniques used to summon up the cultural memory of the past to serve modern national causes. It will also treat the modern critical theories that tackle this issue, particularly Frye's archetypal criticism, for that his mythical critical insights have enriched the study of comparative literature and culture.
A DELVE INTO MEMORY OF APARTHEID THROUGH SELECTED POEMS OF DENNIS BRUTUS (SOUTH AFRICAN POET)

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ABSTRACT
This paper traces the troubled memory of a South African poet during Apartheid; the era of segregation. Undaunted crusade of Dennis Vincent Brutus (28th November 1924-26 December 2009) against apartheid in South Africa is known all over the world. Brutus’s own words paint a picture of the situation prevalent at the time “All our land is scarred with terror, rendered unlovely and unlovable; sundered are we and all the personal / but somehow tenderness survives.” What he witnessed and tolerated permeated into his work; the drawbacks of urbanized society, segregated townships, and the subhuman conditions imposed on certain strata of the society by fellow human beings. Dennis Brutus resisted the apartheid through his actions and through his literary works. This paper argues that literary texts play a variety of roles in the cultural memory and that these roles are linked to their status as public discourse, to their fictional and poetical qualities, and their longevity. Dennis Brutus’s poems are a testimony to traumatic memory of South African Apartheid.

INTRODUCTION
a) Dennis Brutus
The individual is the only possible medium of any memory, the memory it “carries” is always socially defined. Memory is the product of a multitude of impulses, drawn together in the form of a collage, or approximation of a past event. Sometimes in the process of reconstructing one adds feelings, beliefs, or even knowledge one obtained
after experience. This article examines the prevalent social condition during apartheid through Dennis Brutus’s poems.

Dennis Brutus (1924-2009), the poet and anti-apartheid activist was a voice to reckon with. It was sport that had propelled Brutus into politics and nearly ended his life prematurely. While working as a teacher, Brutus faced segregation. He noticed that mediocre players were given preference on the basis of colour. Brutus opposed it; as a result he was arrested and jailed. Undaunted he continued his crusade against apartheid. He was forced in to exile in 1966, he spent few years in London. He left for North Western University in the US, then went to Pittsburgh University as chair of the department of African Studies. ‘Somehow We Survive’, which provided the title for a 1982 anthology makes a characteristic link between the political and the personal: “All our land is scarred with terror, rendered unlovely and unlovable; sundered are we and all our passionate surrender/ but somehow tenderness survives.” According to fellow writer Olu Oguibe, “Brutus was arguably one of Africa’s greatest and most influential modern poets. More than that, he was a fearless campaigner for justice, a relentless organizer, an incorrigible romantic, and a great humanist and teacher.”

b) Memory
Dennis Brutus’s poems are brimming with the collective pain of his people. Memory is an act of creative retrieval. Without the ability to remember, we could not learn, produce or socially reproduce. When we remember a past circumstance we never recall it exactly the same way in which it initially occurred. Human memory is not a storage device that encodes and replays experiences the same way each time. The content of human memory is in constant motion. Lewis Nkosi, the South African journalist, wrote in the Observer, ‘Black consciousness really begins with the shock of discovery that one is not only black but is also non-white.’ The resonance of this remark as Gerald Moore says extends in many directions and will find its peculiar echoes in many situations.

c) Apartheid
Apartheid was a social policy of racial segregation. Apartheid was a racist political in South Africa demanding segregation of the nation’s white and non-white populations. Apartheid’s meaning is “the state of being apart”. It was a system of racial segregation in South Africa enforced through legislation by the National Party (the governing party from 1948-1994). Under apartheid, the rights, associations, and movements were curtailed and Afrikaner minority rule was maintained. Apartheid sparked significant internal resistance and violence. Although the official abolition of apartheid occurred in 1991; but real change took place after 1994 general elections. Suffering of these suppressed people is a traumatic memory for the whole world.

Theoretical Framework
In Greek Mythology memory is Mnemosyne, the daughter of Uranus and mother of the Muses by Zeus. Memory studies are a broad convergence field. In Pierre Nora’s work “memory” becomes the locus of everything that is missing in history proper. It is by definition always a form of “countermemory” that is somehow deemed closer to the past experience of “ordinary people” that is somehow deemed closer to the past
experience of “ordinary people”. Remembrance is a creative dynamic. The work of cognitive psychologists reinforces the notion that the act of recalling the past is a dynamic, shifting process, dependent on notions of the future as much as on images of the past. Clearly, individuals always remember a certain event or occasion individually. In other words, two people may not share identical memories of a situation they both participated in. Every person has his or her own experiences, shaping the individual memory. This subjective dimension is the only kind of memory that can be explored through conversation. Nevertheless, the French sociologist, Maurice Halbwachs argues that a truly individual memory does not exist, but that every form of memory is determined by social factors. Accordingly, individual and collective memories are identical. Although practically the individual is the only possible medium of any memory, the memory it carries is always socially defined. This collective memory also serves as a group memory, because it enables an individual to identify with a social group by sharing its collective mnemonic experiences. Conversely, this collective memory is the core of a particular group’s identity, since only through this memory it is possible to create a sense of community. Sometimes in the process of reconstructing we add feelings, beliefs, or even knowledge we obtained after the experience. In other words, we bias our memories of the past by attributing to them emotions or knowledge we acquired after the event.

Astrid Erill’s work *Traumatic pasts, literary afterlives, and transcultural memory: new directions of literary and media memory studies* propounds,

The representation of “traumatic pasts” in media such as literature and film. This topic links memory research to Holocaust studies and cultural history of war and violence. We encounter mediated “traumatic” memories in Holocaust writing, war movies, “9/11-novels, the poetry of World War I, and in the ways in which historical injustices and the violation of human rights are represented all over the globe(e.g. colonial wars, slavery in the U.S., South African Apartheid or the Australian “stolen generation”) . The logic of individual and cultural trauma, narrative and other aesthetic forms used to represent memory. (1, 2011)

Literary studies has shown how memory is represented in poetry, drama and fiction. Memory of Apartheid is embedded in Dennis Brutus’s poetry. Brutus’s images of pain, his prison poems, and his portrayal of the apartheid society is indicative of the passionate protest temperament.

**Memory of Apartheid in Dennis Brutus’s Poems**

Dennis Brutus’s poem *‘Nightsong City’* is brimming with the traumatic memory of South Africa’s dark past. It is a memory of pant fury and humiliation; violence and death. Brutus personifies his country as a woman and creates a tapestry of disturbing images. He gives voice to the voiceless. SOWETO emerges in this poem; a group of townships which were called South West Townships. “Township” is the South African equivalent of the word ‘ghetto.’ He describes the plight of the whole country.

*‘Nightsong City’*

Sleep well, my love, sleep well:
the harbour lights glaze over restless docks,
police cars cockroach through the tunnel street ;
from the shanties creaking iron-sheets
violence like a bug-infested rag is tossed
and fear immanent as in the wind-swung bell;
the day’s long anger pants from sand and rocks;
but for this breathing night at least,
my land, my love, sleep well.

It is a kind of lullaby for the suffering mother land. Brutus creates contrasting imagery. First line is a persuasion; a plea rather to rest. Tenderness is used in this poem and in most of Brutus’s poetry firstly, as an indication of the poet’s attachment to his country for, as L. Castello notes, “everyone has a place to love” (62). Secondly, it functions as a strategy of psychological survival against the formidable machinery of apartheid. ‘Restless docks’ these words are symbolic of the unease in the atmosphere. There is realm of terror and death. ‘Police cars cockroach through’ again depicts the scene in entirety; juxtaposing the words ‘sleep well, my love, sleep well’. Brutus needs the emotions of tenderness, of love, so that he can better appreciate the land he is fighting to liberate. “Cockroach’ the metaphorical expression depicting the police cars shows height of antipathy towards ‘Apartheid’. ‘Cockroach’ connotes the ubiquitous police force terrorising the blacks. Brutus has used soft sounds in the first lines and the last two lines to contrast against the rough texture of the rest of the poem. ‘Creaking iron sheets’ in this line Brutus has used harsh sounds to convey the difficult situation of compounds like SOWETO. ‘Violence like a bug-infested rag is tossed’, this line portrays the historical and social background of ‘Apartheid’ which was bloody and unjust. The words ‘a bug infested rag’ symbolise the extent of violence people faced. The line ‘and fear is immanent as in the wind-swung bell’ brings to the fore the uncertainties of the masses fear is all pervading. The land is being torn to pieces by the forces of occupation, yet there is intimation of a deep and consistent relationship existing between her and the speaker. Their struggle is his and the images of that struggle become his poetry. One can perceive a running thread of traumatic memory of ‘Apartheid’. The next line ‘the day’s long anger pants from sand and rocks’ is depiction of brooding pent up anger of the inhabitants of this ravaged country. Violence, suppression and injustice are strife. The reader meanders through the rough terrains of ‘Nightsong City’ to be embraced by soft end of the poem. Brutus cajoles his love his motherland ‘ but for this breathing night at least, my land my love, sleep well’. The denouement is like a soft whisper for the aching land to take a moment of rest. Fictional versions of memory are characterized by their dynamic relationship to memory concepts of other symbol systems, such as psychology, religion, history, and sociology as Erill says. This poem is an exemplary example of cultural memory.

Analysis of ‘At a Funeral’
Dennis Brutus’s ‘At a Funeral’ is a poem of remembrance and protest. This poem takes the reader through the unjust era of Apartheid. This poem is about a young woman called Valencia Majombozi, an African who managed to qualify as a doctor after great hardship and struggle. Valencia’s mother worked at homes as a labour and supported
her studies. Just after attaining her degree by an ironical turn of fate she died. This poem is a depiction of frustrated hope. Again it is a cultural memory which Brutus is sharing with us; the loss of an icon in an oppressed society. Black South Africans were denied education; education was the privilege of whites. Therefore, perhaps loss of Valencia Majombozi was blow for everyone.

At a Funeral
Black, green and gold at sunset : pageantry
And stubbled graves Expectant, of eternity,
In bride's-white, nun's-white veils the nurses gush their bounty.
Of red-wine cloaks, frothing the bugled dirging slopes
Salute! Then ponder all this hollow panoply
For one whose gifts the mud devours, with our hopes.
Oh all you frustrate ones, powers tombed in dirt,
Aborted, not by death but carrion books of birth
Arise ! The brassy shout of Freedom stirs our earth;
Not death but death's-head tyranny scythes our ground
And plots our narrow cells of pain defeat and dearth:
Better that we should die, than that we should lie down.
(For Valencia Majombosi, who died shortly after qualifying as a doctor)

Brutus employs alliteration, figures of speech, rhyme and rhythm. There is an inherent political message in this poem; related to ‘Apartheid’. ‘Black’, ‘green’ and ‘gold’ are the colours of South African resistance movement flag. It is a representation a society and history which constitute ‘the cultural memory.’ ‘Mud devours’ the great icons of South African resistance against ‘Apartheid’ ‘For one whose gifts the mud devours, with our hopes’, this line is pregnant with emotions of futile situation of Africans. They are destroyed by ‘carrion books of birth’. One becomes carrion, dead flesh. And this of course ties in with the notion of abortion. It is not the physical event of Death which destroys the blacks, but it is the heinous system of ‘Apartheid’ which is killing them. ‘At a Funeral’ the title itself renders an insight into the psyche of this poem, it is about death. There was the Pass Laws, which controlled the lives of Africans from birth to death. The poet is a singer whose song is a complaint against his land’s violation. This poem is replete with images of death; death which is inflicting Brutus’s people. This poem is a tribute to the dedications of those who lost their lives in the process of standing for justice. This poem is an acknowledgement, by Brutus, of the actions of the fighters. This analysis proves that this poem does not only deal with the individual memory but ‘the cultural memory’.

Analysis of ‘Soweto’
In 1976 there was a massive uprising of Africans in the ghettos against the regime’s educational system. It was a protest led by University and High school students. This poem is a manifestation of happenings of that day. The students and the people in the shanty compounds have identified the educational policy of that time as most injurious and oppressive. The Apartheid regime required all African children to learn three things: one, that God made them black; two, their blackness and consequent
inferiority must be accepted as God’s will; and three, they have to be happy in their acceptance of their natural inferiority. A dehumanising attempt by Apartheid regime; a shameful fact for the entire humanity. The students realised that this educational system was the most dangerous. They protested against it; part of the uprising took place in ‘SOWETO’. Between June 16th and December of 1976; the apartheid regime killed almost over a thousand protesters.

\begin{quote}
There was a small girl
eight years old, they say,
her hair in spiky braids,
her innocent fist raised in imitation,
\end{quote}

\begin{quote}
Afterwards, there was a mass of red,
some torn pieces of meat
and bright rags fluttering:
a girl, once, in a print dress, they say.
(Soweto, June 16, 1976)
\end{quote}

The utter simplicity of this poem conveys the heart wrenching facts directly. There is no frill, no embellishment. The death of a child who was only eight years old is depicted in this poem. One of the students who were able to escape reiterated the story of this little martyr. This girl was playing with her dolls by the road side. When she watched these students marching along the street she joined them. She imitated their action by raising her tiny fists. Unaware, she had joined the throng of protesters. The police or militia opened machine gun fire on unarmed protesters and killed a great number. This little girl was torn apart by heavy machine gun fire. This poem is a dirge lamenting life of this little martyr as well as thousands who lost their lives. Dennis Brutus takes us through the cultural memory. Brutus elevates the memory of the dead girl. ‘Cultural memory’, then is arguably always vicarious in the sense that it involves memories of other people’s lives that have been mediated by texts and images: inherited. The point becomes obvious if one consider how many of our images of the past.

**Analysis of “Blood River”**

Elements of South African history are discernible in the poetry of Dennis Brutus. The politics of apartheid, its constraints on the oppressed blacks with whom the poet identifies, come under his critical lens as poet of revolt. An awareness of the history and development of this racial policy gives the poet the ground to distance himself from it. But Brutus was a victim of this racial regime; he suffered incarceration due to them.

\begin{quote}
Each year on this day
they drum the earth with their boots
and growl incantations
to evoke the smell of blood
for which they hungrily sniff the air.
(SL 77)
\end{quote}
The earth is mutilated by the pounding boots of police men and militia. The word boots connotes the raw force of the apartheid regime. The poem suggests that apartheid is inhuman because it thrives on the destruction of lives. The white regime’s celebration is reduced to mockery. ‘Evoke the smell of blood’ refers to violent regime; which has killed many. This is an exhibition of the primitiveness and ferocity. Again the violent memory of suffering masses is depicted in this poem. It shows the traumatic memory of South Africa.

CONCLUSION

Analysis of different poems of Dennis Brutus ties together the cultural memory of apartheid. It brings to the fore historical, social and geographical aspects of this suffering. ‘Nightsong City’ meanders through the troubled psyche of a revolutionary Dennis Brutus. Memory of plight of South African people finds veracity in this poem. ‘At a Funeral’ shows us the pessimism of the South African majority; they are snuffed at birth. There is lament for the lost lives; living flesh turning into carrion. Again a memory of suffering finds expression in this poem. ‘Soweto’ takes through the gory killing of a little soul; the angst of the humanity is mirrored in this poem. “Blood River” is another example of oppressive regime; the terror of the police force is delineated in this poem. By drawing attention to memories of these poems one is able see a clear picture of segregated South Africa. It is evident that ‘cultural memory accentuates the connection of memory on the one hand and socio-cultural contexts on the other. In consequence every poem is a negation of apartheid and assertion of the ideals of freedom, equality and social justice.

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THE LITERARY CRITICISM OF JORGE DE SENA: POETRY AND MEMORY OF MANUEL BANDEIRA AND CARLOS DRUMMOND DE ANDRADE

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Abstract
This paper discusses the importance of Jorge de Sena’s critical work on Brazilian Literature and also the role played by memory in his literary criticism. Jorge de Sena (1919-1978) was a Portuguese poet, novelist, literary critic and translator and the author of a vast, incredibly varied and rich literary output with over one hundred volumes published. He was exiled between 1959 and 1965 for political reasons and went to live in Brazil, where he was Professor of Literary Theory and Portuguese Literature at the Universities of Assis (near São Paulo) and Araraquara. We will thus analyse how Jorge de Sena reveals his encyclopaedic knowledge of Brazilian Literature in the posthumous volume entitled Estudos de Cultura e Literatura Brasileira [Studies of Brazilian Culture and Literature] (1988) in which he shows the importance of various Brazilian writers such as, for example, the poets Manuel Bandeira and Carlos Drummond de Andrade. Then we will discuss the influence of Bandeira and Andrade as literary theoretical models on the works of Jorge de Sena. Finally, we will analyse how the memories of these two authors (who Sena met in person), connected with the idea and situation of exile, are drawn in some of Sena’s essays.

In August 1959, the Portuguese writer Jorge de Sena went to live in exile in Brazil. Here he lived for six years and taught at the universities of Assis and Araraquara until October 1965 when he decided to leave and move to the United States for a second period of exile. This decision to go into “self-exile” was motivated by his involvement in the failed attempt to bring down the dictatorial regime of Salazar known as the “Golpe da Sé”, or the Sé Coup, planned to take place on 11/12 March 1959. As Gilda Santos mentions, with his departure for Brazil, Sena thus “made the metaphor of exile, with which he associated closely in his work, concrete since the author already considered himself an exile even before leaving Portugal” (Santos 2001, p. 61).

In fact, long before his physical departure, this external exile, that coincided with him being forced to abandon his home country, the writer had already felt like an exile in his own country since he experienced a feeling of isolation, of difference in relation to his community, that is characteristic of the modern poet. In this way, this internal exile is rooted precisely in the idea of not belonging, of exclusion within the heart of a society. It is he himself who asserts “I was always an exile, even before leaving
Portugal] (Jorge de Sena, Abril, Lisboa, 3, 36-38, 1978). It is therefore an exile of an ontological nature, one that is more profound than a simple change of country. Indeed, exile, intimately related to the idea of errantry, is a central theme that runs through his work, especially his poetry. As Francisco Cota Fagundes notes, this theme can be found in 120 of his poems, thereby corroborating its importance, and has already been studied by various scholars as is the case of Luís Adriano Carlos, Gilda Santos, Paula Gândara and Jorge Fazenda Lourenço, among others (Fagundes, 1999, p. 110).

This experience of exile in Brazil, the native land of Bandeira and Drummond de Andrade, two poets Sena greatly admired and who are considered as models for his poetry, would intensify, as we shall see, its presence and memory in Sena’s work – we are referring here to the related “memory of literature”, which Tiphaine Samoyault refers to as intertextuality, conceived in a unified form (2014, p. 6).

Jorge de Sena’s interest in Brazilian literature and culture is widely documented in the work Estudos de Cultura e Literatura Brasileira [Studies of Brazilian Culture and Literature], published posthumously by Mécia de Sena, which includes some 48 studies, reviews, chronicles and conference papers by Sena about and apropos of Brazil. The birth of his love for Brazilian literature is mentioned at the beginning “in the form of a preface”:

“When I was a child and already devouring books, there were Brazilian books published in Portugal in the 19th century in a family bookcase. […] In the 30s and 40s, modern Brazilian literature, and especially poetry, was of enormous importance for Portuguese poets, and poets like Manuel Bandeira, Carlos Drummond de Andrade, Cecília Meireles, Murilo Mendes, Jorge de Lima, Ribeiro Couto, etc. were the complementary image of modernity” […] (Sena, 1988, p. 9).

In this study we will focus on how Jorge de Sena received and read two important poets of Brazilian Modernism: Manuel Bandeira and Carlos Drummond de Andrade. We will also attempt to discuss up to what point memory and intertextuality with these two poets becomes the vehicle for Sena’s encounter with himself in the land of exile.

**Encounters with Drummond de Andrade and Manuel Bandeira**

In his work Estudos de Cultura e Literatura Brasileira, Jorge de Sena dedicates over 50 pages to the Brazilian poet Manuel Bandeira while Drummond de Andrade is mentioned approximately twenty times, with three works having been devoted to him in 1946: a biographical note and two articles published in Mundo Literário [Literary World] in Lisbon. According to Frederick Williams, who checked the writer’s library, Sena received twelve autographed books from Drummond de Andrade and ten from Manuel Bandeira.

The memorable first personal encounter between Jorge de Sena and Manuel Bandeira took place in London in 1957, two years before he went into exile. Sena recalls this meeting in the text entitled “Londres e Dois Grandes Poetas” [“London and Two Great Poets”] in which he reveals the emotion he felt at meeting personally such a respected poet and the fact that, on a personal level, Manuel Bandeira the “man” transmitted the same charm to him as did the poet, who he characterizes as a “grand
seigneur”, praising his frank dignity and humility, his human warmth and his hyper-civilized attitude (Sena, 1988, p. 122).

In truth, Manuel Bandeira, a poet linked to the First Brazilian Modernism whose objective was to completely revolutionize Brazilian literature, was considered by Jorge de Sena to be a “Master”. In fact, in a lecture given on 25 April 1956, Sena said:

“Manuel Bandeira is, for me, like a master; or, more than that, his poetry is like that extremely rare lustral basin from which, in life’s bitter hours or in poetry’s more vacillating moments, we emerge revived, rebuilt, and yet remarkably simplified. (...) It is he perhaps who offers to Portuguese poetry a more pure example of poetic liberation”. (Sena, 1988, p. 111)

In addition to this, Sena recognizes that Manuel Bandeira and Drummond de Andrade are not merely his masters but the masters of the whole of his generation since they have taught that

“poetry written in Portuguese could at one and the same time be very free yet disciplined, intellectual yet purely sensible, and imbued with a profound humanity that knows no limits in space and in the time of life (...) Bandeira, and right at his side, Carlos Drummond de Andrade.” (Sena, 1988, p. 126).

This admiration is emphasized throughout the texts he wrote about Manuel Bandeira, whether they have a critical or a memorial tone. Sena reveals a profound admiration for the “poet’s lesson in humility”, greatly admiring his poetic freedom, spontaneity and close attention to the apparently most insignificant aspects of life, and considers him to be the author of a “glorious oeuvre”, full of passion and wisdom (Sena 120).

One of the affinities between Sena and Manuel Bandeira is, as Maria da Natividade Gonçalves notes, the reference to the process of writing poetry in which the poem emerges as a thing of essence, something that imposes itself on the conscious mind, like an urgent and cathartic need from which it is not possible to escape (Gonçalves, 2012, p.38-31). Another element of poetic affinity between Bandeira and Sena is the importance of visual perception as a central element in their poetry, the pertinence of “light” as a founding element associated to a sudden and transcendent vision. In this context, as Luís Adriano Carlos remarks, “the lightning flash is the metaphor for the sudden appearance of poetry” (Carlos, 1999, p. 32). Thus, the birth of poetry is like a revelation, an epiphany, just as Manuel Bandeira wrote in Itinerário de Pasárgada:

“The lines I had written as a child for fun, I then began to write out of necessity, out of inevitability] (Bandeira, 1984, p.28). Both authors perpetuate the idea of the inspired poet that permeated romanticism. Therefore, as Luís Adriano Carlos says, “poetic thought appears within the infrastructure of vision. And this appearance is the revelation of the discourse as the structure that makes one see (p.39).

As a result, the intertextual process by which Bandeira’s poetry has echoes in Sena’s is also drawn by the dedication, which according to Genette lies within the paratext of a work and establishes a private, intellectual relationship, real or symbolic, that serves the work as an element that enhances its value or as a topic of comment (1987, p. 138). In effect, Sena dedicated several poems to Manuel Bandeira which we will mention here: “Nos Setenta anos do poeta Manuel Bandeira” (“On the 70th birthday of the poet Manuel Bandeira”) (1989, p. 67), “Nos Setenta e cinco anos do
poeta” [“On the 75th birthday of the poet”] (1989, p. 71), Morte de Manuel Bandeira [Death of Manuel Bandeira] (1989, p.109) and the dedication in his poem Meditação em King’s Road [Meditation on King’s Road] (1988, p. 43). Of the poems cited above, it is pertinent to look at the poem entitled “Nos setenta anos do poeta Manuel Bandeira”, dated 19th April 1956, because of its theme. This poem focuses on the theme of growing old and death, and considers that the voice of the poet overcomes this circumstance of the human condition: “Your voice, poet, cannot grow old, / if growing old means to not feel the graces of language] (Sena, 1988, p. 151). Following this, the intertextuality itself that impregnates Bandeira’s poetry is evoked; in other words, and speaking generally, all the other poetry on which it is based, although names are not mentioned with the only mention being made of “others that lived, that suffered, that/ wrote verses which yours summarize] (Sena, 1988, p. 151). Importance is therefore given to the knowledge acquired throughout the history of literature by reading. In a certain way, Shelley’s idea that “poets of all ages contributed to one Great Poem perpetually in progress” (Bloom, 1997, p.19) is evoked. Nevertheless, in addition to the recognition of a synthetic work of universal poetry in which the past enriches the present in a continuous historical flow, Bandeira is also recognised for his capacity for poetic innovation and transformation. Therefore, as Sena says, always addressing his interlocutor, the poet Manuel Bandeira, in a constant dialogue:

“toda a poesia a ti concorre, toda,
e tu, singelo e humilde, sábio e juvenil,
a pegas delicado em teu fervor sem mácula,
e a ressuscitas nova, em português, eterna”. (Sena, 1988, p. 151)

[“all poetry comes to you, all,
and you, simple and humble, wise and young,
take hold of it delicate in your unsullied fervour,
and resuscitate it anew, in Portuguese, eternal”].

In this case, the term “resuscitate” alludes to the originality and poetic renewal brought about by this Brazilian poet and also emphasizes the perennial nature of Bandeira’s poetry which the lyrical subject addresses whilst also revealing the single and unique tenor of his own voice:

“a minha voz sozinha te dirijo,
para que a vejas, a recebas, nessa
alegria de estar vivo e ouvir
a música pensada, a música secreta [...]” (Sena, 1988, p.151)

[“my lone voice I address to you,
so that you might see it, receive it, in that
joy to be alive and to hear
the learnt music, the secret music” [...] ]

As Francisco Cota Fagundes says, this poem goes beyond the mere aim of portraying the poet Manuel Bandeira, being constructed in a fusion of the “portrait” of
the master and the self-portrait of the lyrical subject in that the poem has themes running through it – the “joy to be alive”, music, solitude - that could be incorporated within Sena’s cosmovision (Fagundes 2009, p. 80). The idea of a solitary “I” inhabited by the feeling of an ontological exile is emphasized. Finally, the poem ends with the vocative “Friend and Master”, both capitalized, and expressing profound gratitude for the poet’s legacy and commitment:

“E deixa-me dizer-te, meu Amigo e Mestre,
um obrigado simples, sem pensamento ou forma,
un obrigado apenas, porque existes,
e porque não foste embora p'ra Pasárgada,
e a deste contigo francamente a todos nós”. (Sena, 1988, p. 152)

[“And let me tell you, my Friend and Master,
a simple thank you, with no thought or form,
a mere thank you, because you exist,
and because you did not go away to Pasárgada,
and granted it with you frankly to all of us”].

Later, Sena wrote a poem dated 15th May 1961 called “Nos setenta e cinco anos do poeta” [“On the 75th birthday of the poet”]. There is no reference in the title to Manuel Bandeira’s name, which thus serves to emphasize his importance in Sena’s universe and his status as a literary model - he is not a poet, but rather “the poet”. However, in the second stanza we come across the allusion to “poet of Pasárgada”. In addition to this, the last two lines accentuate the lasting nature of Bandeira’s writing as well as the ontological act of writing, here permeated by the antithetical binomial life-death:

“Porque escrever é morte, mas o escrito,/ se o foi por ti, Manuel, não morre mais” [“Because to write is death, but what is written,/ if it were by you, Manuel, dies no more”] (Sena 1988, p. 152). Consequently, Bandeira’s writing is considered immortal, remaining as an echo of life after death.

In his turn, Jorge de Sena corresponded with the poet Carlos Drummond de Andrade between 1946 and 1978 (the year of his death). Indeed, Sena considers him “one of the greatest of all Brazilian poets” (Sena, 1988, p. 39). Following this line of thought, Sena classifies the poem entitled Procura da Poesia [In Search of Poetry] as a true piece of poetic art that can only be compared to Rilke’s famous pages (Sena 1988, p. 39). For Sena, the dramatic essence of Drummond de Andrade’s poetry is “the terrible crisis of poetry that has lost its emphasis, of poetry that is even ashamed of the luxury of being a banner, even a paper one, in the face of the misery of today’s world”. (Sena, 1988, p.39)

And Sena ends with the following words about A Rosa do Povo [The People’s Rose]:

“It is difficult to give an idea of the richness of this book. Because, in its complexity, there are answers for all the “shameless idiocies” of the critics, and denials for all the statements, even the laudatory ones, that they trip over themselves to stupidly make.” (Sena, 1988, p. 44)
As Frederick Williams says about the relationship between Sena and Drummond de Andrade, there is a sharing of languages and similarity of themes since both prized freedom of expression highly.

In fact, Sena proposed that Drummond de Andrade be nominated for the Neustadt International Prize for Literature, considered one of the most prestigious of all international awards – an action that led to an emotional response from the poet and his gratitude. However, that year, 1972, the winner was Gabriel Garcia Marquez. Disappointed, Sena wrote the poem entitled “A Drummond de Andrade quando fizer 70 anos” (“To Drummond de Andrade when he reaches 70”). This twenty-seven line poem is a curious example of intertextuality and the whole poem, published posthumously in 40 anos de Servidão [40 Years of Servitude], is interwoven with intertextualities. A network of correlations is built up which begins with an allusion to various Hispanic authors who have received the award (Gabriela Mistral, Pablo Neruda and Miguel Angel Asturias) as well as others from the Portuguese-speaking world whose value has also been recognized as is the case of Jorge Amado and Ferreira de Castro.

The last verse is impregnated with a dense intertextual richness as it is constructed using the titles of some of Drummond de Andrade’s works. Here we encounter a mode of reading that breaks with the linear edges of the text. In this case we cannot but help notice the coherence with which the writer managed to transpose the titles of Drummond’s works: Alguma Poesia (1930), Brejo das Almas (1934), Sentimento do Mundo (1934), A Rosa do Povo (1945), Claro enigma (1951), Fazendeiro do Ar (1954) and Fala, amendoaíra (1957):

“fazendeiro do ar no brejo das almas,
fabricando claros enigmas de alguma poesia,
encomendando às amendoaíras que falem por ti
a rosa do povo, o sentimento do mundo” (1988, p. 44)

“farmer of the air in the swamps of the souls,
constructing clear enigmas of some poetry,
recommending to the almond trees that they speak for you
the rose of the people, the sentiment of the world”

The intertextuality thus goes beyond the boundaries of the genre’s own architext, incorporating a vast panoply of titles and literary genres since the transposed titles are not limited to Drummond de Andrade’s poetic works. Thus, we can clearly state that “intertextuality speaks a language whose vocabulary is the sum of existing texts] (Jenny, 1979, p. 22). The intertextual discourse is articulated in the poem’s unity, later showing the lyrical subject’s outrage at the fact that Drummond de Andrade did not win the award and criticizing the power of the political influences that manipulate literature and the mediocrity that so often surrounds it. As Francisco Cota Fagundes says, here too the elements selected to portray the great Brazilian poet are “susceptible to being read as Sena’s self-characterization” (2009, p. 77). Sena considered himself to be a “slighted” poet too, the exiled individual who could not live in his own country, who received no prizes nor saw his worth recognized unlike other
writers. He also considered he had culture, humanity, poetry and dignity in excess, thereby being misunderstood and claiming a status he never enjoyed either. This same process of self-projection in the text about the “other”, which also leads to a search for himself, can be clearly seen in the quatrain dated 8th February 1955 and published posthumously in 40 Anos de Servidão [40 Years of Servitude]:

“Drummond, fazendeiro
 do ar, mas bem sentes
 que as dores da poesia
 são as evidentes” (Sena, 1979, p. 77)

Drummond, farmer
 of the air, but you certainly feel
 that the pains of poetry
 are the obvious ones

Here the allusions to Drummond de Andrade’s Fazendeiro do Ar and Sena’s Evidências, written in the same year of 1955, are mixed together, once again emphasizing the mechanism he used to bring the two poets closer together and to project himself in the work of the “other”.

Conclusion
Through the presence of Manuel Bandeira and Drummond de Andrade in Sena’s critical and poetic work, we have looked at how literary memory can be drawn through the mechanisms of intertextuality, or, in other words and following Samoyault’s line of thought, how literature “feeds” on literature itself (2014,p. 115), with intertextual behaviour marked by profound admiration being demonstrated in this case. This “literary memory” also assumes a more intense dimension as a result of the fact that Sena was living in a state of exile in Brazil. In fact, months after Sena’s death, Drummond de Andrade published a text in the Jornal de Brasília in which he praised Sena’s efforts at spreading knowledge of Brazilian Literature, considering him a “citizen of the world”, unable to live in his own country as a result of his love of freedom and intellectual independence. In this text Drummond says: “Jorge de Sena ended up being a professional exile, seeking here and there elements of life and study” (1984, p. 111). Thus, we cannot separate Sena’s two facets - the writer and the literature scholar - since, generally speaking, Jorge de Sena as a critic allied the universality of his knowledge and interests to a systematic analysis from the social and literary point of view.

In sum, admiration and affinities inscribed in the literary memory are what unite Jorge de Sena, the Portuguese poet, and these two Brazilian poets, and we could apply to all three the words of Wordsworth in Preface to Lyrical Ballads (1802):

“In spite of difference of soil and climate, of language and manners, of laws and customs; in spite of things silently destroyed; the Poet binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth, and over all time.” (Sena, 1988, p. 120)
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ADRIENNE RICH’S MEMORY AND HER SUBVERSION OF POWER SYSTEMS

ALEKSANDRA NIKCEVIC BATRICEVIC, NADICA STOJKOVIC

It is the aim of this paper to analyse the concepts of memory and power within the context of Adrienne Rich’s poetry. As one of the leading American poets of the twentieth century, Rich has accepted the aforementioned concepts as the basic characteristics of her poetry, from the first to the last collection of poems that she has published, as she incorporates the concepts threading through zeitgeist poetics with her reflections on the most important issues of the twentieth century. Still, in this paper, after a short introduction that chronologically maps Rich as a zeitgeist poet, we will focus on her memory of women’s issues, through her most influential collections explicitly devoted to those issues (Snapshots of a Daughter-in-Law, 1963; Diving Into the Wreck: Poems 1971-1972, 1973). Additionally, in the context of her influence on younger American poets in the twenty-first century, we will analyse some of the most important poetic accomplishments of women poets in this century, following in the wake of Rich and her writing.
REMEMBERING THE REPRESSED: THE MODERN IRISH NOVEL AND THE STATE’S POLITICS OF FORGETFULNESS

SHAHRIYAR MANSOURI

According to Paul Ricoeur, to appreciate the historical labyrinth of modern Irish novel one needs a social and cultural understanding greater than the ‘selective testimony’ of new historicism. For unlike other modernist narratives even the phantasmagoric realism of the modern Irish novel is ‘a mode of social criticism and a means of dramatizing’ the nation under postist regimes. By providing ‘eyes to weep’, as Ricoeur claims, the modern (Irish) novel provides a fictive realism which narrativizes formation in a war trodden Dublin in the 1920s, and emerges as nothing but a recalcitrant memory of ‘blighted beginnings’ in the wake of decolonization. This paper explores narratives that at once resist the past, challenge the present memory of Irishness, and act selective in remembering the nationalist socio-political norms; therefore, they question not only the foundation of postist Irish formations but also the nationalist politics of forgetfulness and political memory.
THE NOTIONS OF CAPTIVITY IN "LEO AFRICANUS" AND "PANGLIMA AWANG": A COMPARATIVE APPROACH

FIRUZ AKHTAR MOHAMAD BOHARI

This paper examines and compares the notions of captivity in two fictionalized travel stories: the Arab travel novel "Leo Africanus" by Amin Maalouf and the Malay travel novel "Panglima Awang" by Harun Aminurrashid. These two works take the accounts of two captive travelers and transform them into stories about identity. This paper explains the importance of fictionalized travel stories in travel literature, despite controversy regarding their worthiness as forms of travel writing and addresses the interplay of fiction and history in fictionalized travel accounts. The study starts with a brief overview of the two travel novels in question, and then defines and categorizes the term 'captivity' and also demonstrates the interplay between physical and mental captivity. Religion is the first discourse that is examined, with regard to how the captives deal with religion in their journeys. Then, the issues of cultural encounters, civilization, and society/community are discussed in the context of captivity. The paper finds that it is important to consider captive travelers with regard to the matter of identity, and to address whether captivity imprisons in or frees them from inherited notions of religion, cultural and social belonging.
THE ‘CREATION’ OF TURKISH NATIONAL IDENTITY

HATICE SITKI

This abstract is about how a collective group ‘creates’ their identity and that of their leader. These two new identities are then reinforced into the collective group’s collective cultural unconsciousness. This reinforcement is through myths and symbols. Myths play a dual role as an ideology and as the narrative. Symbols reinforce both manifestations of any myth created for any purpose. Symbols are the bones of any collective group’s identity; myths are its meat, while the external identity—created by the combination of myths and symbols—are its covering skin. The collective group internal identity of the Republic of Turkey was ‘created’ using Gök-Türk myths and symbols. These Gök-Türk myths and symbols also ‘created’ the personal myths and symbols of Mustafa Kemal Atatürk and Ziya Gökalp and Nihal Atsiz. Osman Empire’s external identity had been deliberately ‘uncreated’ and its internal identity labelled as one of the ‘internal’ enemy. The ‘New Turkish State’ was now in need of inner and outer garments that were their very own. These new garbs are the myths and symbols of Gök-Türks. These myths gave the structure to the Republic’s inner and external identity. More importantly, these myths became a visual representation to Kemal’s Nutuk. As the newly appointed hero/king/leader of this collective group, Kemal was now able to re-gather his tribe under the green Boz Kurt banner. Myths and symbols are the last manifestation (visible) of any idea/ideology (invisible). They are bland, banal and ubiquitous in our daily lives. Myths and symbols appear in three forms: as the ideology; as the narration; or as the combination of both these forms. As such, symbols are myths’ ‘visible + not silent’ (Sitki: 2009) demonstration that reinforces these three manifestations into our banal ‘collective unconsciousness’. The Republic’s creators revived Gök-Türk myths and symbols to distinguish themselves from the collective group identity of the Osman Empire’s myths and symbols. Did the recent events at Gezi revived the Republic’s ‘old’ identity and it made it ‘visually + not silently’ (Sitki: 2009) synonymous with Mustafa Kemal Atatürk and his Tribe? But something else may have happened that has not received any attention: being a ‘Republican’ came to be perceived as a symbol of opposition to the AK Party in Government. This sentiment is now manifested in a new set of Republic’s myths and symbols. And lastly, the original spelling has been adopted for this paper. This is to demonstrate that change or Anglicization of any foreign word/name perpetuates mutual misunderstanding between any collective groups. That is it makes one collective group superior over another. This is language nationalism and ‘silently + visibly’ (Sitki: 2009) reinforces this behaviour.
Paul Auster is a prominent American novelist and poet who became finalist for Pen/Faulkner Award for Fiction owing to his novel The Music of Chance. The novel depicts a male protagonist named Jim Nashe, a fireman leaving his family and endeavouring to earn money. Yet, the protagonist and his friend who are not permitted to get out from the house are forced to make a ‘wailing’ wall because of their gambling debt. Also, because Jim Nashe is also a car traveller before his enslavement, Auster implies Thomas Nashe writing a picaresque novel The Unfortunate Traveller. Many critics deal with the protagonist’s home confinement in both spiritual and physical way. The novel refers the meaningless of life in the modern era. Oberman deals with the protagonist “in an existential confrontation with his own freedom” (192). According to him, the modern people stick ‘within the culture of late-capitalism’. In fact, Nashe is a traditional American ‘picaro’ who “forsakes his family ties, breaks from the past, and seeks to re-create himself through the freedom of the open road” (Shiloh, and Auster, 492).

The reason of why he behaves like that his ethnic and cultural building stone. Having a Jewish ethnicity, Auster enliven Holocaust survivor suffering in World War II. Jim Nashe’s life is not different from a person sustaining the Hoocau or Pogroms. Therefore, Nashe prefers death to live like that. The space the protagonist resides limits his own freedom. In this study, the hero’s incarceration and the reasons of this incidence will be argued.
VIVE LA BELGIQUE? THE REPRESENTATION OF BELGIUM IN BELGIAN WORLD WAR ONE LITERATURE

MYRTHEL VAN ETTERBEECK

The Belgian front generation, historian Sophie De Schaepdrijver remarks (2002, 113) ‘did not […] rise to the status of a remembered community of fate, because it was considered neither, so to speak, sufficiently fated nor enough of a community.’ War time conditions in combination with the German Flamenpolitik had aggravated existing language problems, and sparked anti-Belgian sentiments amongst the more revolutionary echelons of the Flemish movement. In the war’s aftermath these fractures would not diminish but deepen. Van Ypersele and Rosoux (2011, 48) observe that the initial impression of unity of a victorious nation was achieved through diversity, the ‘Belgian identity’, they write, resembled ‘a Russian doll’. In a country where the state never monopolized the main instrument of memory politics this situation left a large space for competition and thus enabled the creation of a Flemish memory opposed to the official patriotic discourse (Beyen, 2012). This was a less than ideal framework for the retention of the war prose which would subsequently fall in the cracks of history. In what follows I shall explore the erosion of the unified Belgian war memory in relation to the representation of Belgium within a selection of the war prose; ranging from the visionary, religious prose of Franciscan Martial Lekeux and the romantic imagery of Abraham Hans’ novels to the more down to earth writings of Max Deauville, Ernest Claes and Virginie Loveling. With the help of discourse analysis I examine the differences in the representation of Belgium in these Flemish and Francophone novels, their use of metaphors to describe the ‘fatherland’, their depiction of Flemings and Walloons and how all of this evolves in the polarising climate of the twenties.
SPATIAL PERCEPTIONS IN CHARLES DICKENS' ILLUSTRATED NOVELS

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"The history of the book is necessarily a diffuse subject that calls into question such categories as authorship, publishing, reading, and material culture; it is, therefore, both a useful interdisciplinary category and a loose and baggy monster that often consumes the very field of study it is meant to constitute." (Flint, 2009)

"The truth is that the publishing industry discovered very early on that the presence of graphic images helped to sell books. Whether or not works of fiction should be illustrated or not is a problem that isn’t even worth considering: they have always been illustrated and will continue to be illustrated, especially in the case of a “monument” like the one with which we’re dealing." (Iffland, 2007)

Figure 1: Dickens’ Dream - Robert W. Buss (1804-1875) Source:
http://charlesdickenspage.com/buss.html
Abstract

This paper aims to discuss the evolution of a book as a material and designed object on the use and evolution of illustrated books, which brings together verbal and visual, material and text, through especially 19th century England and in especially the works of Charles Dickens. To choose a certain era in a certain socio-cultural context with a certain authorial figure as a case study is not random, but crucial to make a relative inquiry on, first, the emerge of book illustrations as both outcomes and representations of the change in the notion of book into an object, a property to be kept, display, and personalize at the turn of the century; second, the reflection of cultural context together with the aesthetic perception as well as architectural formation of that context on the visualization process of illustrated book -in this case, 19th century England, since it had radical shifts in both material and literary culture-. Thus, the illustrated book will be discussed under three sub-titles: the development, history and effect of Victorian illustrated book on literature and culture; the relation between text and image, author and illustrator, and the content of illustration of the era together with its spatial reflections discussed in the case of Charles Dickens novels; and finally the perceptual relations of the reader to the illustrated book and the relation of illustrator to the text as the first reader of text. These three subtitles, thus, are analyzed elaborately in a unique case where the notion of romantic author can be discussed in a certain historicity, the illustrated book can be evaluated as designed construct collaboratively produced by author and artist, and both verbal and visual literature indicates spatial and architectural concerns: in the literature of Charles Dickens, in three examples "The Old Curiosity Shop", "The Life and Adventures of Martin Chuzzlewit", and "Master Humphrey's Clock".

Book As Object
“Books one could slip into one’s pocket; books in a companionable shape; books that rather felt could be read in any number of places; books that would not be judged awkward outside a library...Now the book was a less aristocratic object, less forbidding, less grand.” (Manguel, 1996)

The analysis of Victorian the emerge, evolution, visuality of book illustrations together with its role on textual perception - its compatibility/contradiction with the text- firstly requires a few words on the changing perception of the book as a material and also cultural object. In his essay "Representations of the Written Word", Roger Chartier states that the use of printing press is a radical transformation that changes the methods of organization, structure, and the appearance of the written world, thus we need to look at the invention of printing press which resulted in the spread of the culture of reading comes with a hunger to personalize and design the book.(Chartier, 1996) The transformation of the book, according to Chartier, was initiated by the shift from a necessarily oralized reading - a tradition to read the book out loud- to reading that may be silent, and thus be visual. William Morris is one of the key figures in the discussion of analyzing book as object since he takes his point of reference by devoting himself to the design of the book rather than the work itself. In his article "Morris Before Kelmscott: Poetry and Design in the 1860s", Elizabeth Helsinger claims that the book artist - both the illustrator and the designers of the layout of books- becomes an artist of "wall and page", forming a new kind of literature for designing rooms and books. The designed book, then becomes an architectural element re-shaping the appearance of rooms as well as the reading practice for readers; unlike Chartier, Morris claims that the book may be experienced when it is to be designed as a part of a room’s furnishings and designed to be read aloud. Exemplifying this point on the design of "The Earthly Paradise" (Dunlap, 1971), Morris states that The book itself is characterized by rhythmic repetition of voice as well as being an ornamented public object, and this publicness can only be materialized in a ritual in which the book is both displayed and experienced collectively. (Figure 2)

Figure 2: A page from The Earthly Paradise

"When the poem was read aloud, listeners could attune their activities to its repeating rhythms. Aware that his art required him to translate artisanship into the terms of mechanised production, Morris sought to 'mediat[e] the effects of modernity on the body through an aesthetics of ornament': that is, by extending a poetics of the repeating pattern (sound and image) into the realm of architecture itself." (Maxwell, 2002)

In addition to this discussion, Christina Ionescu, by starting her discussion of illustrated books by firstly analyzing the nature and evolution of material book in his article "Towards a Reconfiguration of the Visual Periphery of the Text in the 18th Century" claims that the book which was began to be evaluated as not only an object of property, a designed material to display but also a cultural product towards the end of 18th century since the culture of reading reached to a considerable level. (Ionescu, 2011) The material book is not only related to the shifts in aesthetic perception but also the social and cultural changes as well as literal shifts in that certain era. Although the study of the materiality and visuality of the book has been criticized for its overspecialization, it is important to document the image database of the era, to trace the interdisciplinary boundaries of literature, as well as to follow the reflections of a materialized culture on the formation of text into an object, an image.

"...it is attuned to the art of the illustrated book and shows a genuine interest in images as artefacts embedded in a system of representation, images as epistemological and historical documents, and images as sites of interpretation and critical response." (Ionescu, 2011)

Book as object, thus, should be evaluated in its time and context. This study, in this sense, focuses on Victorian England as being a significant era of literary and imagery production as well as cultural and political shifts. The Victorian England is
crucial to discuss both the imagery revolution and its diffuse to the field of literature, as well the changing conception authorial figure and the artist. In his article, Scott evaluates the notion of illustration as an older sense of example of visual image becoming a part of author's attempt authenticate the literary work, and also artist's attempt to find different means of representations intersecting to other fields. Thus, Victorian England, in this sense, is important to understand that process of authentication; since, as Richard Maxwell states in "Introduction" of his book "The Victorian Illustrated Book", the illustrated book satisfied the Victorian need for visual stimulation even as the decorative material, as Morris suggests, such as "the shop-window and public spectacle, while mass production ensured that the book was 'portable property par excellence'"(Maxwell, 2002). Throughout the 19th century, the book increasingly draws attention to its own material status within the world of cultural products. Authors and illustrators of Victorian England were very much engaged with the processes of book production, particularly the remarkable innovations in serial publishing.

To understand both the changing role of the author and the artist in relation to the cultural and inventional shifts of Victorian England, it is crucial to discuss the book illustration history of 19th century England.

The Origins of Modern Book Illustration:

History of Book Illustration in Victorian England

"An 'anatomically correct' study of the novel's appearance as a printed book discloses the interpretive function of, to tweak Swift's metaphor, a mass of neglected organs and appendages, forcing an expanded redefinition of the genre's textual body. A formal study of the novel as book also impacts on our understanding of the genre's evolution writ large and ... may even wholly reshape our local interpretations of specific narratives." (Barchas, 2008)

An inquiry of the history of modern book illustration, indeed, contains the early efforts for book design in late 18th century; however they differs from 19th century examples in terms of both aesthetic quality of images and techniques of illustration. While eighteenth century novels, as Janine Barchas has shown, were vividly “packaged” with a variety of graphic materials, ranging from author frontispieces to musical notations, the nineteenth century experienced a more sustained and decisive interest in illustrated texts. Eighteenth century illustrated book was developed on an antiquarian-oriented aesthetic perception and when they are compared to the complex techniques of nineteenth century illustration, they can be evaluated as having promising traces for a rather developed literary culture. Thus, a study of history of Victorian book illustrations should have two aspects, one discussing the technical developments on book design of era, an other discussing the shifts in aesthetically perception of Victorian England; in this way, this study focuses on both the time and cultural context as well as developing an overall approach on every aspect of book production process.

"Victorians were paying to see the world differently and to experience the joys of spectatorship; and what they were paying for was undoubtedly changing them."(Irvin, 2002)
The studies of material book mostly focuses on Victorian illustration concerning shifts in graphic traditions, as materiality became an important aspect in an age of production and consumption within a context which is called by the name of "the golden age of aesthetic illustration" by Paul Goldman in his article "Reading Victorian Illustration, 1855-1875" (Goldman, 2012). Robert Patten in his essay "Serial Illustration and Storytelling in David Copperfield" claims that "Victorians were fascinated by the image-text, a form that mediated two competing systems of knowing and representing the world: the visual and the verbal" and by creating an overlapped systems os representations it changed the course of 19th century reading practices. (Patten, 2002)

The visuality achieved through book illustrations caused Victorians to reconsider and redefine their understanding of the visual. This revolutionary perspective on aesthetic perception, a developed understanding of not only the printed text but also the illustrations in its material presentation played a significant role in shaping culture and politics of society; however, this shift in perception started with a technical revolution. The significance of illustrated book in Victorian culture is caused of the understanding of individuals of the literary book as an agent to satisfy their joys of spectatorship. The crucial technical development in this process of visualization was the emergence of woodblock engraving invented by Thomas Bewick around 1801, which meant that images could be replicated more efficiently and in far greater numbers than in the eighteenth century woodcut engraving. Generally described as “rough” in appearance, woodcuts required multiple pressings in order to be combined with text. Woodblock engraving revolutionized the manufacture of images and illustrations, especially when combined with printed text; moreover, they could be made at the same height as the letter type, so that multiple pressings were not necessary to combine an image with text. Thus, a variety of factors including technical developments and shifts in aesthetic perception, contributed to the production and popularity of the illustrated books. In addition to that, educational reforms of the era resulting in increasing rates of literacy, the practice of reading becoming public-wide and cheaper, and the spaces for public reading, reading rooms, book clubs and libraries spreading contributed the popularity of production and popularity of illustrated books.

By the mid-century, many popular magazines and novels either included actual images, or were hyper-aware of them. By the end of the century, consumers were encountering images in books, newspapers, periodicals, and stationery store windows, all of which provided cheap, plentiful access to images and illustrated texts. Not only readers but also authors started to acknowledge the existence of images with a text, and began to familiarize the intersection of literature and design. The push for illustrations to become a part of literary narrative, however, was not always welcomed by authors, many authors were particularly anxious about the potential for illustrations to generate conflicting perspectives with text as well as they were confused by the overlapping of representational methods since they believe the image distracted the viewer from what was written.

"The inclusion of an image that replicates or accompanies a scene, event, character, or detail from the text opens up a space through which verbal representation can be filtered, interpreted, and interrogated." (Irvin, 2002)
Authors often resented the power of images to affect the reader’s understanding of the text, and artists regularly objected to what they saw as interference in their own medium. While some authors and artists were genuinely interested in the integration of image and text, the field of the Victorian illustrated book could more accurately be described as a messy, commercial struggle between visual and verbal representation.

Charles Dickens, in this sense, one of the best examples for discussing the compatible and/or contradictory relation between text and image, the changing role of the author and the shift in the notion of authorships, the newly established partnership of illustrator to the text, and also content, character and language of the images used in novels and their spatial/architectural reflections on illustrations since the novels of Dickens have architectural/imagery traces as well as strong literary structures, and also the close relationship of Dickens to his illustrators as well as his open approach towards the image-book is crucial for the development of this discussion.

In this sense, this study will analyze three seminal works of Dickens: *Martin Chuzzlewit, Master Humphrey’s Clock, and The Old Curiosity Shop* will be analyzed since they form unique examples in the discussion of Victorian illustrated book, authors and illustrators. (Figure 3)

**Dickens Book Illustrations**

Charles Dickens and his supportive perspective towards the use of image in novels as well as his professional relations with his illustrators which shape the relation of illustrations to his literature, the characteristic of visuals produced in his books and the effect of the use of image the authorial figure of Dickens. Before further inquiries on the Dickens’s illustrated literature, the contents of his three novels together with their unique characteristics which make them the subject of this paper should be explained.
Dickens' sixth novel, written after taking a year off during which he visited America for the first time, *Martin Chuzzlewit* is a story of a young architect who shared his name with his wealthy grandfather. The story revolves around the complicated relationship of Martin Junior with his greedy boss Seth Pecksniff and his pure-hearted friend Tom Pinch. Revolving around the subject of selfishness, greed and complex human relations narrated in reference to familiar architectural spaces, the decor of the novel is city of Eden which was described as a familiar American settlement although is a utopic city. Throughout the novel, Dickens uses strong spatial descriptions to mentally connect the reader to the scenes in story and to reflect individual relations on an inscribed space, the author also elaborately uses the concept of architectural project as a metaphor for endeavor, a product of authenticity and creativity that is stolen and use-against Martin Junior by Pecksniff. Rather than the message he gives, what is important about Martin Chuzzlewit is the use of architectural space as well as architectural entities as an agent of narration both in text and in illustrations of the book. The illustrator of the book is Hablot Knight Browne, also called as Phiz, who is named as the master illustrator of Dickens.

*Master Humphrey's Clock* was a weekly periodical edited and written entirely by Charles Dickens and published from April 4, 1840 to December 4, 1841. Master Humphrey is a lonely man who lives in London. He keeps old manuscripts in an antique longcase clock by the chimney-corner. One day, he decides that he would start a little club, called Master Humphrey's Clock, where the members would read out their manuscripts to the others. It began with a frame story in which Master Humphrey tells about himself and his small circle of friends and their penchant for telling stories. Dickens originally intended *The Old Curiosity Shop* as a short story like the others that had appeared in Master Humphrey's Clock, Master Humphrey appears as the first-person narrator in the first three chapters of *The Old Curiosity Shop*. In the portion of Master Humphrey's Clock which succeeds *The Old Curiosity Shop*, Master Humphrey reveals to his friends that he is in fact the character referred to as the "single gentleman" in that story. The crucial point about Master Humphrey's Clock is both the description of the room and the clock which is narrated as an architectural entity. Both the description and the illustration of the clock is important throughout the novel. The illustration of the novel was produced in a partnership of George Cattermole whom Dickens admired as an artist and Phiz, which shifts the direction of inquiry from the authorial discussion to a controversial issues emerged between two illustrators.

*The Old Curiosity Shop*, which was published in 1840, is a story of Little Nell and her grandfather who were forced to abandon their old curiosity shop by Quilp the evil wealthy dwarf planning to demolish the shop and build a factory instead. The novel revolves around the tragic story of Nell narrated by emphasizing the destruction of old values and replaced by industrial culture of England; the story of Nell and Quilp is narrated in a direct reference to the radical difference between the nostalgic and the industrial and their reflection on architectural space. The spaces where nell and her grandfather sheltered reminds the decaying gothic architecture whereas the spaces Quilp occupied references to the new and the industrial. The illustrator of the book is George Cattermole which makes the novel an important example of architectural illustrations in a literary product.
Thus, these three examples will be discussed in terms of image-text relation, the authorship and the partnership of illustrators to author as well as to themselves, and the visuality, images and architectural entities used in illustrations.

The Relation of Text/Image

"...in the nineteenth century forms are narrative and pictorial; pictures are given to storytelling and novels unfold through and with pictures. Each form and each work becomes the site of a complex interplay of narrative and picture, rather than one member in a three-legged race to a synthesis." (Irvin, 2002)

When Martin Miesel discusses the co-occupation of image and text in Victorian novels, he identifies the ways in which "sister arts echoed and incorporated one another" which provides the opportunity to examine the creative process of both author and illustrator. (Miesel, 1983) The studies produced on the relation of image to the text focus on the question that to what degree do the images that accompany the text accurately and appropriately represent the written words? They mostly investigate the ways in which the images complement the author’s style, tone, thematic and stylistic constraints. Such an approach positions the text as primary entity and the image as an afterthought contributing to the expression of author’s intent. However, Gerard Curtis in his book "Visual Words" examines a type of blending between image and text and by focusing on the physical representations of text and image, Curtis argues that writing and drawing were essentially two sides of same coin when they are reduced to their most basic component: they are"simply stylized lines on a page". (Curtis, 2002) According to Curtis, the nineteenth century literary culture is based on partnership between visual and textual which were united in Victorian mind.

"The majority of mid-Victorian illustrations were placed on the first page of the serial part; readers thus saw illustrations before reading the text and illustrations played a key role in creating meaning--arguably even one of co-narration." (Goldman, 2012)

To trace back the role of book illustration as a co-narration, this study focusing on the editions in which the illustrations are inserted parallel to the text instead of being ornamentally re-interpreted after the production. Only then, an objective evaluation of illustration as a co-product in literary work as well as the discussion of authorial and artistic involvement is possible.

At this point, Charles Dickens and his previously mentioned novels is significant, since in all three examples Dickens developed his stories and design the textuality as well as visuality of the book together with illustrators. In his article "Realizations: Narrative, Pictorial, and Theatrical Arts in 19th Century England", Miesel claims that Dickens wrote his novels with the effect of the illustrations in mind, and thus argues:

"So prevalent was the practice during the latter two-thirds of the nineteenth century of publishing novels with illustrations, that the illustrated novel may with justice be claimed as a kind of Victorian sub-genre. Works not illustrated in their initial appearance should probably not be considered to belong to this sub genre; the illustrations must have been published with the novel in its original form...and there must have been some degree of collaboration between novelist and illustrator...and we read such novels properly as products of their time only if we consider them in their full
original form. To read an illustrated novel as though it had no illustrations is to distort it. (Miesel, 1983)

This argument is apparent in Master Humphrey’s Clock, when George Cattermole designs the clock for the book. Although the book was illustrated with the collaborative efforts of Phiz and Cattermole, Dickens personally preferred to give the task of illustrating most crucial scenes to Cattermole. This incident, actually tells so many things about both the relation of author to illustrator, but most importantly the formation of the story parallel to the initiatives of illustrator. There were two significant illustrations in the first edition of the book that show how the association of author to illustrator changed the visual perception as well as textual one.

In first example, when Dickens described the room of clock, he include tales of mythical London past, thus to produce an antiquarian illustration he chooses George Cattermole. However, Cattermole, had a different image visualized in his mind, so he draws the room with Elizabethan furnishing. The effect of the room was not quaint or queer, and Master Humphrey’s clock stood mid-wall not in the corner as Dickens instructed. Nevertheless, Dickens uses the illustration as contradictory as it is with the text and claimed to be delighted by Cattermole’s opinion. (Figure 4)

In second example, Cattermole draws Maypole Inn for opening scene, where he depicted the inn as a dark gloomy outer space although Dickens describes it as an interior in a picturesque fashion. However, Dickens again uses this illustration and comments that he could frame and glaze it in statu quo forever and ever, "although

Figure 4: The Clock of Master Humphrey’s Clock by George

Figure 5: Maypole Inn from Master Humphrey’s Clock, by George Cattermole

Source: Kitton, F. G. (1899) *Dickens and His*
the scene of Chester warming himself before Maypole's finest fireplace would be a very pretty one". (Hagstrum, 1958) (Figure 5)

Thus the involvement of image may both result in passivity of illustrator as well as an active participation in narration. Dickens is a crucial example on that subject with that illustrator. However, other novels of Dickens shows that he has a sensitive approach against any softening effort toward the authority of writer and autonomy of text. Thus, the study discusses how the use of visuals affected the notion of Romantic author in Victorian novels, especially the works of Dickens.

**Authority of Writer: Author/Illustrator Relation**

Any inquiry concerning the validity of book illustrations and their contribution to the course of reading as well as to the flow of the text should include the discussion on the changing role of the author as well as the balance/complementation/contradiction of text and image. The Victorian author is not only the creator of a literary product but also referenced as a genius, the authority of -not only text- producing meaning; thus, any collaboration the author develops in the production of literary work should be elaborately analyzed in terms of its effects on the author's authority and also the meaning of the text.

"An author's name is not simply an element in a discourse; it performs a certain role with regard to narrative discourse, assuring a classificatory function. Such a name permits one group together a certain number of texts, define them, differentiate them from and contrast to others. In addition, it establishes a relationship among the texts." (Foucault, 2005)

In his article "Authors, Authorship and Authority" David Finkelstein claims when discussing the notion of romantic author which emerged in 19th century that a key aspect in analyzing textual production to ascribe creative authority to author, who was viewed as creator, expresser, and governor of the meaning to be read in the text, as Andrew Malner states: "The relevant meaning was that intended, either consciously or unconsciously, by the author of literary text."(Finkelstein, 2005)

The romantic author was titled as the authority of meaning which was created "consciously or unconsciously", and moreover, F.R.Leaves claims in that subjects that text themselves were the ultimate sources of truth, that authority was "invested in words produced by creative geniuses standing above human nature". "Authors were individuals from whom poured forth undiluted texts of infinite wisdom". (Finkelstein, 2005)

The role of the illustrator in Victorian era was usually determined as a competing state with the author, the relationship of author to illustrator was usually defined as containing "against" instead of "together". Harvey defines the function of the illustrator as to "not to change or distort his subject but to sharpen our sense of the novelist's creation and if the illustrations fulfill this function then they should remain part of the novel", (Harvey, 1970) moreover, Robert Darnton does not include the illustrator as an agent in his seminal communication circuit of book production. To involve in a partnership of a literary product, especially in an era in which the authorial figure was worshipped, was not an easy task for illustrator. Novelists adjusting a depicted world in books and encouraging readers to imagine texts visually had come to
a double-edge state in which the authorial figure seemed to list control over what is written and its rhetorical reflections on human perception. The illustrated text transformed the reader into an observer, a state which the over-exaggerated authorial figure was intimidated by the book artist. Thus, novelists such as Charles Dickens found themselves confronted with a publishing model that rewarded the inclusion of illustrations that accompanied the written text. The physical images that appeared alongside the text, he admitted, generate readerly excitement, as well as marketable icons that acted as their own form of advertising. Nonetheless, Dickens worried about the power of the illustrations to overwhelm the reader's perception of the narrative. Charles Dickens’s career-long struggle with illustration provides us with an important starting point for examining the complex relationship between pictures, text, and readers' visual imagination that developed throughout the mid-nineteenth century.

"...the reader who enjoyed Phiz's depictions of Sam Weller enough to buy a Weller hat, might remember only the printed image and not Dickens's own vibrant descriptions. His anxiety about how the eye perceives such images and how the brain creates (both voluntarily and involuntarily) mental pictures while reading are most pointedly addressed in his 1850 novel David Copperfield, in which David-as-character repeatedly validates a form of reading that is largely dependent upon mentally picturing characters, scenes, and events as taking place in his home and town." (Harvey, 1970)

Thus, Dickens has David-as-narrator repeatedly instruct the reader to “picture” or “behold” his younger self within a set of strict limitations, offering up spaces in which mental picturing is allowed, but confined by the narrator's authority. This anxiety of the author can be traced on every aspect of his relation to Phiz. Robert Patten claims that this anxiety came from his surprise that "the illustrator would depict an event imagined in the minds of characters and readers, rather than the one the author will disclose in the fullness of time as the actual, 'real,' event". Dickens' anxiety over the illustration's potential to misrepresent the text exposes his belief that the images should, at a base level, reproduce visually a “literal construction of the text.” (Harvey, 1970) In one of his letters about Hablot K. Browne's depiction of Paul and Mrs. Pipchin in Dombey and Son, Dickens complained:

"I am really distressed by the illustration of Mrs. Pipchin and Paul. It is so frightfully and wildly wide of the mark. Good Heaven! in the commonest and most literal construction of the text, it is all wrong . . . I can't say what pain and vexation it is to be so utterly misrepresented. I would cheerfully have given a hundred pounds to have kept this illustration out of the book. He never could have got that idea of Mrs. Pipchin if he had attended to the text." (Kitton, 1899)

In the case of Martin Chuzzlewit, Dickens was obsessed with idea that the image should reflect the exact sense of the text. For that, he elaborately specified the subjects for the illustrations, and it is interesting to note exactly what Browne did with these instructions. Dickens is reported to have said that his illustrator worked best not from the text but from a "short description" of the subject for then "he can't help taking it in". Perhaps this is where the idea of Browne as a man who lacked ideas of his own sprang into being; but there is evidence that he contributed original additions to the illustrations, ideas which Dickens had not specified in any way. To follow this
duality, we should be looking at two example illustrations from Martin Chuzzlewit. First is a two-sided image called "The city of Eden as it appeared on paper / The city of Eden as it appeared on fact", which describes the experience of Martin when he first faces the Eden and Eden in real life. (Figure 6) The interesting thing about this double illustration is how Dickens described it to Phiz in an extreme detail:

"The first subject having shown the settlement of Eden on paper, the second shows it in reality. Martin and Mark are displayed as the tenants of a wretched log hut (for a pattern whereof see a vignette brought by Chapman and Hall) in a perfectly flat, swampy, wretched forest of stunted timber in every stage of decay, with a filthy river running before the door, and some other miserable log houses distributed among the trees, whereof the most ruinous and tumbledown of all is labelled Bank and National Credit Office. Outside their door, as the custom is, is a rough sort of form or dresser, on which are set forth their pot and kettle and so forth, all of the commonest kind. On the outside of the house, at one side of the door, is a written placard, Chuzzlewit & Co., Architects and Surveyors, and upon a stump of a tree, like a butcher's block before the cabin, are Martin's instruments -- a pair of rusty compasses etc. On a three legged stool beside this block sits Martin in his shirt sleeves, with long disheveled hair, resting his head upon his hands -- the picture of hopeless misery watching the river and sadly remembering that it flows home." (Kitton, 1899)

The rather interesting thing is that double illustration has appeared on paper just as Dickens imagined it. However, Phiz was not so passive on re-interpreting the text at all. In several of his plates of Martin Chuzllewit he implanted ideas he got from the book and depicted in his own way, but when compared to George Cattermole whose artistic style was almost compatible with the glow of the text, Phiz can be said to remained naive. In one of his un-instructionally produced works, "Meekness of Mr. Pecksniff and his charming daughters" is important in establishing for the reader, in the first monthly number, or at the beginning of the book, Tom Pinch's submissive behavior towards Pecksniff. (Figure 7) Tom is seen standing in the doorway, head bowed, and hesitating whether to disturb his master. In this plate especially Browne emphasizes slightly the fact that Tom looks older than his actual age, and on the other hand exaggerates Pecksniff's smooth condescension in the bland patronizing look of the face and the gentle touching together of the fingertips. The relationship is established visually and the title of the plate gives the clue to the hypocrisy of Pecksniff, the excessive "meekness" of this grotesque self-satisfied character. Later in the novel Browne attempts to depict the relationship between Martin and Mark in a way in which, perhaps, the author did not...
Figure 7: Meekness of Mr. Pecksniff and his charming daughters by Phiz


“For these improvements, Phiz’s perseverance and his own sensibility were no doubt responsible. But improvement in characterization, facial appearance, gestures, and deportment, may well have been due to a considerable extent to Dickens, who from the very beginning showed a keen, not to say masterful interest, in the illustrations for all his works.” (Kitton, 1899)

However, it would not be an objective approach to define the works of an illustrator solely by instructions and comments that author of the book made, that approach would be nothing but to encourage the idea of the genius-author, which actually is not reflecting the true nature of literary production. The book production is a process starting as a text and ends as an object to be read and observed. Although the major agent is the author; the tone, style and characteristics of the visuals in book together with the style of the artist should be evaluated also as separate entities from the authorial figure.

The Visualized Text:
Visual Language of Illustrator / Characteristics of Illustration / Spatial Visuality in Illustrations

"There may indeed be a very great difference between the experience of reading the novels with the original illustrations and that of reading without the illustrations, but it is a difficult distinction to communicate in any but an impressionistic way." (Stewart, 1996)

“Reading,” Garrett Stewart writes, “is a kind of picturing it is impossible, in any inward detail, to picture”. (Stewart, 1996) Pictured reading, however, has different variables concerning the tone and the character of the illustrator, how he perceives and visualize the text, his style and even his cultural background. That is why the claim of Kitton on the difference of reading a novel with and without illustrations is so significant, especially when the novel is produced in collaboration with author and the
artist, then the images become a part of rhetorical perception. Thus, the tone and the style of the illustrator is crucial as Dickens described in David Copperfield from the eyes of an author: what David wishes to do is to model a type of reading that is enriched by and depends upon visualization of the text. Such visualization occurs in a number of different registers: David fondly recalls imagined dreams from his childhood, he appreciates illustrations in his favorite works of literature, and as a reader of his own autobiography he testifies to the power of the written word in turning memories into visualized experiences. "At a fundamental level, David is attentive to all kinds of imagery and especially notices the various pictures he encounters". (Irvin, 2002) In this sense, since the visualization of the rhetoric shape the individual perception, the collective shift in aesthetic perception on the turning point of century for book illustrators as well as their individual styles gain importance. Nancy Armstrong's study Fiction in the Age of Photography similarly addresses the ways in which texts reflected changing conceptions of visuality, as well as visuals reflecting changing perceptions of text, and claims that, by the large use of photographic images and their reflections on imagery language of book illustrations shifted the illustration into a concern for representing the psychological realism of the text rather than caricaturizing it.

Thus, in order to give an idea about the aesthetic perception of Victorian book illustrations and to trace the developments and changes in the visuals of Dickens's illustrators over time and in different novels -rhetorical contexts-, this study discusses the visual language of Phiz and Cattermole in three novels of Dickens previously mentioned, and aims to achieve a comparative analysis between these illustrators by focusing on their collaborative work: Master Humphrey's Clock. Since all three examples, and the unique concern of Dickens on space and architectural elements, this discussion will be built on architectural features of novels and illustrations.

Publication of Martin Chuzzlewit was started in January 1843 and it was in this novel that Phiz began to respond to Dickens' creation of a unified moral framework, and both illustrator and author worked together, in their own ways, to knit the tale around the joint themes of selfishness and hypocrisy. As part of this response we become aware of an advance in the illustrations from "the previous more caricatural style to a more complex and realistic one". Before and during Martin Chuzzlewit, Phiz's drawings often seem mere sketches with the scenes fading out into whiteness around the edges; the inheritor of Hogarth's -18th century book illustrator- conventions of caricature and cartoon, his style is more closely affiliated with stereotype and exaggeration than literary realism.

...for when Browne returns to etching for Dickens, his work is crisp and bright. His figures are full-size and solid, and while he retains the acuteness and economy of his caricatures, he seems concerned less with caricaturing people and more with drawing them well. The biting-in has produced an unusually clean line that shows Browne's etching at its most sensitive; the line takes delicate curves yet looks as though it has been slit in the paper with a razor. (Kitton, 1899)

Although Phiz worked really hard on depicting the human gestures in illustrations of Martin Chuzzlewit, the interior spaces, the city of Eden and architectural projects of Martin, which were a crucial part of the story and beautifully
depicted by Dickens, seemed to fade away in peripheries of drawings and pushed to the edges of the scripts. Instead of giving elaborate depictions of the surrounding Phiz usually focuses on certain metaphorical images -like spider web- he uses in every illustration regardless of the tory of the visual.

One example is "Meekness of Mr. Pecksniff and his charming daughters", the moment illustrated seems to be when Tom Pinch, stooping before the potentate, has opened the parlor door and tentatively entered, to make peace between former master and Martin. With his rake-like figure and prematurely balding pate, Tom Pinch appears exactly as Dickens describes him (Penguin p. 68-70). The important detail here to emphasize is the drawings in the background. These are architectural studies hanging on the wall, however, were merely suggested to Phiz by the author's mentioning the kinds of architectural studies Pecksniff habitually sets his apprentices: "Public Buildings." The study immediately behind Pecksniff's head looks very much like a workhouse, factory, or prison block, but they are ill-detailed and pale. The indication of architectural figures in illustration shows that whether Dickens insisted on involving architectural elements, or Phiz spontaneously drew them without having any visual background information. In either way, the illustration aimed to give clues about the changing architectural perceptions and new building types of the era.

A similar effect can be observed in the illustration of "The city of Eden as it appeared on paper". The city of Eden as it appeared on paper and The city of Eden as it appeared in fact would be opposite to each other so that the reader would be aware of the delusion Mark and Martin undergo before he actually reads the text. The effect of the chapter therefore is not based on any form of suspense but rather it takes up the examination of how the two characters cope with the reality of the factual Eden and with their bitter disappointment at discovering they have let themselves be tricked. The plates stand as a "prefiguration of the narrative" and allow the reader to concentrate on the changes taking place in Martin's self-awareness, from the "consciousness of being a landed proprietor in the thriving city of Eden" to sitting gazing at the current as it moved towards the open sea, the high road to the home he never would behold again". (Kitton, 1899) However, when depicting Eden on paper, Phiz draws a blur map which supposed to represent the city in the subconscious of Martin. The interesting part is, the structure of a spider web on the corner of the room is perfectly depicted while the city map looks unfinished and even distorted.

However, several other critics have agreed with this view that Phiz's work showed distinct signs of improvement after Martin Chuzzlewit when especially Phiz started to work with George Cattermole who is an expert on depicting Elizabethan interior space. The production process of Master Humphrey's Clock was initiated, and also being determined which illustrator was going depict which scene by Dickens, is a significant example since it shows the imagery development of Phiz, contains seminal examples of architectural depictions of Cattermole and since The Old Curiosity Shop was published as a part of the novel it includes overlapping points in story but visually different illustrations with the book edition of The Old Curiosity Shop published later. In this share of scenes, the stylistic differences between two illustrators are apparent. The way Dickens seems to have seen the respective functions of his two illustrators, and the difficulty he had at times keeping to that conception, is typified in the
evidence regarding an engraving which he sent to Phiz instead of Cattermole and in a letter he says: "the scene was put in expressly with a view to your illustrious pencil. By a mistake, however, it went to Browne instead". Phiz has probably achieved a better effect than Cattermole would have, especially in emphasizing Dickens' description of Quilp ("like some monstrous image that had come down from its niche") by suggesting a visual parallel between the grotesque stone carvings and Quilp himself. (Harvey, 1970) However, Dickens' intention to give the subject to Cattermole implies a peculiar prejudice in favor of this artist and a mistaken preconception about what subjects Phiz is most capable of handling.

Dickens divided the labor between Phiz and Cattermole very carefully in the later parts of Nell's odyssey through the English countryside. Phiz illustrates the old man's temptation by List and jowl, his rescue as Nell takes him across on the ferry; the night spent by the furnace and the rebellious mob, both in the same number; and finally, Nell lying unconscious in the inn, where the schoolmaster has taken her. (Figure 8)

![Figure 8: The night by the furnace and the rebellious mob by Phiz / Nell's Death by George Cattermole](image)

**Source:** Kitton, F. G. (1899) *Dickens and His Illustrators*. London: Redway.

To Cattermole falls the task of depicting the church and house to which she comes to die, and Phiz has only one more cut including Nell. No doubt Cattermole, in his emphasis on buildings in this series of cuts detailing the end of Nell, came closer to Dickens' wishes than Phiz could have done, although the deathbed scene is most distressing in its portrayal of Nell as a kind of fading flower which would be apparently be depicted more accurate by Phiz.

"One may see in the architectural emphasis an unconscious corroboration of the Freudian interpretation of Nell's death as a return to the womb — the houses clearly symbolic in this context. The suitability of these illustrations to Dickens' deeper conflicts and fantasies, especially with regard to the death of Mary Hogarth, may explain why he bestowed such effusive praise on Cattermole." (Harvey, 1970)

Since Cattermole's strength lay in the depiction of architectural backdrops as opposed to character drawings, his plates are set largely indoors; his execution of the old curiosity itself is highly effective. With his antiquarian and architectural bent, Cattermole was the logical choice for executing story's "loftier" subjects, including the
highly emotional scene of Nell's death. Jane Rabb Cohen has described the scenes that Dickens allotted to Cattermole and Phiz respectively as "picturesque" and "grotesque". The later novels Phiz and Dickens published together had influences of Cattermole both in texts of Dickens and in images of Phiz. Cattermole's unique way of depiction reflecting upon the spatial inscriptions as dark, gloomy and highly detailed grotesque architectural elements apparently affected the writing of Dickens and the drawing of Phiz. In their last book together, Bleak House, had some strong references to the tone and style of Cattermole.

About Phiz's illustrations of Bleak House, John Harvey states that the plate named as "The Lonely Figure" presents the change in the tone and style of Phiz:

"This isolation of the human figure is one of the main features of the dark plates. What would usually be background is now the centre of interest. Human figures, when present, are small and insignificant, while of the ten dark plates the first four and last two have no figures at all. Before the first dark plate in Part Twelve of Bleak House, Dickens had not given Browne "atmospheric" subjects without figures; the change of style was radical and sudden. This development would not be surprising if, by this stage, Browne were choosing his own subjects, and were free to design a new kind of

![Figure 9: The Lonely Figure by Phiz](image)


subject when a new technique occurred to him." (Harvey, 1970) (Figure 9)

Victorian novels of Dickens is an important part of this study in terms of their concern to depict architectural space, in terms of its potential to question the relation of author to illustrator as well as of the illustrators to each other, and in terms of content, the use and development of visual images throughout the literary history of the author. After making an inquiry on the relation of text and image, and author and illustrator there needs to be a closing sentence said on the perspectives of readers.
Reader of Illustrated Books / Shifts in Reading Practices

"Novels especially threatened national and individual well-being precisely because they became a habit and compulsion. Little wonder, then, that metaphors of addiction and communicable disease emerged as a means of describing the negative impact of novel-reading. Kelly J. Mays has reminded us of the periodical wars that occurred throughout the 1860s to the 1890s, in which reading was increasingly associated with “tobacco-smoking,” “dram-drinking,” and “opium-eating”. (Irvin, 2002)

The inquiry begins with the question of how was the reading process itself conceptualized as a visual phenomenon, and how did this conception of the reading process affect the reader’s engagement with a narrative? And should continue with how the combination of text and image affected Victorian conceptions of reading as a process and the role of the reader in that process. In the production process of illustrated books in Victorian England certain writer displayed anxiety about how reader would process the verbal and the visual simultaneously and would this type of reading form a challenge for authorial control. However, while evaluating the production, consumption and reception process of illustrated book, the potential of visual images to encourage readers to produce mental images. Although it is claimed by certain historians that both the presence of pictures in texts and the reader’s act of picturing the written word could lead to enervation of the reader’s mind, since they encouraged a more passive reading experience Irvin claims that this anxiety is caused of the fact that since the reader never stands before the “text-in-itself,” in a “pure” state, without any mediation whatsoever, the practice and habit of reading is so fragile that could be altered and shifted easily. However, the visual text gave the reader the support to occupy space of the text "rather than colonizing it". (Irvin, 2002)

The visual text has two aspects that alters the practice of reading in a positive way, firstly, studies on the dynamics of perception of an illustrated text have shown that the eye of the reader will always center first on the graphic image and not on the words, which would result in the act of concretization of what we’re reading. And secondly, as a result of that shift in practice of reading, the reader, who becomes an audience now, gains a kind of a visual training and would know how to "read" the details which the artist deliberately included in the illustrations, and usually such details would function as a comment, or an implied message or moral, in the picture. The illustrator as the first reader of the novel, in this sense, plays the role of an in-between agent both the reader and the creator of the material book. Especially in the middle novels of Dickens, with which this discussion is concerned, Phiz began to realize the effect of visuals on both audience and the course of the text, since the illustration is implanted during the production of text it affects the writing practices, and since the illustrator as the first reader of the text learns to imagine like a reader the visuals are formed to support development in the reading practices of individuals.

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This study on Dickens book illustrations and their spatial reflections aimed to emphasize the importance of a visualized text in the shifts achieved in practice of writing as well as reading. Merging into literature as a means of representation, Victorian book illustration was discussed on the case of three seminal works of Charles Dickens in order to search for different grounds where the notion of book illustration
were familiarized and became a part of the text itself. Thus, this paper should end not with a statement but with an expectation to find new reflections - both aesthetically and architecturally - on present literary examples in which the illustrated book can become an autonomous entity.

Bibliography


NEW IDENTITIES AND LITERATURE:  
A STUDY OF JHUMPA LAHIRI'S  
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Abstract
Unaccustomed Earth is Jhumpa Lahiri's first collection of short stories which is primarily concerned with the cultural predicament of the second-generation immigrants in the United States. Drawing on her own experience as a second generation immigrant, the author artistically manages to show how negotiating a successful identity for this "neo-class immigrants" could be as daunting as that of their predecessors. That even though they are born and grow up in the host nation, thereby free from their parents' trauma of immigration and the loss of homeland, they cannot help feeling displaced. Beginning the narratives in medias res, Lahiri introduces her characters as they struggle to understand their fragmented selves by remembering the past. The past, thus, becomes in this literary work the best way to reproduce one's identity in the traumatic present. This essay will study the process of identity negotiation of these characters. By drawing on Postcolonial literary theory, particularly Bhabha's theoretical concepts, and focusing on the unhomely nature of the second-generation immigrant characters, it argues that the identities of Lahiri's characters are constantly producing and reproducing themselves anew. Since this essay intends to examine short stories taken from Lahiri's Unaccustomed Earth which deal with the process of identity formation in the second-generation-immigrant characters, its main focus is going to be on three short stories in this collection: "Unaccustomed Earth", "Only Goodness", "Nobody's Business" and "Going Ashore".

Introduction
This essay will discuss a collection of short stories Unaccustomed Earth (2008) by the Bengali-American writer Jhumpa Lahiri to show how cultural dislocation affects identity formation of the immigrant characters in the United States. To this end, the researchers need to draw on the critical fields that are most relevant to the issues of national and cultural identities and migration. By examining Jhumpa Lahiri’s work through the lens of Postcolonial literary theory and focusing on the unhomely nature of the second-generation immigrant characters, this study argues that the identities of Lahiri’s immigrant characters are constantly producing and reproducing themselves anew, through hybridity.
Jhumpa Lahiri is an American writer of Indian, or more accurately Bengali, descent. She was born in London but raised in Rhode Island. Her debut collection of short stories, Interpreter of Maladies, was awarded the Pulitzer Prize. Her next works, The Namesake and Unaccustomed Earth were also hailed. The latter which is the focus of this study, was selected by New York Times as the best book of the year 2009 (Lahiri, 2008). Lahiri's works all have echoes of her life. In an interview, Jhumpa Lahiri admits that although she spent her entire life in the west, she could not help feeling Indian due to her parents' presence in her life (Alfonso-Forero, 2011). Unaccustomed Earth reflects its author's experience of cultural liminality. In fact, it is the first work by this writer which is primarily concerned with the cultural predicament of the second-generation immigrants. Drawing on her own experience, the author artistically manages to show how negotiating a successful identity for this generation could be as daunting as that of their predecessors. That even though they are born and grow up in the host nation, thereby free from their parents' trauma of immigration and the loss of homeland, they cannot help feeling displaced. Beginning the narratives in medias res, Lahiri introduces her characters as they struggle to understand their fragmented selves by remembering the past. The past, thus, becomes in this literary work the best way to understand the traumatic present.

Bhabha has written extensively on immigration and cultural identity, and his theoretical perspective, hybridity, is useful to our interpretation of immigrants' identities in the United States. In his pioneering work, The Location of Culture, Bhabha questions "the presumed dichotomies between center and periphery, colonized and colonizer, and self and other"; he proposes instead a dialogic model of postcolonial identities characterized by what he calls hybridity; that is "they are something new, emerging from a third space" (quoted in Guerin et al., 2011). This study aims to study the process of identity negotiation of Lahiri's second-generation-immigrant characters through Bhabha's theoretical perspective. Since it intends to examine short stories taken from Lahiri's Unaccustomed Earth collection which deal abundantly with this hybridity theme, its main focus is going to be on "Unaccustomed Earth", "Only Goodness", "Nobody's Business" and "Going Ashore" in the above mentioned collection.

Ruma in "Unaccustomed Earth"

Unaccustomed Earth explores a relationship between two generations of immigrants in the United States: a Bengali immigrant father and his American-born daughter, Ruma. Ruma, the reader learns, has successfully negotiated an American identity for herself by studying her favorite discipline, having a good career, and marrying an American man. Her mother's death, however, not only destabilizes what she has ostensibly achieved but also leaves her in a predicament between her Western desire for independence and her ethnic responsibility toward her widowed father. It is only through remembering her past and her father's affection and support that she gradually comes to terms with her other self. The offer of a place to her father at the end of the story signifies Ruma's willingness to settle in her in-between space which is the combination of individualism and the affection of the family.
Unaccustomed Earth opens when thirty-eight-year-old Ruma has recently lost her mother and is expecting a visit from her recently-widowed father. Ruma thinks that this visit signals her father's intention of moving into her house: "in India, there would have been no question of his not moving in with her" (Lahiri, 2008, p.6). After her mother’s death, it is Ruma "who assumed the duty of speaking to her father every evening, asking how his day had gone," her brother never bothers (p. 6). In fact, as the narrator tells us, "it hadn’t made a difference to Romi, who’d been living in New Zealand for the past two years, working on the crew of a German documentary filmmaker" (p. 6). Nevertheless, Ruma could not imagine tending to her father the way her mother did. She fears that "her father would become a responsibility, an added demand, continuously present in a way she was no longer used to" (p. 7). Still, not offering her father a place in her home makes her feel worse. It is a dilemma that her American husband could not understand: whenever she brings up the issue, Adam points out the obvious, that she already has a small child to care for, and that her father is in good health for his age, content where he is.

Ruma's dislocation is emphasized in the story by strategic use of non-linear narrative. As this study shows, the story begins at a time when Ruma is expecting her father’s visit but through the technique of flashback and remembering, we also get glimpses of her childhood memories, and the story of her family: her parents and husband. It is also through this technique that the reader learns how she gradually discards her ethnic values to embrace those of the host nation. The narrator tells us that Ruma, in spite of her parents' protests, had insisted to work since her high school age. Her first job was as a waitress for a local restaurant, "the sort of work their relatives in India would have found disgraceful for a girl of her class and education" (p. 40). She also learns to drive from that time: "taking the car to drop off videos, or going with her mother to the mall" (p. 34). When it was time to declare her major, she boldly turned away from conventional immigrant discipline and decided to study law, earning six figures as a lawyer over the years while her older brother was still living "hand to mouth" (p. 36). She also bravely withstood her parents' disagreement over her relationship with Adam and married him: "you are ashamed of yourself, of being Indian, that is the bottom line," her mother used to tell her again and again (p. 26).

The Ruma we encounter in the story, however, has recently rejected the Western gender role she previously relished altogether and opts now for the more traditionally feminine tendency to focus on the household. The narrator tells us that after her two-week bereavement Ruma does not go back to her work as a lawyer because after her mother's death "overseeing her clients' futures, preparing their wills and refinancing their mortgages felt ridiculous to her" (Lahiri, p. 5). Instead, it is the house that is her real work now: "leafing through the piles of catalogues that came in the mail, marking them with Post-ist, ordering sheets covered with dragons for Akash's room" (p. 6). The narrator observes that "growing up, her mother's example — moving to a foreign place for the sake of marriage, caring exclusively for children and a household — had served as a warning, a path to avoid. Yet this was Ruma's life now" (p. 11).

The father's visit which Ruma dreads, however, proves beneficial as it helps our protagonist to come to terms with her other self. The narrator tells us that during her father's stay, Ruma discovers that she did not know certain positive things about him.
She has not been aware how self-sufficient and helpful her father is, "to the point where she had not had to wash a dish since he’d arrived. At dinner he was flexible, appreciating the grilled fish and chicken breasts she began preparing after the Indian food ran out" (pp. 47-48). But it is her own son who brings out the good qualities of her father. Ruma notices that in the evening her father insists on helping her in the bathroom as she gives her son his bath: "scrubbing the caked-on dirt from his elbows and knees" (p. 48). He also helps to "put on his pajamas, brush his teeth and comb back his soft damp hair" (p. 48). Ruma observes that her father is thoughtful to the point to put a pillow under the child's head and drapes a blanket over his body whenever he falls asleep in the living room. By now her son insists "on being read to at night by her father, sleeping downstairs in her father's bed" (p. 48).

At the end of the story we can see that Ruma has resolved her dilemma: "she didn't feel tortured any longer" (p. 47). One day before her father is scheduled to leave, she willingly offers a place to him at her house: "you could have the whole downstairs, it would be good for you, for all of us" (p. 52). Her father, however, declines the offer, saying that he does not want to be a burden. He also advised his daughter to look into law firms: "Don't let all that hard work go to waste" (p. 56). During his course of visit, he has brought up the subject many times only to face objections; this time Ruma says nothing in return. Later that day, Ruma discovers the main reason that her father did not want to live with her. She finds it out through a postcard addressed in Bengali to a woman that he leaves behind. But even though her first impulse is to shred it, she stops herself. Instead she goes back into the house, "from the drawer she took out the roll of stamps and affixed one to the card, for the mailman, later in the day, to take away" (p. 59).

Discussing Unaccustomed Earth, Filipczak (2011, p. 3) points out that in Lahiri's works it is the first generation immigrants "that realize their goals, have successful careers, economic stability and achieve happiness – one may say fulfill their American Dreams". Their American-born children, "whose path to success is less steep and crooked, because already prepared by their parents, ironically, fail to follow in their footsteps" (Filipczak, 2011, p.3) In the short story "Unaccustomed Earth", Ruma's unwillingness to pursue the American dream after the death of her mother, Filipczak (2011, p. 5) argues, indicates her problem with identity or lack of belonging which is also emphasized in the narrative by her movement, her going on "routes" rather than growing "roots"- she first leaves her home in Pennsylvania to work in New York and then moves with her family to Seattle. The position of in-betweenness, living between two cultures, Filipczak (2011) concludes, seems to be uncomfortable and confusing for Ruma. The same argument could be made about our next protagonist Sudha in "Only Goodness".

Sudha in "Only Goodness"
Like Ruma, the protagonist in "Only Goodness", finds herself in the same predicament between her Western yearning for an independent life and her ethnic duty to her family. The conflict, however, is different here. Sudha blames herself for her brother's addiction issue because as the narrator tells us "it was Sudha who'd introduced Rahul to alcohol" (Lahiri, 2008, p. 128). Throughout the story, Sudha attempts to negotiate a
Western identity for herself by establishing a life in a different country and marrying outside her ethnicity, but as this study wants to argue, the Indian value of chastity continues to haunt her to the end.

The narrator tells us that it is in college that Sudha learns to disobey her parents and teaches her brother to do so. Before then she lived according to their expectation: "her persona scholarly, her social life limited to other demure girls in her class" (p. 129). Away from home in Philadelphia she still studies diligently, double majoring in economics and math, but she also learns to let loose on weekends: going to parties and allowing boys into her bed. It is in college that, despite her parents' disapproval, she also begins to drink and introduces her small brother to it when he comes to visit her on one weekend at Penn: "his first drink from a keg and then, the next morning in the dining hall, his first cup of coffee" (p. 128). Soon drinking becomes a way of bonding for this brother and sister. They begin to drink whenever their parents were away or asleep: "They shared one cupful, then another, listening to the Stones and the Doors on Rahul's record player, smoking cigarettes next to the open window and exhaling through the screen" (p. 128).

Sudha, the reader learns, was born in London. Unlike all the other American-born characters in this collection who have a pretty happy childhood, Sudha has not good memories of that period because the racial discrimination against the third-world immigrants was severe in London in the sixties to the point that her parents had to work doggedly in order to survive. In grad school, when she was required to present her biography to the class, a project for which her classmates brought in "blankets and scuffed shoes and blackened spoons, she came only with an envelope containing pictures Mr. Pal had taken, boring her classmates as she stood at the front of the room" (p. 136). In America, things begin to change for her family. Her father's new job and the circumstance of living in a peaceful American small town provide them with far better condition for living. It also makes them more passive, wary. They begin to rely on Sudha to manage things on their behalf: "It was she who had to explain to her father that he had to gather up the leaves in bags, not just drag them with his rake to the woods opposite the house" (p. 138).

Sudha remembers that when her brother was born she was determined that "her little brother should leave his mark as a child in America" (p. 136). She sought out all the right toys for him, all the things that "she'd discovered in the playrooms of her friends" (p. 136). She borrowed children books from her school library and read them to her brother. She also asked her father to set up sprinklers and swing set in the yard for him to play. In Halloween she thought up elaborate costumes like elephant or a refrigerator for him while "hers had come from boxes, a flimsy apron and a weightless mask" (p. 136).

Sudha and Rahul exemplify what Filipczak (2011) terms the reversal of American dream. Throughout the story, the reader is informed of Rahul's advantages over his sister: We learn that "Sudha had struggled to keep her place on the honor roll" but Rahul is "precocious enough to have skipped third grade" (Lahiri, 2008, p. 130). He is superior in physical appearance too: "Sudha, with her father's rounded chin and her mother's low hairline, was transparently their offspring, but Rahul looked little like either of them" (p. 137). Even his name unlike his sister's has the potential to be
Anglicized into Raoul, "that he could introduce himself in crowds without questions" (p. 136). Yet it is Sudha who achieves this dream: after double majoring in math and economics at Penn, she applies to go to London to do a second master's at the London School of Economics. Rahul, in contrast, fails in adapting to the unaccustomed earth. His failure is shown in his inability to take control of his drinking habit.

Although in London Sudha pursues her Western goals more diligently than ever by furthering her education, finding a well-paid job and marrying an English man, the lack of personal fulfillment as an ethnic daughter and sister continues to haunt her to the end: "still she could not drink anymore without thinking of Rahul, always conscious that the second pint she drained, satisfied at the end of a night out, would not have been enough for him" (p. 145). She learns from her parents that her brother drops out of college and later elopes with an American widow. At the end of the story after several years of disappearance, Rahul pays his sister a visit to show that he has gone into rehab and he is a new person in order to gain her trust. Sudha leaves him in charge of her baby for a few hours only to find the baby floating in the bathtub and her intoxicated brother sound asleep. She feels obliged to relate everything to her furious husband, fearing that her life may not be the same again: simply because she has failed in being Only Goodness!

Sang in "Nobody's Business"

Nobody's Business portrays the life of an Indian American girl, Sang, during her residence in a rental house in the United States. The story is mediated through Sang's American housemate, Paul, as he witnesses her struggles to free herself from the cultural expectations that are threatening her American individualism. But ultimately it is her wrong sense of individualism that shatters her life not the other way round.

Our first encounter with Sang reveals that she is displaced in both her ethnicity and the host cultures. The story opens with this line that "Every so often a man called for Sang, wanting to marry her" because he heard that she is "pretty and smart and thirty and Bengali and still single" (Lahiri, 2008, p. 174). Most of these men, the narrator observes, are also Bengali and have "procured her number from someone who knew someone who knew her parents, who according to Sang, desperately wanted her to be married" (p. 174). After each call, Sang always complains that these men are violating her privacy, insulting her adulthood. In her opinion the idea of arranged marriage is disgusting because it is not based on love. Besides, she always reminds her housemates, she has a boyfriend. Yet, Paul notices that Sang never expresses her real opinion to these suitors, her reply is "always the same white lie: she was busy at the moment with classes, its being Harvard and all" (p. 175). When really, she left the college after a semester and is working part time at a bookstore on the square. She tells her housemates that after she "dropped out of Harvard a year ago, her mother locked herself up in her bedroom for a week and her father refused to speak to her. She'd had it with academia, hated how competitive it was, how monkish it forced one to become" (p. 181).

Sang's cultural displacement is also evident in her first name which is not an indicator of her real identity. Discussing the Arab diaspora in Canada, Maurice (2009) points out that one of the ways for an immigrant to fit in with the new country is through
Anglicization of his/her name so as to appear more similar to the nation's citizens. In "Only Goodness" we saw how the narrator anglicized her brother's Indian name Rahul into Raoul. In "Nobody's Business", too, both the protagonist and her boyfriend resort to this Anglicization strategy. The narrator tells us that when Sang first calls Paul and Heather in reference to their housemate ad, they did not know what to make of her: "what sort of name Sang was, half expecting a Japanese woman" (Lahiri, 2008, p. 177). It was not until she wrote out a check for her security deposit at the end of her visit that Paul saw that her official name was Sangeeta Biswas. Paul notices that Sang's real name only appears "on her mail, on the labels of the thick, pungent Vogue magazine she received each month, and in the window of the electric bill she agreed to take on" (p. 177). Later, the narrator observes that Sang's Egyptian boyfriend is also unwilling to be known by his real name "Farouk", insisting on being called "Freddy".

As the narrative progresses, the reader notices a contradiction between Sang's ostensibly American individualist ideas and the type of relationship she is carrying with Farouk. Paul observes that when Sang is not with her boyfriend, she does things for him: "she read through proofs of an article he'd written, checking it for typos. She scheduled his doctor's appointment. Once, she spent all morning with the Yellow Pages, pricing tiles; Farouk was thinking of redoing his kitchen" (p. 186). And When he and Heather once catch her with a basket full of Farouk's laundry, she explains that Farouk's washing machine is coin-operated. Paul also notices that Sang never sleeps over at her boyfriend's house, always gets back at midnight by a cab on her own. "Nobody's Business" ends bitterly with Sang's nervous breakdown after she discovers Farouk's unfaithfulness. By choosing such a motif for "Nobody's Business", Caesar (2005, p. 68) argues, Lahiri seems "to convey her clear-headed insights into both the possibilities and the malaise of modern American society." The same American individualism that looked so attractive in "Only Goodness" loses its charm in "Nobody's Business". The invigorating independence of Sudha-and even Ruma before the trauma of her mother's death-becomes the meaningless search for distraction and respite that dominates the life of Sang, to whom her love affair is the whole of her being (Caesar, 2005, p. 68). Despite Sang's ostensibly freedom as an American-born girl, she assumes a traditional gender role in her relationship with her boyfriend. She even admits to her friend at one point that she is attracted to Farough because he is old-fashioned. In short, Sang seems to be caught between, what Alfonso-Forero (2011) describes, the cultural expectations that guide female immigrant subjects into the role of femininity and the promise of individual fulfillment available to American women their age. Unable to navigate the cultural contradictions that often exist in the lives of immigrants, she ultimately fails at both.

Hema in "Going Ashore"
Lahiri announces in an interview that her works are influenced by Hawthorne's, particularly his Marble Faun: "I was doing a lot of rereading when I was working on those stories, and I reread and read all of the Hawthorne I had not read.[...] In fact the [...] last story in the book, "Going Ashore" is partly set in Rome [and] was inspired by my reading the Marble Faun" (Bilbro, 2013, p. 386). She has already foregrounded Hawthorne's Scarlet Letter in the title and epigraph of her collection: "I felt that these
words were so beautifully expressing everything I was trying to write about, everything I was trying to do as a writer from the very beginning from my very first book, and I suspect until the end of my writing life" (Bilbro, 2013, p. 386). Nevertheless, the Hawthornian attitude towards the past and tradition is most evident in her last story. As Bilbro (2013) points out although "the necessity of learning how to belong to conflicting traditions runs throughout Lahiri's works, it is developed fully in "Going Ashore" (p. 386). Hawthorne (quoted in Bilbro, 2013, p. 383) believes that in order to "flourish" in unaccustomed earth, one must accept the historical limits on one's individual agency and translate between one's adopted and native traditions. Lahiri's female protagonist, Hema, as Bilbro also argues, seems to exemplify this Hawthornian attitude.

"Going Ashore" opens when thirty-seven-year-old Hema is preparing "for an improvised leave of absence" (p. 294). We learn, through the protagonist's memories that so far she has been working toward fulfilling her American dream. The narrator tells us that Hema has recently received her PhD, "her dissertation on Lucretius a bound, published, quietly praised thing," and that she is an instructor at Wellesley College now (p. 299). We also learn that her parents left the United States a few years ago and she has been living by herself ever since, shoveling "the driveway when it snowed and pay her mortgage bill when it came (p. 298). Moreover, the reader gathers that Hema has been involved with a married American professor, Julian, for more than a decade. Their first date was at a hotel, "Julian inviting her back to The Mark for a drink after her department had treated him, following his lecture, to dinner" (p. 296). After that, Hema begins to meet and accompany him secretly in his trips, telling her parents that she has a paper to present. It was never possible for her to meet him at his house in Amherst, as a result much of their affair took place in hotel and motel rooms: "she remembered breakfasts with him on the roof of the hotel, sitting among small brown birds that hopped at her feet, eating fresh ricotta and mortadella and salami under a glaring blue sky" (p. 296). Her parents assumed that Hema was single because she was shy and too devoted to her studies; so they have tried to set her up on blind dates many times. Her mother once asked her if she preferred women; it never occurs to her that Hema was involved with anyone, least of all a married man. But after years of refusing similar blind dates, after years of waiting for Julian's divorce, Hema ultimately gives in to her family's tradition of an arranged marriage.

Only two months prior to her wedding, however, the reader meets Hema neither in Wellesley teaching Latin nor in India preparing for the ceremony but in Italy. In this sense, Italy seems to be used as a metaphor of Hema's liminality, especially when we are told that in Italy she is "free of her past and free of her future" (p. 298). Moreover, the narrator observes that certain elements of Italy remind Hema of India. Like India, Italy is a country which she knows on the one hand intimately and on the other hand not at all: "she knew the ancient language of Rome, its rulers and writers, its history from founding to collapse. But she was a tourist in everyday Italy" (p. 299). At the end of the story, Hema tells us that Navin joins her in India for the wedding ceremony: "we were married, we were blessed, my hand was placed on top of his, and the ends of our clothing were knotted together" (p. 332). In doing so, we might say that Hema has eventually opted for the balancing act: that of the Indian matriarch and of working
American woman. Unlike Sang in previous story, Hema successfully navigates the two ideals by marrying an Indian man in a traditional way while still pursuing her studies and satisfying career outside the home in the United States.

Conclusion
Although thousands of miles and at least a generation away from India, Ruma, Sudha, Sang and Hema are depicted by Lahiri as dislocated subjects in their host nation. Uncertain of the traumatic present, they resort to their memories to come to terms with the forgotten past. In "Unaccustomed Earth", we find the protagonist's self is destabilized by the trauma of her mother's death which results in her inability to maintain a balance between her ethnic responsibility towards her family and her American desires for an independent life. The protagonists in "Only Goodness", "Nobody's Business" and "Going Ashore" had similar dilemmas. Although Lahiri acknowledges the sense of unhomeliness and unbelonging that Ruma, Sudha, Hema and other second-generation-immigrant Americans might go through, as Bilbro (2013) also argues, she never implies that the past is something these characters must learn to move beyond before they can develop new identities; on the contrary, she suggests that the preservation and cultivation of the past play an important role in any attempt to move forward. We have already showed how Sang's struggles to step out of both traditions had only tragic consequences while Hema's cultural translation enables her to negotiate a successful space within them. As Hawthorne (quoted in Bilbro, 2013, 386) reminds us "the past still has much to teach us about how to plant ourselves in new places."

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Jill Magid, an American multimedia artist, seeks 'intimate relationships with impersonal structures'. Her body of work explores the construction of identity on numerous levels - expressed variously through figurations of power, desire, memory, citizenship and politics - played out within the confines, constraints, and unexpected freedoms produced by systemic existence. Her early work (1999-2004) is dominated by a preoccupation with the opportunity for 'seeing' afforded by surveillance technologies. The artist says of CCTV systems that they 'function at a distance, with a wide-angle perspective, equalizing everyone and erasing the individual', but that she instead seeks to uncover 'the potential softness and intimacy of their technologies, the fallacy of their omniscient point of view... their potential reversibility.'

Robert Knifton describes one inherent potential of CCTV's 'interpretive narratives', commenting that these are often 'highly subjective: one person's Orwellian nightmare being another's orderly ideal', and it is this potentiality provided by subjective engagement that Magid harnesses in her art and writing.

In her 2004 performance Evidence Locker, Magid interacted with operators of a British police surveillance branch to create an epic series of performances captured solely by surveillance cameras. In her accompanying novella, One Cycle of Memory in the City of L, Magid presents her requests for the CCTV footage as thirty-one diary entries addressed to an unnamed/imagined 'Observer', which ultimately rescued the city's 'memories' of her from being digitally 'forgotten' (in accordance with the UK Data Protection Act of 1998).

This paper will foreground an ontological approach to our current identity practices, one which is enriched by the collision of public and private memory in the post-panopticon era. With Jill Magid's juxtaposition of the objective nature of system memory and the personal essence of the diary form as demonstrative of this approach, the paper will explore the application of traditional and postmodern narratives in scaffolding the construction of our contemporary subjectivities.
LOSS OF MEMORY: THE ABSENCE OF “WAR” IN MODERN TURKISH LITERATURE

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Abstract
Wars are more than military confrontations made at the fronts. In addition to victories and defeats, wars’ suffering, persecution, migration, and mortality deeply affect people. Literature, on the other hand, is the product of those who are affected by events and can express this influence in writing. For this reason, there is an inevitable and inextricable bond between war and literature. This relationship, however, i.e., the presence of war as a theme in Turkish literature, has been a controversial issue for a long time. In some articles, scholars have argued that Turkish literature is very rich in terms of the subject of “war,” while others have opposed this idea, and note that there is almost no “war theme” in these works of literature. After examining these two opposite opinions and their arguments, one can reach the conclusion that although Turkish history is very rich in terms of wars, this is not reflected in literature, as would be expected. This does not mean, however, that Turkish literature does not have any material that deals with this subject. Inevitably, wars are mentioned in Turkish literature, but compared to other national literatures, such as Western or American literature, or even the literatures of Israel or Palestine, these references are small in number. In those literatures, there are numerous books on the theme of “war” and its sub-categories. Among these sub-categories are war and gender, war and children, rape as a weapon of war, war and nationalism, war and masculinity, war and diaspora, war and migration, war and trauma, war and disabilities, etc. In examining Turkish literature, what we realize is that the themes of the works on war generally center around the theme of “war and nationalism.” In this paper, I will discuss the main reasons for the lack of works on a variety of war themes in this literature, especially during the early period of the Republic of Turkey. Then, in conclusion I will touch upon the theme of war in contemporary Turkish literature.

Key Words: Loss of memory, Modern Turkish Literature, theme of “war,” creation of memory, nationalism.

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affect people. Literature, on the other hand, is the product of those who are affected by events and can express this influence in writing. For this reason, there is an inevitable and inextricable bond between war and literature. This relationship, however, i.e., the presence of war as a theme in Turkish literature, has been a controversial issue for a long time. In some articles, scholars have argued that Turkish literature is very rich in terms of the subject of “war,” while others have opposed this idea, and note that there is almost no “war theme” in these works of literature. After examining these two opposite opinions and their arguments, one can reach the conclusion that although Turkish history is very rich in terms of wars, this is not reflected in literature, as would be expected.

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Turks took part in a variety of wars before the creation of Turkish Republic namely The “Trablusgarp” War (1911-1912), The Balkan Wars (1912-1913), World War I (1914-1918), the Turkish War of Independence (1919-1923). Inevitably, all of these developments have been reflected in the literature, too, either by direct manipulation (i.e., state-sponsored censorship) or the fear thereof. The literary output of the era was essentially the continuation of a project to build a national culture for the new nation-state. Turkey had been literally reborn from the ashes of the Ottoman collapse as a westernizing, modernizing, essentially Jacobian nation-state.

“The republic had come into existence fully grown and armed with no organic antecedents, and therefore lacking a past, but basing itself on the eternally existing Turkish people. The fact that both the spoken and, more fundamentally, the written language were transformed and the script changed from Arabic to Latin, meant that historical memory became excessively difficult to maintain” (Isik, 2011).

Thus, “literary nationalists were busy creating national culture by interpreting the events of the time, while at the same time fighting the representatives of other ideologies” (Koroglu, 2007).

To create a unified Turkish nation, and to have a common identity, the state used literature very effectively in this period. As John Petrovato states,

“the way in which events are selected for national popular memory is not politically neutral or objective process. The way that the past is represented in public memorials is informed by contemporary concerns, so that the history that is written is often from
a statist class, or conservative tradition encourages public memory to support a nationalist enterprise” (Petrovato, 2011).

He quotes Eviatar Zerubavel, saying that “acquiring a group’s memories and thereby identifying with its collective past is part of the process of acquiring any social identity, and familiarizing members with that past is major part of communities efforts to assimilate it” (Petrovato, 2011).

Most of the governments and their defenders create their own preferred realities and narratives of the past. Nations and the states are in the business of fabricating myths and stories of their origins, victories, and triumphs while eliminating the defeats and failures or mass murders (Sunny, 2009).

Zerubeval’s observation perfectly describes the very situation of Turkish literature at the beginning of the 20th century. As Ayse Adli states, referring to N. Ahmet Ozalp’s studies, literary works, novels, or poetry writing were not only fields of art during the early years of the Turkish Republic, their creatures were also teachers who taught the state’s and era’s policies to the readers (Adli, 2011).

During the beginning of the 20th century, hundreds of thousands of people were physically wounded and psychologically traumatized. Most families lost their male members. Soldiers came home having witnessed horrible stories of mass murders and were traumatized. Poverty and ignorance were the norm in underdeveloped and impoverished Anatolia. Generally, modern and idealistic young people stood at the forefront of progress. They enthusiastically went to Anatolia with the aim of enlightening the people. Eventually, they became successful and achieved this goal. This is generally the plot of the Turkish literary works written during this period. For example, one of Halide Edip’s novels deals with love, nationalism, the case of the War of Independence, and the hard conditions of Anatolia. Halide Edip portrays a female character, Aliye, who changes the destiny of a town, and in a deeper sense, the fate of her country. Aliye goes to a small town as a young teacher. In the days immediately following her arrival, the people of the town are uncomfortable with her modern appearance, especially the fact that she is unveiled. Therefore, Aliye is singled out. However, the townspeople’s hostile attitudes change when they understand that Aliye is in the town to help their children (Adivar, 2002). Haci Fettah, the imam of the town, falls in love with Aliye. When he understands that Aliye will not marry him, he routs the enemy into the town. With a brilliant plan, Aliye manages to save the townspeople, but she is unable to escape from a cruel death (Adivar, 2002).

As is clear in the example, after reading a novel from this era, the reader is left with hatred toward the village imam, while feeling a great appreciation for these modern, idealistic young people. All of these literary works, therefore, are not pieces of literature, but rather, they were among the most effective political tools for nation building in that era.

Inevitably, this policy was not limited to the stories’ themes. Adli states that during the formative years of Mustafa Kemal Ataturk’s republic, an effective tool was commissioning literary works that were in line with the state’s new policy while banning those that did not comply with the founding principles of the new Turkish state (Adli, 2011). In fact, the first censorship by the state in Turkey’s history occurred...
during this early period of the republic (Adli, 2011). Namik Kemal’s novel *Son Pismanlık* (The Final Remorse) was retitled as *Intibah* (Resurgence) by the censorship committee (Adli, 2011).

The state’s interference in literature during the early years of the Turkish Republic was because it needed to establish a Turkish nation and Kemalist principles, as well as to create a common memory and identity for the nation. One of the most striking examples from the classics of Turkish literary works in this period is the novel *Calikusu* (The Wren) by Resat Nuri Guntekin. Guntekin wrote his novel in 1922. In 1935, the fifth edition of the book was published, but in this version there were a number of changes. The novel’s fifth edition was modified, and some parts were omitted entirely (Adli, 2011). Unlike previous editions, in the new version, the expressions or the facts that gave the reader positive impressions of the period, were either omitted entirely or changed with ones that had opposing meanings. *Calikusu* (Wren) in the old form is considered to be a document of the historical and social conditions of the period. However, changes made in the fifth edition, prove that even the slightest sympathy for the past is intolerable for the new nation-state. For example, at one point, Feride, while speaking of the houses in the village of Zeyniler, said that these houses resembled old houses with boat sheds in Bosphorus. However, in the new version, Feride is filled with hatred against the scene that she witnessed, and she likens these houses to ruin shielding that twisted from one side to another, cobwebbed and rotted because of the rain. Also, the novel was printed in Latin script instead of its first four editions printed in Arabic script in order to create an appropriate representation of the period (Adli, 2011).

Another important example is the work of Halide Edip Adivar. Her memoir *The Turkish Ordeal* was published in Britain in 1928. The Turkish version was published 34 years after she wrote its English version. Adivar says in its preface that the Turkish version is not a direct translation of the English (Adivar, 2004). These two versions are not similar in length: the English version is 95 pages longer than the Turkish one.

Most of the criticisms directed at Mustafa Kemal Ataturk and the myths regarding the foundation of the state are left out of the second book. This situation regarding Halide Edip Adivar was not a case of direct censorship, but rather, a result of pressure that she and many other authors felt during this period and possibly continue to feel today. She did not write her memoirs, which cover the end of the Ottoman Empire and beginning of the Turkish Republic, in Turkish openly and did not translate into Turkish directly because, as Murat Belge states (Belge, 2002), she would immediately be branded as “enemy of Ataturk”, and her life would be very difficult, even if she had worked closely with Mustafa Kemal Ataturk during an earlier era. Also, although Halide Edip Adivar generally touched upon women’s issues in her work and thus became the voice of Turkish women, she, as well as other writers, generally did not tell stories about the raping and killing of women in her novels. In novels, Turkish women are usually considered to be war heroes. They carry bullets to the front or become responsible for the family while the men wage war at the front. However, almost every novel either mentions a Turkish woman who is raped or tortured as an infringement of her honor, or the result is that she commits suicide at
the end of the story. This is because in a Muslim society, the worst thing that can happen to a woman is to be raped, even if this occurs during war as part of the enemy’s strategy, so it is very difficult to accept that women were raped. For this reason, women who were raped and suffered or killed due to rape have not been reflected in novels and Turkish literature in general.

During this period, there were other writers who had no chance of publishing their works, particularly their memoirs. Ugur Umit Ungor gives a number of examples of Armenians whose works were prohibited from entering Turkey for containing “harmful” ideas, such as the memoirs of Karabet Tapikyan or the memoirs of Marie Sarrafian Banker (Ungor, 2011). Another example given by Ungor is the memoirs of Arman Aroosh, which is titled “The History of Ruined City: Urfa” (Ungor, 2011). He states that this work now allowed to enter Turkey and that existing copies that found their way into the country were confiscated (Ungor, 2011).

Whether this interference of the state in literature damaged its identity or if this was in fact the right way to construct a common memory by deconstructing past memories is still an important question and a debated issue. But, it has prevented authors from producing materials on the subject of war. One can also claim that the new Republic did not want any more animosity from the neighbors or the world. The schoolbooks, for example, did not talk about the Greeks, but instead mention “the enemy;” also, the killings and torture that the Muslim Ottomans suffered in the Balkans and the Caucasus are elided.

Another reason for the lack of materials in Turkish literature on the subject of “war” is the neglect of the intelligentsia during this period. The literacy rate during this period was very low: no more than ten percent of the population was literate. There was also a gap between written and spoken language as well as intelligentsia and ordinary people. As Haluk Harun Duman and Salih Koralp Guresir state, as long as the gap between the intellectuals and ordinary people continues and the intelligentsia does not know the language, moral qualities or the preferences of these ordinary people, war literature cannot come into being (Duman and Guresir, 2009). Intellectuals did not attend the battles during the times of war. However, they were asked to produce work on this subject (Duman and Guresir, 2009). In fact, some of the works written at the time did not survive, because their artificiality.

Peyami Safa describes Turkish war literature as “tamtakir” (absolutely empty). He claims that there are two reasons for this situation. The first reason is the unwillingness of intellectuals to go to war. The second reason is the soldiers who did not write what happened, although they lived it (Safa, 1941). At this point, Nuriye Akman mentions another point referring to the literacy rate during this period (Akman, 2011). She states that during the war, English and French soldiers wrote their letters themselves, while there were often only one or two literate soldiers in a Turkish troop who wrote all the letters for their unit. Families did not know how to read or write, either. Therefore, we could not have written documents from this period (Akman, 2011). In addition to the low literacy rate during this period, there was a debated issue among the intellectuals whether “art is for art’s sake” or if “art is for people.” While some writers thought that art should be created for the enjoyment and pleasure of art rather than to teach or give something to ordinary people, others
completely disagreed. Although the subject of war would have been a common point shared unalteringly by the members of the two opposite sides, it was not picked up.

Clearly, there is a deficiency in Turkish literature during the early Republic of Turkey concerning the theme of war, although the Turks participated in several wars during this period. Identity and memory politics, state interference by monitoring, censoring and banning, literacy rates, and the ignorance of the intellectuals of the period were the main reasons for this deficiency. However, another important question then comes to mind: Has there been any change concerning this drawback in the literature of recent years?

This question can be answered in two ways. Yes, there have been some changes and perhaps even improvements in Turkish literature in relation to its depiction of the subject of war. There has been an increase in the number of the literary works written about the wars of the twentieth century. Concerning the themes of war, they include more sub-topics than those that were written during the early years of the republic. Among these works are Ayla Kutlu’s *Bir Gocmen Kustu O*, in which Kutlu tells the story of Adil Emir Bey, who had to leave his country as a child because of the war and could not escape from being a visitant; Mehmet Niyazi Ozdemir’s *Canakkale Mahseri*, an epic novel in which the Gallipoli campaign, heroism in the battle, and expulsions are described as showing both sides; Turgut Ozakman’s *Su Cilgin Turkler*, in which Ozakman tells of the period of the War of Independence, Mustafa Necati Sepetcioglu’s *Ve Canakkale: Geldiler-Gorduler-Donduler*, which is a trilogy about the Gallipoli Campaign; Buket Uzuner’s *Uzun Beyaz Bulut Gelibolu*, in which Uzuner tells the story of a secret between a young woman from New Zealand who came to Gallipoli to search for his great-grandfather’s lost tomb and a grandmother wandering with her cane in the Canakkale National Park. Although there is an increase in the tendency toward the theme of “war” in recent times, it is limited only to the War of Gallipoli and World War I. Therefore, it can be said that there are still not enough literary works on this subject in Turkish literature. Contemporary writers feel more confident in writing about most of these subjects. However, this does not mean they are completely free to do their job, because indirect manipulation of the state or other political factors continue to affect them.

In conclusion, concerning the war literature in Turkish, there was a silence, or a “silenced” community, during the early years of the Turkish Republic. Looking at the historical circumstances, one can argue that this was an absolutely necessary attitude during this time. However, this cannot change the reality that is, with some notable exceptions, the lack of an important aspect of Turkish literature. Turkish writers should put an end to this unfavorable ongoing situation and produce meritorious works on this subject in order to make progress in literature.

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Creating the Past and the Present Through Memory: A Close Look at the Power Struggle in Harold Pinter’s Old Times.

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Abstract

The theme of power struggle noticeable in Harold Pinter’s work right from the beginning of his career appears in a distinct form in his prominent play Old Times, which belongs to the second phase of his career consisting of works generally referred to as memory plays. In the play, the three characters are involved in a competition to seize power and narrate their own memories whereby they thrive to create the present/past reality that serves their own interest and to gain control through these memories they recount. The paper aims to analyse how the characters endeavour to construct the present reality through their memories recited, intending to maintain power in this game of story narration with an ultimate purpose to become the triumphant party. While constructing their own reality by means of these reminiscences, each character aims to marginalize the other party in order to become the sole power holder. Throughout the play, the traditional concept of time is also disturbed as past and present are intermingled and time and reality are recreated through those memories and stories. Within the theoretical framework of Henri Bergson and his ideas on memory and time, the power of memory in construction of reality will be studied in this paper.

Creating the past and the present through memory: A close look at the power struggle in Harold Pinter’s Old Times.

After Beckett, one of the most influential figures in Contemporary British drama is believed to be Pinter who passed away in 2005 and was the recipient of 2008 Nobel Prize for Literature. His plays were especially revolutionary in stylistic terms, leading the critics to coin the term Pinteresque to label his unique style marked by silences, pauses and heavy symbolism. Gussow’s remarks summarise the underlying reason for Pinter’s distinctive stance in post-war British drama:
“From the first Pinter asserted his identity away from the mainstream, even away from the main experimental stream. Although he emerged as a playwright in the late 1950’s … he was unaffiliated with any movement. His early efforts were categorized as comedy of menace. But no label sticks. Impossible to pigeonhole, the work became known as Pinteresque. As the plays continued to grow and expand and as the author moved through disparate, self-generating phases, he became England’s foremost living dramatist.” (Gussow, 1994 p.10-11)

One of the most remarkable figures, Pinter wrote Old Times in his mature phase and this paper aims to analyse Pinter’s Old Times in terms of its portrayal of the power struggle aiming to recreate the past, thus the present, via memory narration, with references to Henri Bergson’s theories on time and memory, which emphasise subjectivity of memories and their power to reflect our past experiences with a view to utilizing them for our present interests.

Right from the beginning of his career, Pinter has been interested in power struggles. According to John Peter, Pinter’s plays “explore the private roots of power, the need to dominate and mislead, the terror of being excluded or enclosed” (qtd. in Peacock, 1997 p.139), which are dominant motifs in most of his plays. Mainly, his career is divided into three phases, the first of which is referred to as comedies of menace, a term coined by David Campton in 1958 with Irving Wardle applying it to The Birthday Party in 1958 (Dukore, 1982 p.23). The works of the phase characteristically include the image of a room “suggestive of the encapsulated environment of the modern man,” but also implying “something of his regressive aversion to the hostile world outside” (Hollis,1970 p.19), the security of which is disturbed by an intruder entering from that very outside hostile world. This period is ensued by memory plays as Berdard Dukore called them, or memory games as labelled by Henderson (Misra, 1992 p.91). As a marking feature of memory plays, “[t]ime goes backward and forward, and the linear sequence is disturbed” (Misra, 1992 p.91) and “memory is unreliable and often treacherous” (Almansi and Henderson, 1983 p.13). Based upon these qualities, the play includes parallels with Bergson’s theories of time and memory.

One of his memory plays, Old Times, was first staged by the Royal Shakespeare Company on 1 June 1971, directed by Peter Hall whom Pinter came to be associated later on (Peacock, 1997 p.108). As for the plot, the play has a triangular plot structure involving three characters. It is set in the house of the married couple Kate and Deeley, and the events unfold when Anna, who is claimed to be an old friend of Kate, in fact her old roommate, visits the couple. The relationship between Kate and Anna has lesbian implications and this is what Deeley fears as it forms a threat to his marriage. Due to this implication of romance, Anna is engaged in a struggle with Deeley trying to have Kate to herself. Hence, there is a struggle between Deeley and Anna over the possession of Kate and they aim to get hold of power through constructing memories. Each one of them narrates a story, at times the same one in a different way, and the purpose is to create a present through these narrations that involve only Kate and the narrator and to marginalize the other party. Through this memory construction, the play aims to explore “the wider theme of the power granted to him or her who commands the past” (Peacock, 1997 p.117). In other words, these narratives become the means to possess power through controlling the past thus the present. In addition,
during the play, the line between past and present is blurred as they co-occur and whoever tells a story gets hold of the present, making his/her reality valid and erasing the other. Throughout this battle between Deeley and Anna, Kate listens to them silently, yet in the end she refuses to be subjugated and becomes the sole power-holder thanks to her one and only story where she remembers Anna dead and rejects Deeley’s promises of salvation for her. Hence, in the final scene, reciting the final story, Kate constructs the ultimate power relations.

To form the theoretical framework, theories of Bergson can be united. Bergson bases his theories on memory upon his theories on duration and space; therefore it is crucial to take a look at these ideas first. Basically, Bergson puts forth the idea that neither duration nor succession is measurable. Instead, they are formed through the addition of moments to each other:

“Each of the so-called successive states of the eternal worlds exist alone; their multiplicity is real only for a consciousness that can first retain them and then set them side by side by externalizing them in relation to one another. If it retains them, it is because these distinct states of the external world give rise to states of consciousness which permeate one another, imperceptibly organize themselves into a whole, and bind the past to the present by this very process of connection.” (Bergson, 2005 p.120-121)

From this quotation, it is possible to deduce that each state is external and is separate from other states that are juxtaposed together in order to form this sense of succession perceived by the individual. What happens through this juxtaposition is “below the self with well-defined states, a self in which succeeding each other means melting into one another and forming an organic whole” (Bergson, 2005 p.128), which explains the sense of wholeness – rather than separateness - an individual has in terms of succession.

In relation to the perception, he builds his theories on memory. First of all, in place of using the term memory he opts for the term memory images (Bergson, 1998 p.81), which is an extension of his theory of isolated states merging into each other to form a whole. In this case, these images are combined in order to form what an individual calls memory. He elaborates on this theory of memory-images by adverting to the subjective aspect of memory. He claims “in most cases these memories supplant our actual perceptions, of which we then retain only a few hints, thus using hem merely as ‘signs’ that recall to us former images. … hence also springs every kind of illusion” (Bergson 1998 p.33). Nevertheless, that memory can lead to illusions also stems from the fact that the act of recalling requires the act of choosing from a series of memory-images. At this point, the question he raises is not how this subjectivity arises but how it is limited “since it should be the image of the whole and is in fact reduced to the image of that which interests you” (Bergson 1998, p.49). The word interest here is of utmost significance since these states and moments, in other words images, are distorted or chosen in accordance with the interest of the individual and partly forms the basis of the argument that memory is not reliable and is subjective.

Similarly, he employs the word utility when he asserts that memories survive with “a view to utility, at every moment they complete our present experience, enriching it with experience already acquired, as the latter is increasing it must end by covering up and submerging the former” (Bergson, 1998 p.66). Consequently, it can be
inferred that these images and memories serve the individual’s interests while forming the link between past and present, with the two becoming interwoven as a consequence. He takes his argument a step further by making the statement that “we measure in practice the degree of reality by the degree of utility” (Bergson, 1998 p.66), suggesting that our perception of reality is distorted to a great extent by the images that we retain and is distorted in a way so as to suffice our needs. It also involves a process of selection as the individual tends to choose the image which is “best able to enter the present situation” (Bergson, 1998 p.78) to fulfil his/her needs. This point he makes is also coherent with the idea that the past serves the present with an aim to reconstruct it. Therefore, what one calls a fact or reality is indeed his adaptation of these memory-images to his present interests, which also evokes the sense that past and present are interwoven and they form our present as “a perception of the immediate past and a determination of the immediate future” (Bergson, 1998 p.138).

To summarise, Bergson puts forward the idea that one forms memories in one’s mind through images that construct the perception of the self as well as the argument that the body conserves only what interests itself through the images it creates. This selection and formation of the perception, hence the memory or memory-images, are based upon the necessities of the self, for memory is believed to serve the needs and benefits of the individual. As time and duration also consist of these images that are constructed by the self, the strict distinction between past and present cannot be made and these two are intermingled.

Under the light of this theoretical framework, in accordance with what Bergson states about memory, it becomes a tool to serve the utility of basically Deeley and Anna, and in the end Kate. Both Deeley and Anna create their own memories intending to possess Kate; hence creating their own representation of the reality today. What Kate, Deeley and Anna do is to “create multiple and irreconcilable perspectives on past events” and “the objective is to control the present” (Herold, 1997 p.110). As Alan Hughes also puts it “If the past is real only insofar as it is remembered in the present, then all accounts are true. Thus Pinter's characters can alter their memories with response to the requirements of their conflicts in the present” (1974, p.473), which is analogous to Bergson’s theory that the past serves to reconstruct the present on the principle of individual’s interest and that the past is the present distorted serving one’s needs. It is the interest of Deeley -as well as Anna- to have Kate to himself/herself; thus, the memories s/he creates serve to leave the rival out of the triangle and fulfil their individual wishes. As a matter of fact, what Anna says sums up the gist of this memory game: “There are some things one remembers even though they may have never happened. There are things I remember which may have never happened but as I recall them so they take place” (Pinter, 1997 p.269-270). Pinter himself also talks about how these memories aim to create a new reality during an interview:

“The fact that they discuss something that he says took place – even if it did not take place – actually seems to me to recreate the time and the moment vividly in the present, so that it is actually taking place before your very eyes – by the words he is using. By the end of this particular section of the play, they are sharing something in the present” (qtd. in Gussow, 1994 p.17).
In other words, memory narration and the fact that this construction of reality takes place on the stage through the stories are the underlying principles of Old Times.

There are some certain points throughout the play where this conflict between Deeley and Anna is observed, one of which is the scene where Deeley and Anna sing songs in turns:

“Anna: (Singing) The way you comb your hair
Deeley: (Singing) Oh no they can’t take that away from me
Anna: (Singing) The way you comb your hair
Deeley: (Singing) Oh no they can’t take that away from me
Anna: (Singing) Oh but you’re lovely, with your smile so warm …
Deeley: (Singing) And someday I’ll know that moment divine, When all the things, you are, are mine!” (Pinter, 1997 p.263).

It is obvious that Deeley sings indirectly to Anna, indicating that he is the owner of Kate and that nothing can take her away from him. Anna’s fight for power is also indirectly observed through her remarks about how lovely Kate is. These lesbian implications are also observed in another scene when she says:

“[Kate] floats from the bath. Like a dream. Unaware of anyone standing, with her towel, waiting for her, waiting to wrap it round her. Quite absorbed” (Pinter, 1997 p.292).

It is this lesbian relationship that forms a threat for Deeley and which is the source of the conflict between the two. Therefore he tries to erase this past by forming new memories that exclude Kate, attempting to reconstruct the present. As Peacock also puts it:

“Deeley appears to view the recollection of Anna and Kate’s intimacy as implying a lesbian relationship, which, although having taken place in the past, poses a threat to his marriage and his possession of Kate’s affection. If Deeley is to feel secure, that past must be erased. The pattern of the conflict between Deeley and Anna takes the form of professed evocation of the past, in which each tries to appropriate the other’s recollections” (1997, p.111).

Within this competition, the first story that is subject to two different versions is the story of the film Odd Man Out. Both Anna and Deeley narrate their own versions of the same story, which are entirely different. In each narration, the narrator portrays Kate close to him/herself, seeking to render the narrator powerful in this battle. It is Deeley who first comes up with the story:

“What happened to me was this … I popped into a fleapit to see Odd Man Out … I remember thinking there was something familiar about the neighbourhood and suddenly recalled that my father bought me my first tricycle, the only tricycle I ever possessed … there were two usherettes standing in the foyer and one of them was stroking her breasts and the other one was saying ‘dirty bitch’ and the one stalking her breasts was saying ‘mmnnn’ with a very sensual relish… there was only one other person in the cinema … and there [Kate] was… then this girl came out and I think I looked about her and I said I wasn’t Robert Newton fantastic … and when we had sat down in the café with tea she looked into her cup and then at me and told me she thought Robert Newton was remarkable. So it was Robert Newton who brought us together and it is only Robert Newton who can tear us apart” (Pinter, 1997 p.268).
This story of *Odd Man Out* is retold by Anna as below:

“Don’t tell me you’ve forgotten our days at the Tate? … For example I remember one Sunday she said to me … come with me quickly, and we seized our handbags and went, on a bus, to some totally obscure, some totally unfamiliar district and almost alone saw a wonderful film called *Odd Man Out*” (Pinter, 1997 p.276).

In Deeley’s version, his fear is observable as the two usherettes stroking each other’s breasts and the sensual relish mentioned have a lesbian implication (Dobrez, 1986 p.361), and the tricycle he mentions is indicative of the love triangle of these three characters. This lesbian relationship between Kate and Anna is what he fears and therefore tries to gain dominance making Anna non-existent in his version. Likewise, in Anna’s version, she is the one who is with Kate, excluding Deeley from the past and the present. That is to say, they try to erase and marginalize each other and put the other party in a degraded position (Herold, 1997 p.118), in an attempt to serve their present needs in Bergson’s terms. Moreover, Deeley’s remark in the end – that it is only Robert Newton who can tear them apart – is a direct challenge and threat to Anna, implying that Anna cannot make the couple fall apart.

After Deeley’s narration, Anna’s only reply is “F. J. McCormick was good too” (Pinter, 1997 p.268) which attempts to undermine the power of Robert Newton in Deeley’s story. By ignoring his version of the story and undermining the highlights of his narration, Anna indirectly replies with a counter-attack, trying to nullify Deeley’s victory, which he has gained after the movie story. Likewise, after Anna’s narration, Deeley starts a totally irrelevant conversation about his job: “Yes, I do quite a bit of travelling in my job” (Pinter, 1997 p.276). Similar to Anna’s strategy of disregarding, Deeley changes the subject and undermines Anna’s power as her narration indicates that she is closer to holding the power at that point.

Besides this movie story, Anna herself comes up with another story about a crying man in her and Kate’s room, which is suggestive of Deeley. This story of Anna that aims to marginalize Deeley and deprive Deeley of power is narrated as follows:

“*Anna: This man crying in our room. One night late I returned and found him sobbing … There was nothing I could do. I undressed and switched out the light and got into my bed, … there was nothing but sobbing, suddenly it stopped. The man came over to me, quickly looked down at me, but I would have absolutely nothing to do with him, nothing … But then sometime later in the night I woke up and looked across the room to her bed and saw two shapes … he was lying across her lap on her bed … But then in the early morning … he had gone … It was as if he had never been*” (Pinter, 1997 270-271) (my emphasis).

This story is analogous to the title of the movie *Odd Man Out* since in this narration the man sobbing is rejected both by Anna and Kate as Anna also states that she didn’t have anything to do with him. In fact, Anna

“*creates her own bedroom fantasy with Kate in which they jointly reject the “odd man out” (Deeley) in their room … Anna’s story of rejection is calculated to marginalize Deeley in the present by excluding him from the past. Kate and Anna have a rich, intimate relationship that began before Deeley intruded into it and that he cannot hope to duplicate*” (Herold, 1997 p.122)
The final words are also employed to marginalise Deeley, rendering him non-existent. Moreover, this story of a crying man “allows Anna to attack Deeley’s claims of masculine power ... by portraying him as humiliated by some personal or sexual failure” (Ganz, 1972 p.127). Thus, it can be said that this memory serves to attack Deeley on another level as well, leaving him powerless in some masculine aspect. Nevertheless, Deeley’s reply is crucial when he states that “Of course [the man] had been. He went twice and came once” (Pinter, 1997 p.271). In this remark, Deeley makes a counter-attack and resists this attempt to be left out by dismissing the idea that the man had never existed. Consequently, it can be stated that apart from construction of memory, how one replies the attack is significant in this struggle.

Anna narrates two stories in the first act (Odd Man Out and the crying man), whereby she gains dominance and makes her memory the present reality, in Bergson’s terms letting the past recollection construct the present reality in her interest. As a consequence, through the end of the First Act, two women start to talk to each other as if they were living together in their former apartment when they were two single young girls. It feels as if the time has shifted backwards; nonetheless, what happens is that Anna gains control through her two stories and her stories become the present reality, which involve only herself and Kate, excluding Deeley. During this dialogue they act as if Deeley is not there, which validates Anna’s dominance:

“Anna: Don’t let’s go out tonight, let’s go anywhere tonight, let’s stay in. I’ll cook something, you can wash your hair, you can relax, we’ll put on some records

Kate: Oh I don’t know. We could go out ... We could walk across the park ... What shall I wear tomorrow? I can’t make up my mind

Anna: Would you like to have someone over? ... Charley ... or Jake?” (Pinter, 1997 p.281-283).

It is an obvious time shift, in accordance with what Bergson states about memory shaping one’s perceived reality, making Anna’s story the present reality. To put it differently, Anna seizes control of the situation and “creates an interaction solely between herself and Kate, and thus eliminates Deeley from the proceedings. Anna and Kate go one step farther in the game than they previously have: they do not merely narrate but re-enact events from the past” (Herold, 1997 p.125). This re-enacting of the past events, happening in front of the audience through the narration, is the gist of the play as stated in Pinter’s interview quoted above.

Another point of struggle begins from this point on. When Deeley seems to have lost power to Anna, he initiates a new story to get back in the game at the beginning of the Second Act. In this narration, Deeley claims to have met Anna before:

“Deeley: ... I remember you [Anna] quite clearly from the Wayfarers ... Oh yes, it was you, no question. I never forget a face. ... You might have forgotten the name but you must remember the pub ... I sat opposite and looked up your skirt. Your black stockings were very black because your thighs were so white ... You didn’t object, you found my gaze perfectly acceptable” (Pinter, 1997 p.286-289).

In the following parts of the play he goes on to tell the story to Kate and states that: “[Anna] was pretending to be you at the time. ... Wearing your underwear she was too at the time ... Maybe she was you” (Pinter, 1997 p.307). The story leads to the identification of Anna with Kate, which would in turn leave Anna out as someone
fictitious or in a way as an inner-self of Kate, rather than Anna herself battling with Deeley. In other words, after Anna’s victory, Deeley in turn intends to regain power via erasing Anna by implying she was in fact Kate.

Despite her silence during this power struggle, Kate eventually creates her first story ever throughout the play and like “Deeley and Anna she is telling a story, one that gives her power and defines her position” (Ganz, 1972 p.176). The most striking lines of the story are uttered to Anna:

“I remember you dead Pause I remember you lying dead. ... After all you were dead in my room” (Pinter, 1997 309-310).

Through these words, Kate “obliterates both past and present relationships which Anna has been striving to establish” and she “frees herself from [Anna’s] influence in both the past and the present” (Herold, 1997 p.122). That is to say, Kate erases Anna from both past and present by declaring her to be dead. In parallel to this exclusion, in the following lines of the same narration, she replaces Anna with Deeley: “When I brought [Deeley] into the room [Anna’s] body of course had gone ... What a relief it was to have a different body in my room, a male body behaving quite differently, doing all these things they do and which they think are good” (Pinter, 1997 p.310). She goes on to tell that in the room that day she

“dug about the windowbox where [Anna] had planted our pretty pansies, scooped, filled the bowl and plastered [Deeley’s] face with dirt. He was bemused, aghast, resisted, resisted with force ... He suggested a wedding instead, and a change of environment ... Neither mattered” (Pinter, 1997 p.311).

This narration is worthy of attention on two levels. First of all, she kills Anna in her memory, therefore in her own constructed reality, and then she “destroys Deeley’s pretension of possessing her and his assumption that he has granted her a salvation through marriage and a change of environment” (Herold, 1997 p.123). As a consequence, Kate refuses all the claims of possession over her, herself gaining power in the end whereas the other two have failed to recreate the past and the present through their stories. Herold also makes a similar approach when he argues that “Deeley and Anna have both failed in their attempts to possess Kate in the present by ‘fixing’ their past relationship to her, and she has, in turn, rejected both of them” (1997, p.131). Hence, having ‘killed’ Anna, rejected Deeley’s claims of a salvation and gained power, Kate constructs the ultimate reality.

At one point in the play, there is a foreshadowing that Kate will eventually refuse all attempts of subjugation. This can be observed in the second act when Kate takes a bath and meanwhile Anna and Deeley are driven into a conflict over who would dry Kate after she comes out of the bath. The conflict arises because this sensual act of drying would determine the new power relations in this triangle. However, when Kate comes out of the bathroom, having dried herself “She wears a bathrobe” (Pinter, 1997 p.295), signifying that she in a way rejects those claims of possession over herself. In other words, “she invalidates their intentions by entering already dry and wearing a bathrobe. Apparently she does not need them as much as they need her” (Peacock, 1997 p.111). Despite her silence, this action implying a refusal can be taken as a hint at the end of the play when Kate becomes the sole power-holder.
The tableau described in the final scene also verifies this newly formed power relations. To begin with, after Kate tells Anna that she was dead, Anna turns her back to them and lies down on one of the divans in the play, never speaking thereafter. In a way, having lost in the game, she retreats, and is muted. Deeley starts to cry quietly, thereafter sitting in the armchair, not on the divan he sleeps with Kate. This silent action of crying indeed “mirrors the incident described by Anna in which she and Kate had rejected the man in their flat” (Herold, 1997 p.132). Thus, it can be said that the image of the odd man out in Anna’s narration is supported in the finale by Kate as well.

On the other hand, Kate sits upright on one of the divans with Anna. In this depiction, the two women are on the divan which is supposed to belong to the heterosexual couple and they “occupy the marital beds ... while Deeley is the ‘odd man out’ ” (Peacock, 1997 p.112) just like the crying man in the story. In contrast to the other two characters, Kate is the one sitting upright, an indication in her position that she is the one holding the power right now, writing the final story, having created her past and present. In short, this final tableau implies “that the characters have now attained a new consciousness of their interrelationship” (Peacock, 1997 p.111). In Bergson’s terms, the memory-images described by Kate have constructed a new reality.

In a nutshell, the power struggle to possess Kate by means of memory narration that would construct the present reality through the past events is the main focus of Old Times. In relation to Bergson’s theories of memory, it is possible to claim that, the memory-images are chosen and/or created – as one cannot draw a certain conclusion – in order to serve the present utility; also, as the past refers to present and future and is intermingled with them, it becomes possible for the characters to construct a reality through these stories. As a consequence, inevitably, memory becomes a field of battle for the three characters where the power relations is (re)constructed. Besides, story and memory narration become the weapons that enable the characters to gain power since these stories create the past and the present and make their narrators power-holders.
References

In Postcolonial Ecocriticism: Literature, Animals, Environment, Huggan and Tiffin claims that any war between people, in which nature is taken as the battleground and the natural sources as the munitions, is not merely a war between countries, or peoples, but is rather an “ecological war” in which man’s eventual foe will be the Earth itself. The elements of the environment that human beings contaminated during the process -the air, the soil, and water, etc.- “will all turn against us. Their wrath will be terrible” (51). In this respect, this paper will discuss the construction of cultural and individual identities in relation to human/nonhuman as well as nature/culture dichotomies arguing that human beings’ interactions with their nonhuman environment leave cognitive prints on individual and collective memories and contribute to their identity formation process. To illustrate this thesis on equal terms of eastern and western perspectives, two award-winning illustrative examples have been chosen: American postmodern novelist Don DeLillo’s White Noise (1985) and British/Indian environmentally conscious novelist Indra Sinha’s Animal’s People (2007).

Based on accidental, anthropogenic eco disasters, those toxic narratives deal with their long-lasting physiological and psychological effects on the survivors as well as the discursive formations on the construction and reconfiguration of personal and cultural memories and identities. As White Noise is dealing with the fictional representation of an accidental leakage of poisonous chemicals in a rural American town, Animal’s People is inspired by an actual incident; the accidentally release of poisonous gas in Bhopal, India. White Noise, set in the postindustrial era, portrays the life in a college town located under a toxic cloud and how an airborne toxic event shapes a local community on the macrocosmic level of the the capitalist American society defined by its waste as well as on the microcosmic level of a family which suffers from the consequences. Dealing with human beings’ fear of death and mortality, the novel
underlines the irony of the subject and the object being the same and that the reasons for the rise of those anxieties are man-made. Similarly, Animal’s People portrays an accidental gas release from an American-funded pesticide factory located in Bhopal and discusses the relationship between the environment and culture in one of the eastern postcolonial zones of the world, India. The beginning of the novel is highlighted with the striking ontological proclamation of the narrator: “I used to be human once” (4). Behind the narrator, Animal’s adoption of such a nonhuman identity, there lies an environmental tragedy occurred in an underprivileged location in the hierarchy of the new world order. In the long run, it is human beings’ interaction with their nonhuman environment that will define their “humanity.” The identity formation of those living in the so-called Third World countries is described as being interdependent with the rights and privileges of the so-called First World countries. In this respect, Animal’s People, written nearly twenty-five years after the Bhopal incident, as Bhopal still radiates and the chemical contamination it led can still be observed in various planetary systems, opens to discussion the question of the rights, privileges and economical profit of humans achieved at the expense of the exploitation of the nonhuman environment.

In a nutshell, the toxic landscapes described in the above-mentioned novels function as a metaphor for the broken balance between man and nature, and attempts to show how that anthropogenic environmental contamination inevitably shape the individual’s experience of the Earth as well as the personal and collective memories of human beings about their natural habitats. In this respect, those toxic narratives mirror a shift in our cultural identity; “a shift from a culture defined by its production to a culture defined by its waste” (Glotfelty and Fromm 196). As a result of the interaction of the human with his nonhuman environment and of the “toiletization of the planet,” as British novelist Martin Amis ironically phrased, a problematic cultural identity will be constructed on the environmental memories.
WATER AS AN INSTRUMENT OF REMEMBRANCE: BOSPHORUS IN THE TEXTS OF RUSSIAN ÉMIGRÉ LITERATURE

ERDEM ERINÇ

Bosphorus in the general perception of Russian Émigré Literature as a component of city is the main material of this article. The aim is to find out how the texts of Russian Émigré Literature influenced the image of Bosphorus and how it was interpret in the other texts. This material is studied in accordance with the point of view how this component influenced the forming city’s image. In this proceeding the texts of Russian émigré writers, such as I. Bunin, V. Nabokov, A. Tolstoy, A. Averchenko, N. Teffi, Z. Shahovskaya, G. Kuznetsova and Don-Aminado, who were lived and wrote in the period of emigration in Istanbul, are used. As method of this study, an urban planning method for analysing cities, which is offered by Kevin Lynch, is used. This kind of interdisciplinary method gives us opportunity of seeing the power of the texts on creating the whole image of the cities with the help of components and sub-components. Separating Bosphorus from its sub-components made possible to see relation between time and water in the texts.
MEMORY, IDENTITY AND THE RECONSTRUCTION OF SPACE IN HISTORICAL NOVEL: THE CASE OF SANTIAGO DE COMPOSTELA

MITZI EUNICE MARTÍNEZ GUERRERO


Abstract
One of the main implications that emerge when globalization aftereffects are questioned is the undeniable sense of sacrifice over local identity. Whether the subject is, for instance, a wide issue related on economic impacts, or, on a narrow scope, the internalization of mass media upon social lifestyle and conscience, the ultimate interest tends to prioritize a global goal. It is a common believe that, in terms of integrity, identity and preservation, the local is bound to lose the most.

Certainly, this is an important topic to discuss. Yet, a historical overview and reflection must be taken into account. History, and even literature, shows us that the detriment of locality comes with the destabilization of the worldwide balance. Despite of globalization unique circumstances, the lowering of the local is not an exclusive consequence of the last fin de siècle, but a repetitive outcome of political determinations on larger scales.

Undoubtedly, (the) smaller the community, higher the resistance. Whereas capital cities tend to cluster different kind of variations and accept them conveniently (as usual epicenters of global changes), peripheral and semi-peripheral cities emphasize the conflict behind all transitions. Evidence of such tendencies can be found in literature, specifically in historical narratives, as the general desideratum of the subgenre is precisely to preserve social, economic and political transitions. As a discursive representation, literature allows us to explore collective memory through individual voices across time and space. Therefore, the variety of approaches are not only expected but needed.

On this guideline, the purpose of the current contribution is to evaluate the preservation of local identity on historical narrative, with particular interest on the case of Santiago de Compostela, as it is recently known as a touristic as well as historical place. A second aim is to deconstruct the local identity, by following the urban reconstruction of the town. In order to demonstrate the accuracy of a local space facing external factors, cartographic representations play a crucial role.
Overall, a broad goal is to survey a different kind of valorization surrounding the prevalence of local identity through memory and space. By considering the locality as a counterpart of global scales, the void between both positions might give the impression of a perpetual state of antinomy, even competition. Fortunately, nowadays is possible to evaluate such void as a consequence of society evolution and transformation, rather than a sacrifice or else, a total loss.

**Multiple departures: an introduction**

The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls”.

Calvino, *Invisible Cities*

From a literary framework, when it comes to evaluate how the world conditions fluctuate, locality seems bound to lose the most. Otherwise, reflections such as the linguistic routes in Migrant Studies or the segregation between national literatures would seem their contribution to the field quite diminished. Local realities are persistently defended by a variety of specialized studies which, on a first glance, might give the impression of a never-ending conflict against worldwide integration. Still, “the main function of literature [...] is to secure consent and to reconcile individuals to the world they live in and its prevailing cultural norms” (Moretti - Holden, 2003, p. 233).

Attending to Fredric Jameson’s suggestions, Vilashini Cooppan (2001) remarked the thin line between globalization from an economic perspective and from a cultural statement:

“As cultural process, globalization names the explosion of a plurality of mutually intersecting, individually syncretic, local differences; the emergence of new, hitherto suppressed identities; and the expansion of a world-wide media and technology culture with the promise of popular democratization” (Cooppan, 2001, p. 177).

Because of an undeniable sense of inevitable sacrifice, globalization has been consider as a threat for semi-peripheral and – mainly – peripheral nations, not to mention for individual and collective perceptions. But, is this the first time that local boundaries are questioned due to global changes? Furthermore, are places, as ancient “supports of our identity” (Carter, Donald and Squires, 1993, p. vii), are reconfigured as well? Or is just the eye of the beholder that suffers transformations? To respond these questions, a historical overview and reflection must be taken into account. History, and even literature, shows us that the detriment of locality comes with the destabilization of the worldwide balance. Basically, none of the important transitions in the history of humanity was accomplished without a high-impact event. Or, perhaps, the method to sectioning the past is unavoidable attached to confrontations between ones and others. Either way, literature can and do provide an opportune approach to social reactions in or against worldwide transitions.

Despite of globalization unique circumstances, the return to previous literary expressions allows a brief answer to the first question (is this the first time that local boundaries are questioned due to global changes?): no, it is not. The lowering of the local is not an exclusive consequence of the last *fin de siècle*, but a repetitive outcome
of political determinations on larger scales. Moreover, “with the rethinking of identity and community”, the foundation to start with should be stable as possible: “what begins to emerge [...] is an account of space that gives full weight to the symbolic and the imaginary without reducing these aspects [identity and community] to the functionalism of ideology” (Carter, Donald and Squires, p. ix).

Nowadays, outside Humanities, space might not receive the attention it deserves. At least, in terms of local identity, distinctive places (i.e. central squares, main avenues, train stations) were already built and assimilated by a community. Not to mention iconic buildings of the world, which enclose – quite unfavorably – entire nations (pyramids, the Great Wall of China, Eiffel tower), but not identities. For a regular routine, any reflection on places and spaces might seem pointless or unnecessary. However, in order to face the world and become part of its functioning, societies need to rethink the boundaries of their identities. Namely, collective identities that since ancient times have been rooted in cultural memory, language and space.

For that reason, urban spaces narrate social development with a distinctive discourse. By tracking the reconstruction of the spatial imaginary in literary works such as historical novel, is possible to distinguish not only the preserved elements of a community but to evaluate such preservation in relation with the global. When national boundaries are being shaken, collective memory can guide the reading of a place. “Every collective memory unfolds within a spatial framework” and, consequently, an approximation to space from such observation is not only legitimate but needed: “we can understand how we recapture the past only by understanding how it is, in effect, preserved by our physical surroundings” (Halbwachs, 1950, p. 6-7).

This guideline has been configured to support forthcoming studies on different literary works, mainly dedicated to the representation of global towns from semi-peripheral and peripheral backgrounds. Yet, the current contribution attempts to function as an experiment by starting with the case of Santiago de Compostela, a small global town notoriously known for its historical and touristic discourse. As part of the project “The projection of place: Compostela and the Geoliterary Imaginary (1844-1926). Geographic Information Systems and Spatial Humanities”; and, because “it’s too much, tackling the world” (Moretti, 2000, p. 55), this article aims to explore the preservation of local identity on a historical novel of 1919. As Palladis Tyrones (Memorias de un escolar de antaño, 1808-1809, I) – the work in question – is rather earlier to the strongest waves of globalized evolution, the valorization seems free of any expansionist or touristic goals. Also, because “the city does not consist [...] but of relationships between the measurements of its space and the events of its past” (Calvino), cartographic representations will be needed, in order to demonstrate the spatial imaginary of the characters involved, and to apply a different kind of approach to historical novel as well.

**Geohistorical framework and collective memory.**

The preservation of local identity has been a literary interest since the beginning of times, and this deserves the mention due to the common concern of peripheral (and semiperipheral) societies facing global transformations (mostly dictated by external factors). From foundational works created on several points of the globe (such as oral
poetic tradition and epic poetry), to artistic movements derived from cultural hegemonies such as Western tradition (Vanguards, Modernism, Latin American Boom), it is possible to trace the attention to secure locality’s prevalence. Whether by language, by a pure national spirit or even by an emotional attachment to a land left behind, literature has assumed a compromise with the culture from which it comes from. It is also due to that motive that linkages, sequels and trajectories are possible to explore in our field. By similarity, distinction or anything in between, in present times we are able to recognize the transcendence of a heroic tale for a community, the progression of dialects in diverse landscapes or the eternal sense of pursuit that inspire movement across horizons. Global connections. Yet, perhaps this is an abrupt reflection to begin with.

As one of the artistic reconstructions of social voices, literature represents a fruitful field, not only to explore human development on the most diverse levels of the self, but also to distinguish the elements and circumstances that led to the current state of the world. Recently, globalization (better said, ‘contemporary globalization’ as Cooppan referred to) has been consider as the main cause of the re-questioning of the previous schemes. Indeed, it is an invasive phenomenon that rose up unsolved matters inside national identities. Specifically on our field, “[g]lobalization’ is almost inevitably negative: it represents the loss or destruction of cultural difference, the erasure of lifeways or cultural beliefs incompatible with the maximization of profit, a totalizing presentism” (Hayot, 2012, p. 224). The impact relied on Comparative Literature, which main focus remained with a notorious (and constantly questionable) exclusivity over European production and expansion.

As it is well-known, a consequence of such redefinition unleashed different perspectives which over the last four decades descended on more specific approaches: post-national, transnational, migrant, border studies. Ultimately, a wide aftereffect of the transformation is commonly known as World Literature, which attempt to embody literary productions, cultures and territories by the means of translation and global market, has re-balanced the guidelines of literary studies.

However, is the act of re-formulation an exclusive “habit” of contemporaneity? Or is more an inherent response to the overwhelming expansion? Even if globalization is – without a doubt – a peculiar movement, history shows us that the reaction – commonly – against any global transformation should not be entirely attribute to a response of 20th-21st society. On the second half of 18th century, after the Age of Enlightenment and the French Revolution, Romanticism took place as the ultimate intellectual conformation of national spirit. As expected, with the outburst of the French conflict on the first half of 19th century, Realism became to counteract the essence of romantic aspirations; but it was not until the 20th century that the basis of nationalism turned out to be deeply altered.

During this adverse period, the impact of the successive events provoked an imminent modification on preceding schemes that, subsequently, reflected on foundational constructions of literary creation. From avant-garde maelstrom to Latino American Boom, Western forms and its derivatives overseas carried World War I and II aftereffects over the conception of the world and of the geographical and cultural
boundaries between countries. In a way, the nation has been on risk of change since the beginning.

On literary studies, the configuration of collective identity has been explored, interpreted and managed. However, from a geographical approach and, particularly, by utilizing literary mapmaking as an interpretative resource, the relationship between identity and space started to gain an ascendant attention until recently. Since “que el espacio parece haber cobrado el protagonismo que se le hurta a la temporalidad y a otras categorías vecinas” (Cabo Aseguinolaza, 2004, p. 27), and because of the emergence of the referenced spatial turn by Edward W. Soja (cf. Cabo Aseguinolaza, 2004). Literary geography has received a considerable dedication by scholars over the last couple of decades, as “[g]eography is not an inert container, is not a box where cultural history ‘happens’, but an active force that pervades the literary field and shapes it in depth” (Moretti, 1998, p. 3).

Franco Moretti’s proposal of mapping literature and literary worlds is having a certain repercussion over current valorizations. From more develop projects like “A Literary Atlas of Europe” (directed by Barbara Piatti and Lorenz Hurni), until recent publications as Mads Rosendahl Thomsen’s Mapping World Literature (2008) and Robert T. Tally’s Literary Cartographies (2014). Specifically, the followed criteria by Hurni and Piatti’s research group might be consider as the most accurate guideline through an ongoing process of mapmaking. In particularly the initiative of finding in literary cartography useful “tools in order to explore and analy[z]e the particular geography of literature” (for “an introduction or handbook to that heterogeneous field”, cf. Barbara Piatti, 2009).

In Spain, however, the subject is barely treated. At present, “The projection of place: Compostela and the Geoliterary Imaginary (1844-1926). Geographic Information Systems and Spatial Humanities” (FFI2013-41361-P) is a project dedicated to the particular case of Santiago de Compostela as a literary space reflected on emblematic authors of Galician (and Spanish) literature. Under the direction of Fernando Cabo Aseguinolaza (University of Santiago de Compostela), and funded by the Ministerio de Economía y Competitividad since 2014, the project attempts, on one hand, to recreate the city based on geoliterary indicators. On the other hand, it aims to interpret the cartographic materials in pursuit of a more accurate approximation to the spatial imaginary during a specific period.

As part of the literary selection involved in the project, Palladis Tyrones (1919) is one of the historical novels that can help to elucidate the way memory intervene on spatial reconstruction. Also, as Susan E. Cook argue in “Mapping Hardy and Brontë”, “cartography illustrates the contours and limits of national identity as well as a nation’s fictions” (2014, p. 62). For that reason, the succeeding section is dedicated to introduce an exercise of how mapmaking favors the reading of urban imaginary and support hypothesis on literary expressions.

Palladis Tyrones and the mapping of spatial imaginary
Santiago de Compostela can be considered as a small global town. Partly because it is a final destination of pilgrimage routes, officially starting and ending on Europe, partly due to the UNESCO designation as World Heritage Site; but mostly because of the
actual external influence it receives. For instance, until September 2015 Galician capital was visited by 37,432 pilgrims, mainly concentrated in the city’s cathedral (final destination of the routes), the ancient shrine of Saint James the Great – origin of the myth and patron saint of Spain. Nonetheless, Santiago’s area is around 220 km², populated until last year by approximately 126,000 habitants.

On the literary field, pilgrim’s routes have become a recurrent leitmotif from which Shirley MaClaine and Paulo Coelho’s works received a widest attention. At present, travel literature is the most explored genre, which initially can be taken as a manifestation of globalized facilities over literary production. Even when the period to analyze is related with a previous “world-changer event”, and the literary work itself do not involve the travel theme, a last reflection on the matter is needed: Santiago has been determined by its history to/with the journey, to be a town of passage and to be an expected final destination. Therefore, the town’s imaginary and the collective identity would include at least a notion of displacement and, as most semiperipheral backgrounds, particular attention to a national and even global core.

The fact that the student perspective is taken into consideration for the literary reconstruction of Santiago, emerges from the relevance of the scholar affluence over social dynamics. Without further details, according to Tourism Information Office, 33,000 of the 126,000 habitants in 2014 were in fact students, and as a small town, it is undeniable that the University of Santiago de Compostela constitutes an essential part, not only of the quotidian activity but of the imaginary of urban space as well.

Previous narratives, and in this case – historical novel, can expand the panorama. In general terms, the genre of our concern is dedicated to provide a legitimate version of political and social transformations. Due to the close bond between factual accuracy and fictional creation, this kind of narrative sustains a strong connection with the geographical element, as well as with temporal location, language and characters criteria.

Palladis Tyrone (Memorias de un escolar de antaño, 1808-1809, I) (1919) is the first of two volumes dedicated to the Galician reaction against Spanish War of Independence (1808-1814), one of the Napoleonic Wars. On a fictional level, the narrative follows the arrival of a young Galician to the University of Santiago de Compostela. On a factual level, the novel covers the conformation of the Literary Batallion in 1808, a military company assembled by students with the purpose of joining General Joaquín Blake y Joyes tropes against the Emperor of the French.

In order to proceed with cartographic representations, is it necessary to start by following a literary path. The time-space framework – as well as the axial voice – is established since the initial lines: “Fue el jueves 28 de Abril del año de gracia de 1808 cuando mis plantas hollaron por primera vez los claustros de la Universidad compostelana” (p. 5). The chapter is dedicated to a detailed description of the building, from the main square to the cloister. At the same time, the author combines the spatial reconstruction with characteristics of the people immersed on such area, by embodying a high level of attachment between local identity and the city in one of the most dynamic students of the novel:
“Somos adorno de las plazas, columna de portales, polilla de mesones, espanto de chiquillos, asombro de las aulas, asco de petimetras y compasión de buenos; somos, en fin, estudiantes de esos que llaman de la tuna” (p. 12).

As a side note, such association corresponds with an ancient tradition from 13\textsuperscript{th} century until present, in which groups of students play music in exchange (at the time) of alimentary and economic provisions. This kind of anthropomorphism is followed on a later contemplation of a particular house, relevant for the storytelling, and also in the reflections of a student (in this case the narrator):

“A primera vista inspira simpatía y si las moradas como los inquilinos fuesen capaces de afectos humanos, aquel edificio pudiera tomarse por ejemplo de caballerosidad y hombria de bien. Tal era y es la casa llamada a ejercer no pequeña influencia en los destinos de mi vida…” (p. 36)

For the characters involved those places (public contact zones without a particular name) are inherent elements of their imaginary and, therefore, their integrity as a community. Furthermore, the linkage between distinctive sectors of the society and the spaces in which they develop, can be consider, rather than a clear consequence of a historical reconstruction, a support for the mnemonic discourse. The interest in keeping a sense of truthfulness and emotional attachmet is manifest with sporadic reminders along the narrative, such as: “no ha de impedirme dibujar aquí su retrato con la misma imparcialidad que deseo y procurso en los restantes inclusos en estas verídicas memorias” (p. 19), or “[o]bligame a declarar la fidelidad histórica, objeto y luz de estas páginas” (p. 63). Narrator’s compromise can be justify by an earlier conscience of his contribution to the community, to an expected yet undefined future, or even to a patriotic inclination – which might be due to the historical framework and the narrative form. Nonetheless, the recreation of spaces alongside the real and fictional characters provides a starting point for the approach to the collective imaginary of the time.

For instance, once the university facilities and environment were delineated by the protagonist/narrator, the reconstruction of the city starts to take place. The main voice is led by his uncle on an “archeological tour”, marking – not without certain ambiguity – emblematic places inside but mostly outside the fictional creation; i.e. representative points of the town. To illustrate the case, “Map 1 | Spatial action settings zonification” (at the end of this article) is the result of the mappable action settings on the novel, that is, the places where the development of the narration takes place.

On a first glance, the activity seems to be distinctively concentrated in the archaic university facilities. Because of the emphasis on the portrait of the building environment and architecture (constantly mentioned along the novel), and due to the distinctive recognition on the map, is viable to sustain that beyond the university facilities, the action spreads upon other factual settings such as the surroundings of Obradoiro Square (core of the town), Entremuros and Traviesa streets (where the main characters reside).

On this particular case, to distinguish referential settings around the historical core allows to evaluate the local imaginary of the town, but with caution. That is, not all settings, zones and routes are mappable, and that being so, another kind of suggestions emerge. Some trajectories do not count with an established starting point,
as they are indicated on regular conversations. How to delimitate areas on a closer scale without a notion of the imaginary boundaries for the locals – specifically on a distant time? Whereas some places might be invented by the author or are impossible to locate due to the lack of clarifications, others can be identified by an architectural description instead of any kind of coordinates.

Another example that deserves a mention is the tracking of the mappable routes. In “Map 2 | Spatial recurrence routes”, the highest level of recurrence is notoriously focused on two streets and an entrance to the historical core. Both maps display concentrated areas of activity. Unfortunately, as it was previously indicated, not all the places mentioned in the novel can be situated with unquestionable precision. Whereas inside the narration such vagueness validates the natural behavior of the characters and inspires a sense of intended proximity between work and reader, it also obstructs cartographic accuracy. However, in the story, such uncertainty works.

For other purposes, the fact that the novel is a memoir of a Galician college student, helps to justify the possible shortcomings of ambiguity. In terms of realness, location and displacement, the support relies on the interaction with characters that comes to represent an educated sector of Santiago de Compostela. As Map 1 and 2 illustrate, the center of activity in Palladis Tyrones is primarily concentrated on the ancient building, followed by the surroundings of the Cathedral and part of the limits of the historical core. From a narrative level, the University, streets, particular houses and Obradoiro square become lieux de mémoire.

Taking off into the world
The narrator’s strategic position allows to observe the reaction of a local society that – in 1808 – witnessed the destabilization of national integrity. Even when the reaction to the conflict arises inside a “temporary” community, the event, feelings and opinions of the residents emerge and are transmitted “de boca en boca y en las tiendas y obradores, en las tertulias y locutorios” (p. 75). Under this guideline, the local practices are associated with common spaces or, if preferred, contact zones where the oncoming news of the exterior (that is, outside of Santiago) start to alter not only the lifestyle of the characters but the entire narration as well.

With the development of the conflict, the narration takes another course. Regional life, isolated and merely local, passes to reorganize itself as a result of political changes. The involvement of students in the patriotic wave deepens and the University’s configuration on the story becomes more political than educational. A fact that, on a narrative level, might be justified by a student’s reflection: “Crimen sería darse al tranquilo estudio de las ciencias cuando el común peligro nos llama a las armas” (p. 103).

On the other hand, the elderly generation introduces the chain of events surrounding Santiago’s response. The majority of discussions regarding the Spanish War take place on particular houses and contact zones. The dialogues themselves function as an archive. After the narrator’s voice, the tertulias seem to be meant for safeguarding part of society’s opinion. Generally, the conversations are presented on familiar spaces for the locals, such as Alameda Park, particular houses, University and streets – which not always are identified and, again, mappable. The quotidian
discourse of the factual event is actually immersed on the historical reconstruction in
the novel, which may explain the lack of exclusive elements of Galician culture.

That is, in comparison with regional customs or emblematic icons, the urban space
figures as the strongest connection with the representation of local identity. Although
the narration attempted to portray the memories of a community through a young
man perspective, the closest relation to local integrity is a nostalgic feeling related with
the displacement of the homeland: “¿Por qué estas placientes memorias vertían
tristeza en mi pecho? ¡Ah! Era la común dolencia gallega: eran las saudades, esa
misteriosa voz de la tierra nativa que repele el olvido” (p. 32).

In terms of transcendence, urban space and historical facts are the elements that
attempt to preserve a moment of Santiago’s evolution. The carefulness over the
dynamics of the characters, persistently linked with the places in which are develop,
manifests a conscious commitment of the author with the community to preserve. In
other words, the memory culture – “the way a society ensures cultural continuity by
preserving, with the help of cultural mnemonics, its collective knowledge from one
generation to the next” (Holtorf, 2009) – is connected with the reading of the town at
the same time the global event continues.

However, the conformation of the Literary Battalion and the internal and external
dynamics of the war acquire much more preeminence than academic or even regional
lifestyle. In spite of certain gestures, the statements of a local integrity is mostly
manifested on the union against the Napoleonic invasion. As the conflict unfolds, the
city loses its reference as a mere space. “Santiago” stops to being used as the name of
a geographical framework and acquires an entitative social connotation. Circumstance
that becomes quite evident at the time of registering the places mentioned in the
database, from which the cartographic representations used in the current study were
created.

Santiago de Compostela is placed at the disposal of a widest change, not only
national but continental on 19th century. In this particular case, the proximity to the
Spanish War cannot be measurable only by illustrative maps. But, the fact that the
narration takes place on the core of a capital city, even a regional one, points out that
for a relatively small community located on a semiperipheral corner of the continent,
the modifications can be outstanding.

Particularly in Palladis Tyrones, regional elements are practically omitted in order
to glorify the annexation to the transformation of an immediate world. Evidently, the
explanation for it is primarily found in the motive and framework of the novel and,
more importantly, in the patriotic connotations of a traditional historical novel.

Clearly, such decision has not been an exclusive case of a Spanish author of a
national production, nor a recent one. At least, in the Western context...

“Hoy aceptamos que la idea de identidad nacional fue de algún modo ‘imaginada’
como una construcción pública [...] (Benedict Anderson, 1983). Y, en consecuencia,
también en su momento las historias de la literatura inventaron a su gusto un objeto
de estudio que satisficiera las aspiraciones de una identidad nacional” (Abuín, 2004, p.
254).

As it is well-known, historical novel carries a high patriotic duty since its inception
with Walter Scott’s Waverly (1814). If the aim is to explore the collective memory and
the processes that had led to the current conception of local identity and its relation with the world, then historical novel, in dialogue with literary cartography, seems the way to go.

For better or for worse, when it comes to join global maelstrom, society itself has a way to select what should endure and what can be omitted. Cultural memory, as Cornelius Holtorf defines it, “denote[s] the collective understandings, or constructions, of the distant past, as they are held by people in a given social and historical context” (2009). Local literatures are part of a wide historical discourse and history can be track by literary expressions that enclose a community through singularized – but no single – voices.

**The anchors of locality: opening conclusions**

Memory and identity, both dimensions on their own, linked by the constitution of the self, but frequently put into question every time the world is disturbed. Given this risk, societies have sought to be supported on unique and enduring bases, among which the memory figures with a main role. The safeguarding of the past and the encouragement to a historical consciousness are worldwide axes exercised by localities through the formulation of collective discourses. Social constructions, if preferred, that are filtered into literary forms through authors, techniques and cultural movements; but, above all, under a certain compromise with the context to represent. Memory functions as an anchor to identity, and “space is a reality that endures” (Halbwachs, 1950, p. 6).

Without a doubt, frontiers are meant to be transformed. The intended overcome of geocultural and social boundaries – linked with an archaic sense of nationalism – has led not only to a reconfiguration of the world dynamics but also to a reinterpretation of a local conscience and worldviews.

In a way, peripheral and semi-peripheral literatures have an advantageous position for the reconstruction of local and global realities. Evidently, the current contribution is based on the evaluation of a particular literary work of a small global town and, therefore, generalities are not meant to be establish. On the contrary, these reflections embark a process towards a variation on the methodology of oncoming researches, but requiring more than innovative tools. Literary criticism needs the dialogue with other disciplines and, subsequently, the restructuring of traditional perspectives to favor a wider knowledge.

By taking as example the case of Santiago de Compostela in a historical novel of 20th century, it seems plausible to demonstrate how narration’s dynamics advice of the way in which society experience spaces and places through time. Likewise, indicates how space can be re-defined, re-interpreted and even changeable for further generations.

“The place a group [of people] occupies is not like a blackboard, where one may write and erase figures at will. No image of a blackboard can recall what was once written there. The board could not care less what has been written on it before, and new figures may be freely added. But place and group have each received the imprint of the other. Therefore every phase of the group can be translated into spatial terms, and its residence is but the juncture of all these terms.” (Halbwachs, p. 2)
A local identity that gives to its history and its culture the place they deserve, is not in danger of extinction. At most, is on the road for transformation. Globalization, oncoming phenomena, and any kind of progress is, in cultural terms, a choice: what should be remembered will be preserved, and what should not, will become part of a history that, for some, will not be forgotten.

References


MOTHERHOOD, MOTHER-DAUGHTER RELATIONSHIPS IN MEMORY POETRY: A CRITICAL AND REFLECTIVE STUDY ON ASIAN WOMAN POETS

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Abstract: This paper is both criticism and reflection upon the memory poems of Asian background women poets. This paper is aimed at showing how my reading of the poems written by two Asian woman poets, namely Kamala Das and Eugene De Souza, has contributed to enabling me to understand the process of memory poems better. It is also aimed at elevating my sense of the multi selves attached to me as an Indonesian, a Moslem, a Minang woman and a mother. This is to say that memory poetry by Asian woman poets serves itself as a medium for cultural learning. My exploration of the literary devices and the autobiographical aspects of the poems results in my understanding of how the speaker poets in the poems are able to employ vivid visual imagery (one of the main characteristics of memory poems) and confessional voice as well as to resonate the complexity of mother–daughter relationships, mothering aspects, and family history against the conflicting values of maternal ties that occur within their cultural setting. In exploring the poems of these two Asian woman writers, I can reflect on my own identities which are a valuable source of authentic materials for enabling me to write my own memory poetry. I do this by digging into different aspects of my Islamic identities, Indonesian local cultures and my own Minangkabau culture while concentrating on the religious-cultural convergence which occurs in the relationship between mother and daughter.

Keywords: Memory Poetry, Asian background poets, diaspora, matrilineal culture, autobiography, voice and imagery.

Introduction
Motherhood, maternal ties, the mother daughter relationship have long been recognized as recurrent themes existing throughout centuries and across cultures.
Maternal issues manage to be universal and culturally specific at the same time (Chu in Maxey, 2012). Mother-daughter relationships and motherhood have been represented in diverse literary traditions. Maternal text as a text deliberating on mother subjects and mother writers, focusing on women who produce auto/biography, fiction and poetry about mothering, motherhood and being mothered (Podnieks and O’reilly, 2010; 1). Women writers make use of this pattern to reveal woman’s subjectivity and theorize female representation through their writings, and they wrap the issues in different forms of literary texts, including in their memory poetry. This paper synthesizes how the memory poetry of some Asian background women writers with their diverse literary representations have provided me with a self-recognition of motherhood, maternal ties and mother-daughter aspects when writing my own memory poetry. The critical and reflective observation focuses on how the memory poems of these Asian background woman poets subjugate as well as liberate me to present the conflicting values of the maternal aspects in my memory poems.

The art of poetry has the capacity to conjure memory’s power (Hetherington, 2011, p. 102). In other words, the creation of a poem is sometimes inspired by the act of remembering things from the past. Poetry is so often undoubtedly connected to memory. It is an expression of the human condition and feeling when recollecting our past experiences. In relation to the maternal aspect, O’reilly (Podnieks & O’reilly, 2010), states that a memoir is a useful source of maternal insights – a way to explore maternal subjectivity rather than to accept its impossibility (191). In addition, Papke (2008) asserts that mothering, maternal aspect, the mother-daughter relationship which are expressed in memory poetry are confronted with the painful past and present postcolonial society.

Motherhood, maternal text by Postcolonial woman writers, in this case woman poets, provides women with a different angle compared with the texts of patriarchal motherhood. These texts describe mother as an ideal figure. ‘Mother’ is closely associated with mother earth, mother land. One example occurring in African literature, the idea of “mother Africa” often found in literature written by men, is nevertheless a ploy to silence the woman (Akujobi, 2011). Woman in patriarchal ideology is a figure who devotes her entire life to her husbands and children, she plugs herself into the domestic arena. Postcolonial women writers instead begin to question the value of idealised motherhood. They are not silenced by the stereotype. South Asian women poets start to interrogate traditional maternal obligation by giving negative portrayals of mother figures in their works. Woman writers write to redeem the persisting mode of men’s writing on motherhood as a manifestation of so called ‘idealised motherhood’, the romanticized discourse of motherhood.

In contrast, the romantic tale of mother-daughter consistently appears in some works of Asian Americans and South Asian Americans, thus becoming the theme of mother-daughter romance which is universal and marketable (Chu in (Maxey, 2012). This theme addresses the connection between mother and daughter, maternal mystery and ancestral homeland (Wong and Santa Anna, 1999). Cultural and personal motif usually colour this kind of writing. In line with this, Abudi (2011) states that the relationship between mother and daughter is a cultural construction that eventually finds expression and representation in literary text (p.22). But, one may find that
cultural repression somehow hinders the establishment of mutual relationships between mother and daughter. Indeed, motherhood, mother-daughter relationship theme is wrapped in political, social, religious and cultural discourses and meanings.

I was born in a matrilineal society where the hereditary line is imposed woman to woman, upon a mother to a daughter. I have been accustomed to the old saying that the daughter serves as the host of our traditional home. My Minangkabau identity has been solidified as an Islamic and matrilineal one and I am overtly addressing the multiple selves attached to me as Indonesian, a Moslem, a Minang daughter and a mother. However, these multiple identities are not ephemeral since there is sometimes a divergence of values occurring in my life as a Moslem and Minang woman, mother and daughter. These conditions are becoming a valuable source of authentic materials for enabling me to write about some aspects of motherhood in my own memory poetry.

Grandmother’s Mothering in the Absence of a Mother Figure (Critical and Reflective Analysis on Kamala Das’s “My Grandmother House”)

Akujobi (2011, p. 1) highlights that motherhood assumes different names and shapes depending on the society that is practising it. As for postcolonial women writers, they recognize motherhood as a significant part of cultural tradition, a role that is personally sustaining and that carries enormous social status and prestige (Katrak, 2006, p. 212). But Katrak continues that women writers in postcolonial society have deconstructed such a notion and revealed certain negative, even violent experiences of motherhood (213). The painful past details pervade different aspects of mothering.

One of the negative notions of motherhood is sometimes replaced by the figure of Grandmothers mothering. Katrak (2006) points out that most grandmothers are described as strong and wise, holding some threads of the family together, but not all are romanticized (p.241). Katrak further claims that the neglect and abnegation of the mother’s responsibility are conveyed as the main cause of grandmother’s mothering. Grandmother’s love is strong in the physical absence of a mother figure.

Kamala Das, one of the famous South Asian woman poets, illustrates grandmother’s mothering experience in her poem entitled “My Grandmother’s House”. The mother’s figure did not exist in Das’s life, instead it was replaced by the figure of her maternal grandmother. Tharu in Papke (2008) illustrates the life story of Kamala Das:

In Kamala Das’s life, the mother was almost absent. As a child, she watched her mother “write poetry lying on her bed all day long” (Tharu, Lalita, Volume II, 1993: 393). The maternal grandmother became the substitute mother who provided the familiar, secure, loving home (p. 58).

Kamala Das’s mother figure is described as a mother-poet in which the act of her writing is in conflict with the act of mothering. Writing has created a distance between the mother with Kamala Das. In her memoir, Kamala Das describes this situation, a grandmother and her house, the ancestral place where she received love and security replacing the absence of mother figure.
**My Grandmother’s house**

There is a house now far away where once
I received love.……. That woman died,
The house withdrew into silence, snakes moved
Among books, I was then too young
To read, and my blood turned cold like the moon
How often I think of going
There, to peer through blind eyes of windows or
Just listen to the frozen air,
Or in wild despair, pick an armful of
Darkness to bring it here to lie

This poem conveys nostalgia and the mourning voice of the speaker poet. Taken from Kamala Das’s second collection *Summer in Calcutta*, this poem chronicles the speaker poet’s life in her ancestral house and the period after leaving it. The death of the loving grandmother (… where once I received love.. that woman died) signifies the tragic turn of her life into misery. The blissful past is dragged into the hopeless present.

The house is described as a heavenly place though darkness overtakes it. The speaker poet feels that she was blessed by the unconditional love of the grandmother (That I lived in such a house and was proud…) that makes her always want to revisit her past (How often I think of going there). The words through blind eyes of windows, frozen air and my blood turned cold like the moon represent the death and the stasis of the speaker’s condition.

Life in the ancestral house was a joyful memory without the existence of the mother figure. The ancestral house epitomizes the source of motherhood itself. I want to highlight this point to reflect my personal history, my memory in my ancestral house. In one of my memory poems entitled “The Legend of The wand”, I describe a different representation of motherhood performed by my grandmother and which is epitomized by the image of the ancestral house.

**The Legend of a Wand**

She was brought from hospital, six months after I was born
Mother took me by the edge of her dark chamber,
    close to the haunted restroom.
She gave me a quick smile sneaking beyond her fairy tale
Leg is amputated, her life and her dream too.
Take this wand and make me your alluring witch!
Her voice howled helplessly demanded the stolen haunch
trembled, I hide among her vacant sewing machines
the light is dim, I make an escape in the dusk..
I watched grand ma whisper the chants
“These are my legacy” not the curse! the footsteps you must follow
Scatter the seeds of your own rice paddy’s fields and raise your children with them
You cannot go that far, the azure world remains a patch forever
And cranes would eventually return to their breeding ground!
I fought the wand and won a battle,
a lottery ticket in my pocket to sail away from home, but in return
I was drowned in the midst of my mother’s tears who cried aloud
for the lost wand, failing to embrace its legend.

I wrote this poem before I encountered the Das poem., Kamala Das and I
independently selecting similar themes, indicating a collective concern with
grandmothers and acestral homes. Though she wrote decades ago and revealed
different cultural setting compared to my Islamic and matrilineal background, but I
found that her poem speak to my memory about the maternal aspects.

The house in my “The Legend of a Wand” is physically dark and dim as well, even
before my grandmother died. My grandmother’s amputated leg due to her chronic
diabetes troubled her physical and emotional states, nerves and frustration buried the
house even more darkly. The words haunted, dark chamber, a dim light and the dusk
convey strong visual imageries and fuel the sense of insecurity I felt as a child. It was
not a safe place to live within. Though the mother figure does not appear throughout
the poem, I have my mother with me, a gentle figure who always accompanied me
stepping in to the dark room (Mother took me by the edge of her dark chamber). Clearly I did not share the physical absence of the mother figure in Kamala Das’s poem.

Kamala Das’s vivid portrayal of her ancestral house has provided me with more
insight to recognize my own ancestral house. For Kamala Das, the image of windows
and a door emphasizes the connection between the speaker poet’s past and present.
The window is a vital image in her poem for she can peep at her past through the
windows but- she is unable to enter the house in her present time (to peer through
blind eyes of windows). As for my poem, the image of the wand represents a link
between my past and my future. I was raised in a matrilineal kinship system where
women hold a major control of inherited land and ancestral houses (Blackwood, 2001).
The wand that my grandmother forced me to hold (Take this wand and make me your
alluring witch) is the symbol of “me” as a successor of family heritage. The wand is the
burden of the past that I must carry in my present life and in to my future.

Kamala Das’s definition of motherhood that she discovered in the figure of her
grandmother (that I lived in such a house and was proud, and loved) was once the
figure who taught her about the importance of the book and education, (snakes moved ...
Among the books I was then too young). In a different way, my grandmother taught
me about being a mother in our cultural context (Scatter the seeds of your own rice
paddy’s fields and raise your children with them). The words footstep, the seed
scattered and paddy’s field and breeding ground in line 11-13 signify a sense of
motherhood that my grandmother tried to enforce. Unlike Kamala Das’s mother poet
whose act of writing has created Das’s life as a motherless daughter, my mother
instead, was almost appearing in her physical existence. Inspite of her full time
university lecturer, my mother strived to be a full time mother too. My mother’s
modern thought, her career as an academic, introduced to me the importance of
books and education rather than imparting the cultural significance of being a
daughter in our matrilineal cultural context. My mother’s dysfunctional figure as a
cultural role model made my grandmother anxious and she decided to switch the hope
to me as her successor. However, I failed to understand these sociocultural conditions (I fought the wand and won the battle). These are conflicted values I address in my sociocultural setting. The image of crane and Azure world contrast with the images of paddy's field and breeding ground. In one hand, Crane and Azure world is a high position which evokes the dream of most Minang girls today, they want to participate in a wider world beyond their Minang homes (Parker, 2009). On the other hand, I draw the pictures of paddy fields and breeding grounds to reveal Minang women and daughter’s identities as successors because the future viability of the sublineage rests with the women (Parker, 2009).

In her memory poem, “My Grand Mother’s house”, Kamala Das inscribes one of the aspects of grandmothers mothering in the absence of the mother figure. Her memory of the grandmother’s love is coupled with the image of her ancestral home. I find this aspect is potentially cultivated in my memory poem. When I describe another kind of love I received from my grandmother, the nostalgic elements about the image of the ancestral house develop in my memory poem. Besides, Kamala’s strong voice which is confessional has motivated me to voice the silenced mother aspect in my conflicted matrilineal life history. The cultural repression I received from my grandmother diverges from the culturally dysfunctional role of my mother. Different from kamala Das’s “My grandmother’s House”, I want to emphasize this aspect to unveil my matrilineal cultural perspective from which the maternal aspect is viewed. Mirroring the physical absence of Kamala Das’s mother, I invent ways to explore the element of another mothering in my memory poetry.

Mother-Daughter Relationship (Critical and Reflective Analysis of Eunice De Souza’s Forgive Me Mother)

Another recurrent maternal theme which is represented in diverse literary traditions is the mother daughter relationship. Abudi (2011) states that the bond between the mother and daughter is defined as the most intimate, intense and lasting female relationship and this relationship is depicted as having two oppositional poles ranging from love to hate, devotion to betrayal, guilt and blame (p.23). She further claims that the life long bond that is forged at birth between mothers and daughters is of importance to all women, whatever their ethnicity or background (7). This assertion seems valid since this theme reoccurs, pervading times and cultures.

Asian background women writers have long used the mothers-daughters theme as a successful literary strategy. Asian American women writers employ this strategy in creative and commercial terms (Maxey, 2012). On one hand, immigration causes tension between mother and daughter, resulting in a generational gap which is very familiar in the mothers-daughters plots inscribed in Asian American literature. On the other hand, South Asian American and diasporic contexts use similar discourses but make sharply resonant points about class, caste and feminism with their roots in a traditionally patriarchal culture (p.202). The relationship between mothers and daughters is indeed a cultural construction that is overtly addressed in such literary texts.
The unsympathetic mother’s absence is balanced by the refusal to offer the homage to one’s mother from the daughter figure. Kristeva suggests that everyone must separate from their mother by abjacting her (in Atayurt, 2011). The daughter’s abjection to her mother, the intermingling feeling of bonding and separation, the devotion and betrayal is the underpinning maternal aspect I want to highlight from this following poem:

**Forgive Me, Mother (Eunice de Souza)**

Forgive me, mother,
that I left you
a life-long widow
old, alone.

It was kill or die
And you got me anyway:
The blood congeals at lover’s touch
The guts dissolve in shit.

I was never young.
Now I’m old, alone.

In dreams
I hack you

Taken from Eunice de Sousa’s poetry collection, Fix, this poem chronicles some part of de Sousa’s life as a daughter who protests against the importance of sons, male inheritance in Indian’s patriarchal society (Karmakar, 2015). Similar with Kamala Das’s “My Grandmother’s house”, this poem uses a confessional manner expressing a sense of loss and alienation. The relationship between a mother and daughter is addressed in rebellious and hateful moods. The speaker poet is trapped in the midst of revenge and bonding toward the mother figure, and in order to commit the act of revenge, the speaker poet abjacts her mother.

There is not much evidence for the abjection motif in this poem (that I left you.. a lifelong widow, old, alone), but the line the blood congeals at lover’s touch indicates the mother’s priority upon the male figures rather than establishing an intimate relation between mother and daughter. In patriarchal society the mother-son relationship is considered close and strong. The speaker poet seems to emasculate the fact of mother-son’s bonding (the guts dissolve in shit).

In spite of the abjection as the manifestation of the speaker’s poet protest against the patriarchal way of raising a daughter, Eunice de Sousa at the end emphasizes the lifelong bond existing in the relationship between mother-daughter. The last two lines communicate this meaning. Though in dream, the speaker poet continues to hate her mother (in dreams, I hack you), but she does not deny that history repeats (Now, I am old, alone). What might happen to a mother will likely happen to the daughter. Abjection results in further loss and despair.
Eunice de Sousa’s “Forgive me mother” contains both personal and cultural underpinning aspects that I want to develop in my memory poetry. De Sousa’s life history narrates patriarchal practice in her Catholic upbringing (Papke, 2008). My matrilineal cultural tradition and Islamic practice offers different insight; in to how the mother-daughter relationship has been implemented in my personal history. Focusing on the abject theme, my poem, which is entitled “On the day I leave you lonely”, describes the conflicting values of multi selves attached to me as a Minang and Islamic mother-daughter.

The Day I Leave You Lonely

The day I leave you lonely,
with tears and agitation.
Remorse fills up my throat and lungs,
for not being able to explode the anguish.

I fear for God’s punishment,
denying wife’s obligation.
I am your daughter
but I am a wife and a mother.
If only God understands that life should not be divided.
There is not a wall,
a red line between love and devotion,
yet to cross the boundary from hell to heaven,
I have to depart

The day I leave you lonely,
you watch the TV screen,
eyes emptied and mouth dried
by the silence prayers.
I have paid the karma, you said, once leaving your grandma,
so go! your world is no longer mine,
your absence is near to my darkness!

Like a pilgrim on her holy mission,
I rush for the unknown destination
and find the boat sailing
away from home

The day I leave you lonely,
you gave me the ring of a dragon head
folded by pearl and silver
I am amazed in the numbness.
Imagining the next twenty years,
that I should hand it back to a daughter,
to any young woman, seeding in my womb
but for the absence, I see the ring flickers,
the colour shades, it will be demoded,
by the passage of time.

On the day I leave you lonely,
The wind chills, breaking
my last pouring cry
My hand grips the iron fence of ‘Rumah Gadang’ (36)
Looking down the grassy path of the road taken
I knew, I would come back ,
later, on the day when you leave me lonely...

The title of the poem introduces the act of abjection and the rest of the poem narrates the sense of loss and despair the speaker feels after leaving her mother. More importantly, the poem focuses on conflicted values when she performs her roles between a daughter in a Minang cultural setting and a Moslem mother.

Patriarchal social customs dictate that a daughter’s allegiance will be to her husband’s family when she marries (Abudi, 2011). This cultural construction is paralleled in a society practicing Islamic faith. When reading Eunice de Souza’s poem and autobiography, I discover that De Souza’s Catholic upbringing within a patriarchal Indian community conflicts with her maternal thinking, and thus becomes the source of her ironic confessional manner recounted in most of her poems. I then unexpectedly gain self-recognition toward my cultural and religious setting and find that they are worthy to explore.

My matrilineal upbringing validates that the daughter’s physical bond to the ancestral home, which is called Rumah Gadang (line 36), will last even when she marries (I am your daughter), while I have been taught and believed that a wife devotes her life to her husband and children (But I am a wife and a mother). The lines of fear for God’s punishment and pilgrim in her holy mission communicate my Islamic faith. While, the mother-daughter’s intimacy and life long bond which is symbolized by the image of the ring of a dragon head and the necessity for me to hand the ring to my future daughter represent the cultural construction of my matrilineal practices. Clearly, this convergence resulting in a sense of guilt and blame creates dominant negative tones to the poem (explode the anguish, the wind chills and the pouring cry).

Eunice de Souza and most postcolonial woman writers question the sense of motherhood ruled out by patriarchal communities. A true mother is a mother with a son; a male inheritance. The Indian patriarchal community supervvalues the mother who successfully delivers a baby boy and raises a son in her family (Papke, 2008). The act of abjection as one of the main focuses in the memory poetry of Eunice de Souza is caused by this. It struck me with the fact of another agony which represents reality in my matrilineal community. I, myself, also interrogate the centrality of mother-daughter in my cultural setting. As a daughterless mother, I question the hereditary line which is imposed upon a mother to a daughter in my Minangkabau family kinship system. The lines in the third stanza (….to a daughter, to any young woman, seeding in my womb, but for the absence, I see the ring flickers) communicates the idea. Motherhood is paralyzed in the figure of a daughterless mother.
In concluding this paper, I want to return to what Hetherington synthesizes as memory poetry. He affirms that all poems that make use of material drawn from actual events are to some extent poems of memory as they implicitly or explicitly claim to re-present or interpret what has happened (2011:110). Through their own poetry, women poets represent themselves and narrate the actual events dealing with their past experiences as mothers and daughters. My choice of the Asian background woman poets like Kamala Das and Eunicee de Souza is meant to interrogate motherhood and mother-daughter aspects within their personal and cultural setting in order to synthesize the maternal aspects in my memory poetry. By exploring the element of imagery, voices and memoir in the maternal texts of Kamala Das and Eunice Desouza, I quest and I am reaching toward self knowledge and understanding toward my own creative process.
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Proust’s novel, which consists of the lifelong events being narrated by the protagonist, presents at its beginning, how it was possible for the protagonist to remember all the things happened in the past. Symmetrically, at the end of the novel, the narrator finds the cue and the aesthetic principle which helps him write his past, in a literary form, as the book that’s now finished.

At the beginning of the novel, the taste of the madelaine uncovers the veil of the past; suddenly the protagonist remembers all his past days: His childhood, his family, his love interests, his visits to the countryside, the salons at Paris, the artistic movements, alongside all the people he knew from different social classes. Thus, emerging from a distinctive bodily and sensible experience of its protagonist, Proust’s novel represents, a microscopically explained view of the cultural and social, and even the political panorama of the period, that lies in between two centuries, including a war within its consequences. The remembrance of things past becomes a remembrance of the cultural and social « zeitgeist » of France in the beginning of the last century.

At the end of the novel, the aesthetical theory (which results at the protagonist’s decision to create a literary work) underlines the importance of the social and cultural memory: When the protagonist remembers all his life in detail, in a sensible way, he understands that his role is to conceive the effects of time over the society and thus, to regain the time lost. The narrator indicates that the purpose of the literature is to remember what is forgotten: The subjective experience and the social reality.

Our purpose on presenting Proust’s novel, as a case of cultural memory, is not only to demonstrate how a literary form is capable of designating, in all detail, the social and cultural reality in which it is written, but also to specify how it proposes an aesthetical principle that suggest the literature must function as a memory.
THE POET’S TASK OF RECALL—
GIVING VOICE TO WHAT’S STORED
IN THE MEMORY

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Abstract
The purpose of this presentation/workshop is to demonstrate how the writing of
poetry can be a tool for sharpening the memory, inspiring social and ecojustice, and
paving the way to healing and reconciliation. I will share some of my own poems that
began as inquiries into the past in search of answers and understanding. I will read
poems inspired by memories of refugees and people living under oppressive regimes—
individuals encountered as I lived and worked in Tibet, Thailand and Macau. The
power of memory and literature in addressing the problems and possibilities of peace
will be demonstrated by reading poems that focus on testimony as a means of
reconciliation and healing. They give a voice to victims, refugees, prisoners and
survivors. We will discuss poetry as witness. Elegies, personal narrative, and persona
will be presented and discussed as modes of literary remembrance.

My poetry has
been inspired by the years I’ve spent living abroad—nearly eight years in Asia (Tibet,
Macau and Thailand), and eleven years in Qatar. P. Nelson, in her review of my second
chapbook, Mandala (Fiddler Crab Review, March 15, 2011), wrote, “Woodcock’s
poems are partial, in a decided, constructive sense, to narrative. Nearly all the poems
are focused on “others,”— victims, prisoners, refugees, those that endure—presented
in a language that is even, sober, clear eyed and thus, intense in ways we might wish to
glance away from....”* In this proposed workshop, I will invite participants to try to
remember the “others” in their past — the ones they’ve known personally or perhaps
only impersonally — but whose stories have stayed with them, so that perhaps in a
poem that they might write, they could speak for those who have no voice (human or
nonhuman), and thus let memory inspire social and ecological justice.

Gregory Donovan, in his endorsement of my first full-length book, Swaying on the
Elephant’s Shoulders (inspired by memories), wrote, “The poetry in this volume sweeps
across many histories and geographies to interrogate and accuse, to unearth and
resurrect, to offer testimony and exact judgment; yet its most important and
characteristic impulse is to validate and affirm. Woodcock’s attention bears down with
a scrupulous eye for determining detail, investigating far corners of the globe for the
stories and materials that will yield the opportunity to witness the vast and mysterious
operation of the saving graces ever at work in the fulfillment of ancient prophecy and
infinite promise. It is an offering of light.” In this proposed workshop, I will challenge
participants to offer up their memories in poems of light.
At an early age, I realized I was more fortunate than most, and I sensed my obligation to practice silence and pay attention. But I wanted to do so with more than my mind. Then at some point a few decades ago, I chose poetry as my medium of remembrance—perhaps the most vital human task—the act or sacrament that defines who we are as we choose what to remember and what to forget.

Writing poetry has been for me a way of preserving my memories and paying tribute to the ones I cannot forget—the oppressed and marginalized ones whose voices need to be heard so that hardened hearts can be stirred.

One of my first persona poems, inspired by an article I read about an escaped slave, began as a protest against those who had not taught me when I was an elementary or high school about a very heroic man who had escaped from my hometown in America—Richmond, Virginia—to freedom in the north. I wanted to ensure him a place in the cultural memory of white Virginians.

HENRY BOX BROWN
The idea came to me one day as I twisted tobacco in the factory, grieving for family sold and sent away to North Carolina, remembering the slave coffle leaving Richmond—heavy silence broken now and then by a low whimpering and a clang; my wife chained to the gang, holding her head high; the wagon hauling away our children, their eyes swollen with tears: Go get a box and put yourself in it. I decided I’d rather suffocate in a crate three feet by two and be settled in my grave than go on living as a slave. The trip by rail, if it went well, would take nineteen hours or more Richmond to Philadelphia. If I survived, I would rise up singing.

A large man, nearly two hundred pounds, I climbed into that pine crate like one about to be hung. I brung along crackers, water in a beef bladder, my hat for a fan, a small gimlet for boring air holes, the memorized words of my favorite hymn, my fear of dark, cramped spaces. Prayed harder than I’d ever prayed as they nailed down the lid and wound five hoops of hickory wood around that box.
Chin resting on my knees, eyes peering into the void, I faced my fear of suffocating, drowning. Endured strange pains suffered on the upside-down journey to trainside, the clumsy transfer to the wooden side paddlers at Aquia Creek, eyes nearly swollen out of their sockets, choke of my swallowed screams, the slightest bit of air through pinpoint holes, cold sweat on the steamboat journey—wrong side up again, the tumble to the ground as stevedores tossed me down, the crack of my neck, another darkness—inside my head. I suppose I slipped away, breaking the mortal chains as I lay scrunched up in my tomb, my spirit rising then and there to possess the Promised Land.

Finally, the barge transfer: fishy smell of the Susquehanna and Delaware; a voice announcing my arrival in the north where freedom tolled for every man. I heard whispers—they thought I might be dead. A tapping on the box, All right? All right, sir, I said. I heard the saw and hatchet, the cutting away of five hickory hoops, the prying off of the lid.

Wet with sweat, I rose up from that pine box, singing, Out of the miry clay! After that day, everyone called me Henry Box Brown.

Recently I visited Cambodia, and all the memories came flooding back—that year of working in refugee camps:
BUFFALO STEW

The confessions: pregnant women tied to trees, machetes cutting out fetuses; children killing their own parents for stealing food; rats eaten raw. How could I stomach them?
I listened, I heard like that bird just
there with its blank stare.

Exaggeration? I wish.
The Khmer Rouge, malaria, shadows
of vultures. One day a grandmother described
her childhood lush and wild. Closing her eyes,
she smiled and died. It made me go.

The old man squats in the shade of Ankhor
Wat, ruins rising from the jungle.
Cassia and basho trees sway in the breeze.
Children, women cut open here—so much
that cannot hide under the shadow
of the banana leaf the child carries,
riding his water buffalo, which—
at the end of its life—is sacrificed
for buffalo stew.

Here is another persona poem, written as I dealt with a painful memory of one
refugee’s story and his gift to me of a painting, the gruesome scene of which is
captured here in written words:

THE POL POT SOLDIER TELLS HIS SIDE

In no way did I let on
that I might want to put down
my machete and stop the others.
They would have me killed me
on the spot, cut out my heart and
thrown it to the wild dogs that
trailed us, or made the woman eat it
before cutting the fetus out of
her womb. They would have left
my body to rot among the canebrakes.

So I offered to do it single-handedly,
to prove myself. I stood over
the whimpering woman, raised
my machete and brought it down
into the mound of flesh that could
no longer protect the life growing
inside of her. Brought it down
into my own mother’s womb,
into my own pre-natal sac,
into my own heart that was split
apart by her scream.

We left them there
under a camphor-tree.
I was the one who looked back—
my compatriots had their stomachs set
on finding crayfish for lunch.
I saw the dead woman rise up
to cradle her infant; pausing from
eating my heart, she looked at me
with my mother’s eyes.

The next few poems highlight memories from Tibet, where I taught at the Tibetan Academy of Social Sciences in the early ‘90s.

TIBET POEM

If I go out into the streets at dawn,
I will see how the pilgrims put on a new day—
how they spin their wheels to pray,
yaks at their heels, making their way
to the temple.

If I bend down and press my ear to the ground
at the place of slaughter, I might hear
the last words of a martyr.
If I write them down and swallow them
so no soldier can rip them from my hands—
no Red Guard tottering between homesickness,
whiskey and the party line can discard them
like watermelon seeds or orange rind,

I might feel them piercing—a sword inside me—
till once I’ve moved back west of Caucasus,
the martyr’s last words will thrust themselves up
from my gut, slash their way out of my mouth
till the world is wounded by them.

YEAR OF LHASA

Around the yaks’ necks, golden flecks
of sunlight fall on timbrel bells. Leavening the city with prayer, pilgrims arrive each day in droves. Dust clouds rise like incense off unpaved roads. Monks chant prayers, making ritual stairs to heaven from palace, marketplace and monastery. Rancid yak butter tea stinks in musty shops and cafes.

Wind whimpers through cracks in the wall. Bits of sod roof fall onto our bed. All day the dread of sunset and the cold of night. Dagger-like icicles cling to laundry hung drying on the balcony. Two Chinese men play elephant chess while keeping one eye on us, the range of the Himalayas wrapped round us all—stark and gray save for their snow caps, each peak sharp as the angel shark’s backward curving teeth.

All day pilgrims wind their way round the Jokhang Temple, chanting and spinning hand-held prayer wheels. Nowhere to go—this city always their destination—they move in slow motion, some so old or sick they’ve come to die in this sacred place.

Before nightfall, they settle by the river, light their fires with yakpats, play homemade lutes and reed pipes, drink butter tea while their yaks graze and the haze of their fires rises like incense over the river, drifting with their prayers and flashing shorebirds on the shifting wind across the Himalayas and the closed border to the exiled Dalai Lama.

Around the necks of the young girls, ivory pearls of moonlight fall on stringed shells. Every night every one of them dreaming of that thousand-mile flight.

FOR LHASA

March 17, 2008 I could not shake the thought of you in flames. Throughout the day whispering the names of those I know still living in your center, on your periphery. Felt your misery.
Smelled burning shops, overturned cars, Chinese flags. Saw smoke rising

incense-like over the Potala and Jokhang. Heard the rumblings of a hundred tanks moving through your hallowed streets. Remembered the soldier who narrowly missed me, knocking me down—bicycle and body sprawled on the ground as he sped past laughing. Today I said it out loud to no one

in particular, to the nameless faces in the crowd, “I never left you nor loved any city more.” So tonight I’ll fill seven prayer bowls, make a mandala out of Arabian desert sand, remember as I dangle my feet in Gulf waters the source of the Ganges, and wonder if indeed I am a certain lama’s reincarnation. I’ll take that long flight back, walk the famished, enflamed road leading to the holy city where I’ll rise up like incense, a faithful wife burning on her husband’s pyre because I can’t forget you, most fragile tragic city of Tibet.

SNOW LIONS

“Unless we enjoy ourselves, others will make us suffer.”
(Tibetan adage)

Viewed from Verde Valley, the San Francisco Peaks loom like the Potala Palace over Lhasa, white as the Harvest moon and snow lions.

Though the mountains inspire my drive, Sedona to Flagstaff—healing and pure—
I am homesick for the ringing of temple bells.

“Music is for happiness,” the old monk said, smiling with his entire face, not a trace of bitterness. Took me to the cemetery late one night. Bells and hand drum, chanting in unison, rhythm of voice and instrument, monks confronting night spirits, calling forth Yamataka to destroy death.

When resentment and hatred tempt me, I don the black hat, dance as the old monk instructed, bring my right palm to my left, and pray.

Approaching the three extinct volcanoes, I envision the Potala filled once more with laughter. Between blue sky and white peaks, snow lions prevail.

Here is another persona poem, inspired by one Tibetan nun who spent 11 years imprisoned by the Chinese:

SURVIVOR
For Ngawang Sangdrol, Tibetan nun, released after eleven years

I walk beside the lake, late afternoon, waves restless and seagulls drowsy in sun along its shore. Five cormorants on the decaying pier allowing me to watch them watching for fish, shadows under shadows on the water. If I hold a sprig of rosemary to my nose and inhale deeply, for a moment flesh will not burn. The chinaberry tree with its wrinkled stone tells of its own hard journey: pride of India transplanted here; its transformation imminent—fragrant purple petals on slender stalks. The otherwise useless chaulmoogra yields acrid oil that eases leprosy. Once, at the foot of a live oak, I broke down and wept. Acorn cups were scattered throughout the woods, turned up by the gods to catch rain for squirrels and quail to drink. All things find their place. I come back to settle before the fire, drawn like the pandora sphinx moth to the candle in the window. I slice the carambola into five equal pieces, five cormorants on the pier, five women screaming, five beatings each day, and the cattle prods. The Chinese prison guards went home at the end of their shifts to wives and daughters. A phantom orchid in moist pinewoods feasts on forest duff—the fungus in its roots a saving grace.

In this next poem, I imagine what I would ask her, if given an opportunity to interview her:
INTERVIEW WITH A TIBETAN SURVIVOR
For Ngawang Sangdrol

I was there the year you entered hell.
Could you describe that cell and having nothing but your life to lose?
They say you sang Tibetan blues in the night.
Weren’t you frightened the Chinese guards might awaken from their drunken stupors?
I was teaching on the outskirts of Lhasa, just down the dusty road from Drapchi Prison.
Did you volunteer, or was it always clear you were the strong one, too independent and spry for the role of wife, the one your family should give to Garu Nunnery?

I’d ride past on my bike, wondering about the life inside those walls—the morning wake-up calls, the bland thin soup, cold cement floor, the threadbare flea-infested blanket. If I heard your screams for help, what could I do? And now this interview.
Could you describe the cattle prods and other forms of torture, the sounds that broke the silence: approaching boots at midnight, chains that kept you company in the next cell gone silent, first bird song at dawn? And of you fourteen nuns who sang of your protest songs, how many died?
How did you survive? Why unstoppable?

Yes, you are right but too humble: we are all survivors—of lost loves, failed marriages, broken dreams, our own follies and mistakes. But you have arrived at these golden gates. Could you tell me about the ones who didn’t survive?
Your mother died while you were in prison, yes?
Would you describe her influence, your grandmothers’ lives?
How old were you when you realized your land was occupied by strangers?

There are no guards outside your door now.
Why do you tremble so?
Tell me what you hear
down the hall, in the next cell.

The next poem was written in memory of the first Tibetan to self-immolate in the People’s Republic of China. He did so in 2009. As of today, 143 Tibetans have set themselves on fire in protest.
AS SANDHILLS CRANES WERE RETURNING

In Memory of Tapey

As Sandhill cranes were returning
to Platte River and the first cherry blossoms
were appearing in my country’s capitol,
the Tibetan monk sat down in a one-meter
circle to pray and immolate himself.
In no time, he was absorbed into the mandala
of the solar system—white breath
and a somber relinquishment purifying

the air while those who witnessed it—
Chinese soldiers and Tibetans alike—
went home to crouch in corners of dark
rooms where they spun like spiders

their threads of dreams that life is more—
must be more—than what it seems.
In solitary silence far from processional
chants and military watchdogs, each one

believing with all his heart in the white
dove returning to the Ark. And in his grief,
each one transformed—set free in a one-meter
circle by the mystery of faith and truth.

This next poem is a poet’s attempt to imagine how a refugee is haunted by memories
of home:

HOMESICK

He doesn’t mean to be ungrateful,
one of few allowed to come here. But
claustrophobic among Chicago’s skyscrapers,

Tenzin craves the taste of yak butter tea,
the melodious sound and pace of his native
tongue, the fire ceremony to smoke out dark

spirits. So he goes back to the skeleton dance,
to fragile mandalas made of sand.
The horse goes on wheels now.
The iron bird flies.
In the furthest land of the
red faces, he still dreams
of the home he’s never seen:
Potala Palace, Himalayan peaks
rising above green-clad soldiers.

Exile—India, now America—
lands of the red faces,
fulfillment of ancient prophecy.

The next poem was an attempt to imagine a Tibetan doctor’s memories of his time spent treating prisoners in Tibet’s hinterlands:

WISH FOR FREEDOM

From the doctor’s window, I glimpse the autumn sun
descending abruptly behind a snow-crowned pinnacle, but only after it sets afire the faces
of maroon-robed monks circling the Jokhang Temple.
They move without hurry like mist
hovering above the river at dawn, apart
from the listless throng of pilgrims and peddlers.
The swishing of their robes whispers,
We Tibetans wish to be free.

The doctor tells me they sent him
to the mines north of Lhasa because
he had relatives in America.

Says he treated them equally: Chinese soldiers and his fellow Tibetan prisoners.
Smiling, he recalls rooms heated by embers.

Here in Lhasa it is colder, he says,
though further south, because there is
no coal, no wood to burn.

But here, I remind him, the sky is clear,
the night reveals a barrage of stars within arm’s reach.
And he’s found a wife to keep him warm.

Can you hear the wish? he asks me.  
I hear nothing else as it ripples across the plains of the Changtang and back to the flat rooftops of the Potala where once the Dalai Lama stood watching his people play and dance and sing as maroon-robed monks circled the Jokhang Temple.

An elegy, or lament for the dead, is a crucial way for poets to frame memories. This next poem expresses sorrow while praising one who was murdered for defending the rights of both the indigenous Brazilians and their rainforest:

INTO VASTNESS AND FREEDOM

_In Memory of American Catholic nun Sister Dorothy Stang, murdered February 2005 in the Brazilian Amazon_

Today if I could, I surely would go seaward into vastness and freedom. 
_Our dreams of safety must disappear._

I hear Auden’s words ring crystal-clear as I mourn the murder of an aging nun in the Brazilian Amazon who took on the poor man’s struggle for land and livelihood—lived out her faith. Soon to venture into a realm that’s unsafe, I hear loved ones plead, _Don’t be hasty in risking your life—so much misery and strife everywhere. You could just as well stay here as go there to save the world. Why take it upon your aging shoulders—why carry other people’s boulders up the mountain?_

_Let each one fight her own battle; you should stay right here in Seattle._

Ah, but tomorrow they may come for us. I can’t resist—must attempt to be His presence, save the earth one species, world one person at a time, even if she calls to me from Sudan or Afghanistan. Why not this very day go seaward into vastness and freedom?
Nothing to stop me now that 9/11’s burst
the bubble dream of safety.

Another elegy – this one in memory of an Afghani poet:

DARK FLOWER
For Nadia Anjuman, who died November 4, 2005; the title of her collection
of poems published 2005 was Gule-Dudi, meaning ‘dark flower’

People who believe in absurdities will eventually commit atrocities. – Voltaire

One more woman dead—her husband
confessing to the beating but not murder.
I took it hard, another poet’s voice snuffed out.

Just twenty-five, mother of a six-month-old,
famous among Herat’s female poets.
May he rot in hell. How will her daughter feel
when she’s old enough to know the truth?

Six years since the Taliban’s fall,
still the violence. Someone blogs,
He was only following the Qur’an;
Mohammad taught husbands to beat
their women into submission.

With a FEATHER,
I scream back.

Believe absurdities, commit atrocities.
Times like these I pray, Please call me home.
I lack the stomach for this world’s madness.

A Lakota friend quotes: Religion
is for people afraid to go to hell,
spirituality for those who’ve been there.

I curse Basra, Kufa, Fustat—
all conquests of all religions.

Nadia, you dear dark flower,
if you can you hear me, please
comfort me in this dark hour.
This next poem, from my most recent chapbook, *Beggar in the Everglades*, captures that moment we’ve all experienced – when we know we’re in the midst of making a memory:

**GRASSY RIVER**

*We need the tonic of wildness . . . to witness . . . some life pasturing freely where we never wander.* ~ Henry David Thoreau

Needy, I came to the wet prairies where at dawn I listened to bird songs in pineland, sawgrass, hammocks, cypress swamps. At dusk to cacophonous Cricket, Pig, Green and Little Grass frogs

in Taylor Slough. Watched alligators, Gar fish, Soft-shelled turtles do what their ancestors did for millions of years. Setting aside all fears, I stood apart at the edge of the grassy river watching

with my whole heart, feeling the air quiver with a wildness I longed to but didn’t dare touch. There is only so much we can know. Those days in the Everglades rejoicing in that which remains mystery. Clearly

the herons, ibis, egrets were fishing; but were they not guarding as well their watery domain from invaders who would drain it for farmland and suburban sprawl? Though I learned

all about its changing landscape and peoples—Paleo, Archaic Indian, Calusa, the Spaniards—how the derelict land was made, how restoration began, and I tried to take it all in—found it fascinating yet overwhelming

(the contours of its bedrock, thickness of its soils), I knew all I’d remember years from then is how mangroves lined Florida Bay the day I walked there alone with one Red-shouldered hawk keeping watch

from its Royal palm throne,
how that Swallow-tailed kite soared
above a cypress dome. And the silence,
the timelessness in which herons,
ibis and egrets graze their grassy river.

This next poem was an exercise in casting memories into the shape of a dream:

DREAMING WE’RE TRAVELING THE WORLD AGAIN
This is the wonderful thing about art, it can bring back the dead . . . ~ Lynn Emanuel

You are alive again, so we decide
to make the most of it. We get off the train
in Ulan Bator (I think because we didn’t before—
we hurried past, bound for Moscow).
Your hair is soot gray from the train’s open window,
but you don’t seem to care—you climb
onto the camel’s back. A bouquet of miniscule
lavender blue wildflowers sprouts from your backpack.
I whisper, Hide them! They’re stolen
from the Burren’s crevices! You’ve been subpoenaed
to court! But you don’t seem to care.
You call to me, Our yurt is waiting.

Across the steppes we drift aimlessly,
like fair-weather cumulus in a deep blue sky.
The camels sway and spit till by and by we’re
in a sandstorm between Alexandria and Cairo,
sun obliterated, sinking fast. A staticky rasp
from the taxi driver’s radio: ruh BAH buh music
drowns out the sirocco’s roar. You stop
to wash your hair in a porcelain bowl
beside a rocky shore. Dingle Bay.
Somnolent boobies with blue feet rest beside you,
flown all the way from the Galapagos.
Nearby, I build a fire from peat.
You ask why. I reply, To fill hot
water bottles for your cold feet.

At last you stand alone on a Leningrad street.
Your cone has crumbled, fallen from
your hand. But you don’t seem to care.
Vanilla ice cream melts over the pavement
into the shape of Corfu, expands until it stretches
into miles of warm white sand where once
we walked along the bluest ocean.

Next, remembering a white night:

WHITE NIGHT

The name had changed once again
by then, Lenin no longer in vogue.
I can’t remember the year, though I’m
sure I boarded the train before midnight,
a midsummer white night to be exact,
with a silvery light lingering over the streets,
embankments and the Neva, the Arctic Circle
only a few miles north, St. Petersburg on its forty-
four islands, Pushkin losing his life in a duel there,
Dostoyevsky sentenced to hard labor,
the Nazi nine-hundred-day-long blockade,
thousands dying of starvation,
the War Victims monument with its warning,
No one is forgotten, nothing is forgotten.

I was bound for the Polish border but
unwilling to leave, so when he hesitated there
in the doorway of my compartment, grasping
his one small suitcase, dressed in his soldier’s
uniform, a half-smile on his face, I knew
ev en as I reached for my Russian-English phrasebook
and he began settling in that we would not be
sleeping through our one white night.

PALE TIGER SWALLOWTAIL

Who remembers the Armenians? ~ Adolf Hitler

I can’t escape from being human,
but I can keep closer company
with other species—herd reindeer
in Lapland all year, or hibernate

as a hermit hidden in a labyrinth
of a canyon—observing raven
and gila monster, grieving
for Armenians massacred
by the Turks, for the Caribbean’s Taino killed off by Columbus’ men who, searching for gold, lost their souls.

A Pale Tiger seeks hilltops. Its yellow relative courses up and down canyons all day, flexing and curling its wings, tied to the heat and light of the sun. I can’t run from being human. Still, I’d rather be a Pale Tiger or an Oregon swallowtail.

RENEZVOUS

“But ask the beasts now, and they shall teach you.”
   --Job 12:7

Sometimes even I think it must not be true, but then I close my eyes and smile. I remember our unexpected rendezvous—

how many miles we traveled I never knew, with me admiring his unhurried style. Sometimes even I think it cannot be true.

I was merely a young Western gentile who grew weary of the West—fled to the Far East for a while. I remember our enchanting rendezvous.

But now in my own country I often feel blue—as if I am an old homesick exile. Sometimes I have my doubts it is true.

But I remember the jungle we meandered through. And his shoulders—so broad and strong, yet mild. I remember our chance rendezvous.
That elephant could have carried me to Timbuktu.
I pray I’ll never become senile—
ever forget, though it does seem too good to be true.
I treasure our tremendous rendezvous.

The next poem portrays one Chinese woman whose tiny feet burned her whole image into my memory forever:

FOOTBINDING

In the marketplace of Macau, an old woman with three-inch feet totters on the curb, struggling to climb four-hundred-year-old cobblestone steps.

Dressed in black, gray hair pulled tightly into a bun, she’s been most of her life a refugee without papers—on the run from injustice. Trailing behind her like a shadow, a nightmare, scent of jasmine in the stifling humid air are those memories of childhood:

 eight toes bent under, bandaged tight, drawn toward each heel till bones would finally yield. Now the golden lotus shape of each foot haunts her—flaunts her pain, subservience, ironic privilege. Reminder of a sister’s death from rotting flesh: feet bound for a slow journey to the next world.

No school for her, so assiduous she had to be with the business of being female: misshaping feet, waking from her childhood dreams at thirteen to serve husband in place of father. Some mornings she still awakens gasping for air, reaching by habit to loosen the phantom bands of cloth wound tightly around her toes, feeling the throes of pain—constant sleet—as they curve under the balls of her feet. Persistent memory of dreading the dragging of her body across the floor to do chores while brothers ran and played.

Now she grimaces as her granddaughter
refuses to eat in the marketplace
and squirms to squeeze into dresses
several sizes too small.

ENGLISH AS A SECOND LANGUAGE

They come after a long day
spent working in the sun,
smiling unremittingly as if
they still believe they’ve done
the right thing. I teach them
the basics, they teach me about
escape and new identities.

Weary of their brave facades,
I’ve asked them to share something
from their countries that defines them.
Antonio from El Salvador offers us
shards of shrapnel taken from his side
the day he nearly died. Jose from Argentina
holds up a photograph of his father missing
for decades, and a memory that never fades.
As he slips back into Spanish, I remind him
gently, Speak only English here.
Khema from Cambodia’s brought a wooden
spoon and her mother holding it over the fire
the day Pol Pot’s men came at noon to rape
and kill her while the children sat hidden
behind the rolled-up sleeping mats.

After they’ve each had a turn, I say,
Tonight let’s look at adjectives and practice
describing your dead and missing relatives.
The lesson goes quite well—combination ESL
and grief workshop.

When the class is over, I watch them
gather up all they’ve brought. Each one
has reverted to the first language. I watch
them walking to their cars. Their feet
are made of glass.

BEYOND THE CLOUDS MOUNTAIN
Late autumn.
The ivy still climbing,
sun-bound, claret-colored. Underfoot,

faded withered leaves and memories. South of Chengdu, on Beyond the Clouds Mountain, a temple

once drew me in: a lotus pond, the Chestnut Moon, wailing gibbons, a Taoist recluse playing a bamboo flute.

Diamond yellow willows swayed in the wind, tossing their weakened fibers onto transparent currents.

Fungi rose up from decaying cumuli, elixir-bound. Sounds of three rivers converging and metal chimes merging

the portions of the day urged me to stay in seclusion, to leave behind every illusion of secular life.

Crickets crouch at day’s end in crevices near dying embers.

Another poem that captures that instant of the making of a memory:

HAKEEM’S FARM

Two hours’ drive from Doha, heading cross-desert northwest, his family farm sprawls hidden behind brick walls—waterfalls
music to the ears after the silent
shifting of sand. In this desert land,
I often dream of rain, but I always
awaken to the same blue sky, relentless
sun. On his farm, three camels come
to nuzzle me. There are peacocks,
ostriches, Arabian horses, ducks
and reems, deer from Australia,
cattle, goats, sheep. No pigs, of course.

*My father started with nothing,*
Hakeem proudly beems. *Now he owns
six businesses in town.* We sit down
to a feast—fresh fish from the Arabian Gulf,
vegetables and lamb from the farm.
I could understand if they’d known
we were coming, but here we sit unexpectedly.
I hear the ducks squabbling on the pond,
feel the nuzzling of the camels lingering on.
Always a strange sensation: awareness
of the making of a memory.

Just a few friendly words exchanged
at Zubara Fort. *Come see my farm—
you are welcome,* he had smiled, this young
man who had studied five years in Tucson,
then returned to his Bedouin roots.
Such hospitality in the desert: strangers
welcomed as if emissaries of God—a gift
that in the West has all but died. Money
can’t buy happiness—how many have tried?
But at least in the middle of a desert a farm
that thrives and a feast fit for Allah.

NINE YEARS LATER, ON INTERNATIONAL EARTH DAY*

*In Memory Of Jean Waldrop*

“Then mock at Death and Time with glances
And wavering arms and wandering dances.” — W.B. Yeats

Knowing nothing about pancreatic cancer—
how fast it spreads, how close she was to the edge—
I sent her Yeats’ quote one month before she died.
Knowing her, she laughed and cried.
The oak hydrangea blooms today in the place
where she lived so many years. Dusk pale as pewter
spreads over her favorite lake. In her woods, her words
reverberate, “Let’s emulate nature in December, in July.”
Under the long-leaf pines, I let myself cry. When eyes
have dried, I read Neruda, “Life is what it’s about;
I want no truck with death.”

How she loved this earth—ocean and sea
especially, blue-footed boobies her babies—
she drew to herself all earthly things, as holy
persons do (if Bingen’s Hildegard was right).

I stay all night, wondering if the one bird
of paradise blossom I took her two days before
she died opened in time. “The leaves are falling . . .
the heavy earth . . . from all the stars . . . we are
falling,” Rilke’s calling from the other side.

Don’t try to catch me. Let the veil be lifted.
Let me, as she did, give my soul with a smile
like a rose.** Then, in grateful humble repose,
rise up to die.

*first observed 4/22/1970
**Rumi

FALLOW FIELDS, GATHERED HARVEST

Fallow fields, gathered harvest
are flung-open gates to truths whispered
among fallen leaves. Same for frontier towns
and borderlands of exile, steppes and sparse
grasses—hard for me to look at now,
still harder to view mountains in paintings
as peaceful when memories come: cold
and stinging wind. Tibetans took me in.

Back home now in the West, I clumsily
practice calligraphy with my bamboo brush
from Guangzhou, imagine I am the scroll’s
fiery painted dragon-horse who races
to the places sun and moon go—caparisoned
in rich brocade, feeding on dried jujubes.

In the marketplace back East, one corner
reserved for caged birds: vacuous parakeets
and parrots with beaks as orange as the carrots
piled high in the opposite corner between
persimmons and pale green lemons.

I scan Western rafters now for swallows’
ests, praying for good fortune.
Tenderly taking a tiny moon in my hand,
I envision the oyster from which it emerged,
imagine myself on the verge of weaving
among lotuses in the midst of golden fish
whispering their truths.

These next few poems are from works in progress (tentatively entitled Tread Softly,
When the Peacock Called Out, and Heaven Underfoot):

SOMETIMES, WHEN THE PEACOCK CRIED OUT

Sometimes, when the peacock cried out
at dusk from the garden on the next
tier down, I almost replied—something
deep inside remembering when a thousand
years ago, we were lovers—or at least
brothers. My soul became a peacock
summer evening Assisi, joy in solitude.

Sometimes, peacock crying out
during the night, I would awaken,
listening in the stillness; it was all I could do
to remain in bed—a voice in my head
urging Rush to his side.

Short summer night, dawn would arrive;
again, his cry. Song birds beginning
to sing, I would have done anything
to have had just a one-night fling with him—
would have practiced all the right moves,
learned how to entice and woo.

Sunrise, he cries again, and oleander
blossoms on the verandah quiver
under the waning crescent moon.
In a desert country now, I turn
to haiku—yearn for Chiyo-ni’s stream,
sense my heart flowing pure water.

I leave it to the wind—
crying peacock in his cloistered
Umbrian garden. But we two
are one in our blue orb,
thin ephemeral layer of biosphere—
Creator having put us here to share
Assisi’s summer-scented air.

This next one is about remembering humanity’s violent history:

TERRITORIAL DISPUTES

Now my pacifism’s put to the test.
Bully cat’s gone too far, bit the timid
tom so hard its backside needs suturing—
nearly two-hundred dollar vet bill.
Heard myself threatening to kill.
Always it comes down to this:

good versus evil. Territorial disputes.
The Gaza Strip today. The Everglades
yesterday. And the day before, Asian
man pushed to his northeast limits,
following after a wounded mammoth.
Kotzebue Sound, Mackenzie south to

Saskatchewan, the American plains,
finally Florida to live along the St. Johns.
The Timucua, Calusa, Mayaimi,
Tekesta—people of the ‘Glades. Then
Europe slowly awakening from the Dark Ages.
Rumor the world was round. Spain reborn

after centuries of Moorishness. 1492
Columbus sailing west, taking possession
by flag, sword, cross of the Bahamas and
other islands. And from that point, an endless
string of discoverers, adventurers, conquerors.
Island after island of Indians, eventually
even those fiercest ones, of the ‘Glades.
Say you kill the bully. Return
the timid one, stitches removed,
to the garden. How long before the next bully appears? Try hard to disregard the possibility. Ignore the shadow

creeping along the wall. Think positive.
Imagine no hunger, nothing to kill or
die for* in the garden, the timid cat lounging
in afternoon sun, too lethargic to chase
off bulbuls and sparrows or gobble up
grasshoppers, its purring God’s reassuring

creed line all shall be well. But remember the sad
histories – aborigines and so many lost species,
greed the enemy. Not hunger.
I give the bully his own bowl—keep it full
to overflowing, but still he attacks the timid tom. What can I say?

*John Lennon

FULL MOON WHILE FLYING DFW TO RICHMOND

Red eye, early July,
returning from Alaska—
Juneau, Ketchikan

(Misty Fiords)—where I
practiced echo-location,
ontological insubordination,

considered with every step
along the wet, slippery trail,
each dip of paddle into lake

my mortal indebtedness,*
my goal to live as an equal
partner with bear and salmon,
raven and eagle, glacier and
old growth forest; to entangle
myself in intricate roots of

Hemlock and Sitka spruce,
in tendrils of Old Man’s Beard,
to be insatiable in my hunger

to know loon and humpback whale,
to treat each moss and lichen,
bird and insect with utmost respect.

What did I learn from my brief sojourn?
That I must, at every turn, begin
again in humility and gratitude,
to locate myself in the biosphere,
perceive each species as distant relative.
Alaska taught me what I thought
I already knew—how dependent and
connected we all are. What joy
to recognize the Stellar’s jay,

orcas at play—to get so caught up
in their worlds that my own was no
longer separate. Temperate

rainforest singing its refrain,
bears waiting in the lull of late July
for salmon- and blueberry flowers to fade

and give way to the berries they crave.
A green so lush the only proper response
is a hush of silence, mist over the fiords

like ecstatic chords of mystical music
only audible to ears of the humble.
Alaska put me in my place,
its grace reminding me my species
was an afterthought. Caught
in its eye, having no permanent home,

I was taken in—more than pilgrim,
I sought to enlarge my sapience,
to participate in all of her nature

so reconciliation could occur.
And it did—between me and her
as I leaned out over lakes and Pacific,

observed and listened while glaciers
glistened all around me, their surging
rhythms ancient, echoing, all-knowing.

*Herman Melville

To end on a lighter note and shine light on cultural memory, I’ll share four poems inspired by music:

QUICKSILVER GUITAR LICKS
*Thus I have heard.*

Remember when breezin’
was our second nature — our reason
to move, when Benson’s quicksilver
guitar licks landed like swift kicks

on our consciousness, could cure
all that ailed us, were the only
affirmation we needed that our nation
wasn’t going to the dogs?

1976, George’s soulful vocal of This
Masquerade enough to save
us from despair, topping three charts —
first (only?) song in music history

to do so: jazz, pop, R & B. What revelry
to sit in the dark and sip rhythms and
memories, to feel oneself poised on the portal
between the living and immortal,

to feel it in one’s bones — if man can make
such music, there is hope yet for humanity.
Weary and hungry, my soul is one
with the music. Moving to the rhythms,

my body is one with the muse.
In the space in which the notes float,
I awaken. Outside, high in the sky,
Beaver Moon is filling out.

Inside, the music leads my mind
into an empty, luminous space
where the torrent of thoughts is easing.
Breezin’ once our second nature, now

\[ \text{. . . for everything we are out of tune.**} \]
Surely in a worse state than when William
penned \textit{we lay waste our powers by all our getting and spending}. 

To hear and feel the amazing serenity
of \textit{Breezin’}. Yet even now,
listening, to remember the songs
of humpback whales, elephants and
Persian nightingales, to know quite well
humans are not, after all, the center of creation.
But still, chords like shards of glass
to pierce the ear, make me hear.

I feel breathless, even a tad restless
between \textit{Breezin’} and \textit{This Masquerade}.
If we have ears to hear and can cease
our senseless chatter to listen to rhythms

and notes that matter – in darkening November,
branches gleaming with clinging mist,
trees baring themselves to Beaver Moon –
to swoon over Benson’s quicksilver guitar licks.

*traditional opening for Buddhist sutras in the Pali canon)
**William Wordsworth, from ‘The World is Too Much with Us’

\textbf{SIPPING AMARETTO, CHRIS BOTTI IN BOSTON (or WALTZING THE MEMORIES)}

Sipping Amaretto, listening to Chris Botti in Boston playing \textit{Ave Maria} from \textit{Cinema Paradiso} and Leonard Cohen’s \textit{Hallelujah}, which are setting off thoughts like fireworks, sparklers in the least, about past and future, freeing me from the strangulating present. Waltzing and somersaulting among ephemeral notes of the trumpet and piano, guitar and bass, violin and vocals, cello and drums, regrets and gratitude,
sorrows and joys. Emmanuel: Micarelli on violin, and it all comes back again. Such is the power in the pairing of music and Amaretto, together seducing and leading me back one note, forward the next. Summer crops being gathered, I hazard cycling back to the beginning. On notes from trumpet and guitar, I travel far. Swords beaten into ploughshares, wonder of music mixed with herbs and fruits soaked in apricot kennel oil dispelling all fears. Fragility of each melody, light reflected off notes that float in the air like snow flurries on a dark December night, riffling the hair on my arms. The man on the trumpet pointing the way with a glissando. Balance and harmony sustaining my sanity—connecting me to all others. Bostonites to me now in the Arabian Desert. Ears detecting imprint and impetus—connecting past and present musicians, divining a sinuous resonance between them and their instruments—touching lightly or madly with a language unleashed, medley of trumpet techniques. Notes glowing like stars on the hours of the night, music revealing vital warning signs—transient nature of all things. Unfathomable eternity. Ethereal tunes having everything to do with mundane concerns. No such thing as dim hope, each fresh note insists. All misery aside, I waltz and glide on the notes, or sway in place like a tall grass or fern after the trains pass. Sometimes I tap dance a slide-and-click step, glad that I thought to glue bottle caps to the toes of my house flats. Beyond the music, numinous shadows. But here in the sanctity of my cottage, Botti and friends have set me free to waltz the memories like a black Magdalena butterfly two miles high in the Rockies. Get down to the edge of the notes where everything shines in nostalgic light. Cusp of the flutter tongue—each note dropped like shells of moon snails and mussels discarded by gulls over rocks. Music full of moonlight and memory.

I'M IN THE MOOD

I'm in the mood for an accordion,
an earthy guitar,
a tuba or violin –
cabaret or Gypsy music –
something silkenly sad.

Must be the sound of that palm dove pursuing his lady love this day before the Vernal Equinox,

and the memory of that man last week on the platform of the Paris subway. I was heading to Rodin's garden,

and there he was, playing his accordion as if for patrons
of the glitziest cabaret
or ritziest restaurant
along the Champs-Élysées.
I’m in the mood
for a waltz to soothe –
perhaps the beautiful Blue Danube.
I need a reed bamboo with which
to identify – empty, hollow, cut off
from its source, longing for home.
Music to make me forget
temporarily that I am separate.
Hildegard’s plainchant.
I could use a little muse emulating
the Vernal Equinox – balancing
equally light and dark,
inducing me to dance madly
in the Worm Moon’s light.
Notes that float like dust motes
in the stillness. A melody to make me
feel I’m bathing naked in early
morning dew, or plying the blossoms
of snapdragons and penstemons with bees –
Rimsky-Korsakov’s Flight, please!
I’m in the mood for music
to make me groove – reggae
perhaps, smooth jazz or rap.
Music to sweep me off my feet,
keep me from worrying and scurrying about.
Music reminding me of tragedy and
lost love, moving me to forgive.
Sondheim’s A Little Night Music,
Handel’s Water.
One Stormy Night.
The Lark Ascending.
Singing of male humpback whales
captured on CDs to make me rest easy.
Elk bugling, Blackbird fluting and trilling
dawn and dusk. Songs urging we must
let the weeds and wildness be.

Denver’s *To the Wild Country.*

**BAMBOO FLUTE**
*For Kazu Matsui*

He plays the shakuhachi, and I feel
the wind of Pueblo, eyes of the condor
on me, scent of pine anointing the air,
flight of the eagle into the clouds.

I’ve slipped the ties of this sea-level desert
to soar at Maya’s high altitude. But I brood
over the solitary bamboo longing for its grove
beside the stream, dance of the wood nymphs
aloft around it, touch of sun, sound of rain
beating its rhythmic refrain through the night.
Hollowness creating its essence.
I would be so empty, compliant

with the breath of the Great Musician.
I’d be uprooted, torn from all that I love
if I knew how to allow my hollowness
to spread the gospel of gentleness.

Out of the silence of the bamboo grove,
these notes addressing the mystery—
temporal and eternal becoming one
at the instant mortal breath fills empty space.

Brush of breath like a summer breeze,
rousing the cosmos with its range
desolation to exaltation, offering proof
of earthly sustenance.

Shakuhachi charged
with the Creator’s grandeur,
declaring Her glory, telling His handiwork—
its sound gone out to the four corners

and the Empty Quarter.
Breath of man into hollow space,
giving voice and shape to divine order.
Playing out praise and gentleness.

Notes brimming with glory and grace,
with endless possibilities to be all things:
vulnerable orchid and persistent,
insistent dandelion. Melody smooth

as a glassy pond over the edge of which
one Great Blue heron hunches, waiting
silently. Like me, listening
with a mix of anguish and joy,

remembering days in solitude—
small hermitage sheltered by bamboo—
how the wind played each hollow shoot
as my soul took root.

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MARILÌÙ OLIVA AND LA GUERRERA ON MEMORY AND TRAUMA IN NOIR

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Abstract
Crime fiction, currently the most popular genre in Italy, has been a powerful vehicle for representing deep-rooted evils such as corruption, criminality and political violence in Italian society or bringing to the fore the memory of past crimes. Rather than an entertainment genre, Italian crime fiction has often been a tool for highlighting injustice. Investigative fiction has evolved into noir, a hybrid genre constantly changing, often in combination with other types of texts. Recognised as the Italian capital of noir, Bologna (Emilia-Romagna, Northern Italy) continues to produce striking writers. Marilù Oliva, embodies today’s noir Bologna, at once continuing, as well as revolutionising Italian noir, with the Trilogia della Guerrera [Woman Warrior Trilogy].

In her three metropolitan noir novels Tú la pagarás [You will pay for it] (2010), shortlisted for the prestigious “Scerbanenco Prize”, Fuego [Fire] (2011) and Mala Suerte [Misfortune] (2012), the last two winners of the “Premio Karibe Urbano” [Urban Karibe Prize] for the dissemination of Latin American culture in Italy, Oliva’s warrior protagonist overturns conventional crime characterisation. Inclusive of classic mythology, alchemy, Latin music and dance, the Trilogy is set against an inedited, magic Bologna, that of the noche salsera.

The protagonist, La Guerrera is an indomitable salsa dancer besides being a capoeira champion and a criminology student – an imperfect anti-heroine who rebels and fights against injustice. The protagonist’s connections and passions cross peoples, histories, cultures and literatures originating from all over the globe, helping her not just to solve crimes, but also reconcile with her childhood traumas. Crucial to this process is the concept of mezcla: being open to, and respecting difference and valuing other approaches to life, work, and crime solving. This article focuses on the tracing La Guerrera’s harrowing memories and some of the strategies that enable her to come to terms with her past, in relation to ‘trauma studies’ (1999) and ‘nomadic sustainability’ (Braidotti, 1994). On a personal and professional level, my fascination with crime fiction dates back to adolescence, similarly to La Guerrera, my current interest in noir, literary and cinematic, stems from a desire to uncover and fight against injustice, albeit it academically. (Carroli, 2008, 2010, 2013, 2015a, 2015b). [All translations from Italian Spanish and are mine].

Introduction
Noir, in all its shades and combinations, is extremely popular worldwide. This success is possibly a result of the hybrid and permeable nature of noir, a genre that changes its colours as a chameleon (Mondello, 2010), ultimately defying any narrow definition, despite the continuous attempts to describe it, often in relation to giallo (Crovi, 2000, 2003, 2013; Cicioni & Di Ciolla, 2008; Oliva, 2015a; Oliva 2015b; Pieri & Rinaldi, 2011) and the ongoing debate in Italy and abroad on its function and fate as a literary genre (e.g., Vermandere, Jansen and Lanslots, 2010). Giallo is the term often used in Italy for investigative fiction, because crime books published by Mondadori in the 1930s used to have yellow covers. Loriano Macchiavelli, the initiator of the first noir revolution in Bologna in the Sixties (Gatti, 2012), thus replied to Oliva’s question to explain noir and giallo to children: “giallo is a novel that, at the end, leaves the reader reassured: the bad person has been arrested and punished most times. After reading a noir instead, everyone, starting with the protagonist, the reader and the author, should feel less relaxed and less safe. Why? Because the story did not end with the end of the novel, because even if the culprit has been discovered, it is not certain that he will be punished; [...] there other bad people, free and able to continue the actions of the one who was discovered and perhaps not even arrested” (Oliva, 2015a). In short, as the term itself suggests, the exploration of crime in noir is disquieting and often inconclusive, fictional, yet connected to factual reality. Noir in fact, in a sort of postmodern impegno, ethical and political engagement, is also a powerful literary minefield of forgotten and/or unsolved crimes and injustice, digging them out from the national oblivion repository, in an attempt to re-dress the wrongs of Italian society, in literature (e.g., Colaprico and Valpreda, 2008). [Long quotations in the original Italian have been omitted due to space restrictions].

“Il noir italiano sembra prima di tutto voler mettere ‘il dito nella piaga dell’oblio’ [Italian noir, first of all, seems to want to pour salt into the wound of oblivion] (Quadrupanni, 2008, quoted in Jansen and Khamal, 2010, p. 11). Since its dawning (Crovi, 2000; Calanchi, 2003), memory, individual, local, or national, has played a major role in crime fiction. “Quale memoria per il noir italiano? [Which Memory for Italian Noir?]”, is the central question of a conference held in France in 2008 (Jansen and Khamal, 2010, pp. 9-12) identifies two major trends in memory in current Italian noir: the enquiry novel and the giallo. The enquiry novel adopts a structure to represent the movement of memory across time and different cultures, while in the more conventional giallo, memory becomes an explorative narrative tool for the analysis of individual subjectivities and interpersonal relations. Noir in this case becomes a romanzo sociale, a sociological novel narrating the struggle against an established order. Memory thus belongs to specific groups who want to question History in order to open alternative spaces. Both trends in contemporary noir, enquiry and giallo, in their varied combinations and permutations, enclose social and aesthetic aspects of noir: anthropological, psychological, affective and emotional, as well as authors’ political and ethical engagement. Oliva’s Trilogy embodies such variety, in form and content: social political engagement with La Guerrera’s material concern with unemployment, representative of the global precariousness of the generation of young adults, cross-cultural, with the anthropological itineraries into myths and music, psychological, with the implicit exploration of the effects of childhood trauma.
The Author: Marilù Oliva

As a central Italian noir literary figure, Marilù Oliva, from her early stages, has displayed a strong commitment with ethics and politics and particular attentiveness towards memory in relation to crime. In her first publication (2008), a factual enquiry into the traumatic aftermath of the Bologna railway station bombing on 2 August 1980 which killed 85 people and wounded more than 200, she explored the cultural processes by which community memories become influenced by the media. Instead, in her first novel, Repetita (2009) the memory of crime, historical and personal, haunts the protagonist, a serial killer who has been abused in childhood. Oliva has also explored cultural and literary memory in Marqués (2010a). In the Guerrera Trilogy Oliva returns to childhood trauma and Latin American cultures, while also introducing transcultural world memory inclusive of occult knowledge, Italian literary historiography (Dante), anthropology and mythology (Cuban deities, Fire), alchemy and esotericism (Tarot cards, astrology, dreams, transmutations, self-transformation).

Oliva’s Guerrera’s transcultural polyglot trilogy transcends regional and national borders while continuing Italian crime fiction engagement with social political issues by focusing on uncertain working conditions, immigration and violence against women. Her linguistic innovation, realism and hypnotic style, have been endorsed by major crime writers such as Carlotto and Evangelisti. Oliva’s latest two novels belonging to the “Quadriloga del tempo” [Quadrilogy of time] returns to the hardness of Repetita. In comparison to the Trilogy, Le Sultane (2014), shortlisted for the Scebarnenco Prize, and Lo Zoo (2015d) are bleaker in context, characterisation and treatment of evil – its unexpected shape and locus. As a central public figure against violence perpetrated on women, Oliva ensures that the memory of women murdered, as well as unresolved crimes and unpunished murderers do not fall into oblivion. The anthology she edited, Nessuna più. 40 autrici contro il femminicidio [No more women [murdered]. 40 authors against femicide] (2013) supported by Telefono Rosa, [Women Help line], includes her chilling tale ‘La chiesa’ [The Church] a fictional rendering of the real murder of a young woman in a church, her body suspiciously concealed for years in the church itself. The Church personified narrates the story, searching reasons for self-absolution, while the implied author projects doubts and ambiguity on the assumed innocence of the Catholic institution. Deeply aware of the gender imbalance still existing at many levels in Italy, as shown in her recent article on women artists of the past, Oliva (2015b) explains some of the reasons for the relegation of women, past and present, to the margins or worse into oblivion. Aptly, as the protagonist of her noir Trilogy she has chosen a strong transgressive and rebellious woman, a capoeira champion who, like the author, also loves salsa. Oliva’s synergy with, and knowledge of the Latin American world and cultures, is palpable in the Trilogy. Oliva’s knowledge of pre-colombian civilizations, from her degree, is evident in the Trilogy’s metaphysical discussions, while her material concern with suitable employment derives from her own life experience. Before becoming a permanent literature teacher in August 2015 she held contract for many years in different high schools and also many casual jobs, including salsa teacher and bus driver. Oliva collaborates with several journals and websites and is editor-in-chief of the “Libroguerriero” blog [Warrior book].
The Trilogy

Each novel is structured into two main sections: Part I - Mi gente [My people], with chapters in the first person, from La Guerrera’s perspective, interchanged with third person chapters. While Cuban Gods are explored in Part II of ¡Tú la pagarás!, world mythology of fire constitutes Part II of Fuego [F], and the history of salsa Part II of Mala Suerte [MS]. This interchanging narrative and content, outflows in a frisky tempo leaping from characters, gods, myths and salsa sounds, to the Guerrera. The theme of each title: revenge, fire and misfortune, are anthropologically explained in Part II, as shared cultural journeys into worlds unknown to many readers. The red philosophical thread binds crimes, investigation, and characters’ diverse approach to life and consequent modus operandi. The first novel of the Trilogy, ¡Tú la pagarás! (2011), also the title of the Guerrera and her Cuban fiancé Thomas’ favorite salsa song, encloses the theme of revenge and pretense. At the beginning of the novel the Guerrera is one of many suspects, however, she quickly gains Inspector Basilica’s shy trust and becomes his guide into the Bologna salsa scene, a world totally unknown to him. In Fuego (2011) the weight of precariousness, economic and existential, weighs heavily on la Guerrera, while in the third, Mala suerte (2012) suffused with philosophical discussions on fate, free will and responsibility, all sins find out their perpetrators while the Guerrera comes to term with her past.

The Protagonist: La Guerrera

La Guerrera is a multifaceted protagonist. She is hard but not arid. She has the toughness and recklessness of hard boiled male characters yet she is extremely sensual. Unlike many female noir characters, she is not a doll-like or model-like figure, she is small and robust. Her rebellion against injustice borders on the fanatic, and her physical combat takes on an epic, larger than life quality, when she transforms into a fierce and fast, cartoon-like capoeira warrior. After meeting the Guerrera through other characters’ perspectives, all different, and also by her reactions and reflections in the first novel, in the second, Fuego, the reader is presented with her own, matter-of-fact self-portrait preceded by one of her dark reflections:

“La Guerrera sinks a dark and perplexed look into a cup of excessively sweet coffee. And thinks about her curse, finding a job. […] She has no family and no money […]. Her Criminology Degree will be a certificate without future (Fuego, p. 33). Hobbies: dancing salsa, making love, drinking rum anejo, travelling in Latin America, and smoking. Preferences: Dante and chips. Hidden dreams: to suppress idiocy, peace in the world, the abolition of rubbish TV, Che Guevara resuscitated. Aspirations: to be paid for what she likes doing, writing and compose articles. And perhaps one day become a criminologist” (Fuego, p. 35).

La Guerrera’s dark moods are often also a reflection of her removed painful childhood memories. In children “psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assaults the person from outside. Traumatic events are external but they quickly become incorporated into the mind” (Terr, 1990, p. 8, quoted in Bloom 1999, p.2). And “traumatisation occurs when
both internal resources are inadequate to cope with external threat (Van der Kolk, 1989, p. 393, quoted in Bloom 1999, p. 2).

**Acknowledging, Processing and Coming to terms with Trauma**

In the Trilogy cultural memory is secondary to the Guerrera’s personal traumatic memories. The attentive reader realises early that the Guerrera has an edgy relationship with death, she is at once drawn to it, evident in her choice of degree, criminology, and also perturbed by it. The protagonist’s internal reflections to the corpse of her fiancé Thomás Delgado in ¡Tú la pagarás! reveals her unsettling familiarity with death: “Io non l’ho ancora toccato. Non è questione di paura. Ho un’idiosincrasia genetica verso il freddo della morte, un freddo oggettistico, proprio degli oggetti inanimati. Lo conosco bene” (TLP, p. 48). I have not touched him yet. It is not a question of fear. I have a genetic idiosyncrasy towards the cold of death, an object-like cold, typical of inanimate objects. I know it well. The adjective ‘genetic’ and her stated acquaintance with the lifelessness of death foreshadowing a concealed association between La Guerrera and death. Her declared, slightly overstated hardness also suggests that she has possibly been creating a hard shell around herself to face up to past trials. This comes across also in her behaviour towards other people’s crying. For example when she shows impatience with Alice, the fifteen year old girl daughter of Manuela, organiser of salsa classes and evenings, at Thomás’ funeral: “Alice, che frigna come una marmocchia” (TLP, p. 48) [There’s Alice, blubbering like a sprog]. Or, after impatiently remarking that Azúk, the other barman of La Noche, a very close friend of the victim, cries every day; when Inspector Basilica paralyses her with a searching gaze asking her if she never cries, and she defensively retorts: «No. Non piango. Io non piango mai» (TLP, p. 86) [No, I do not cry. I never cry]. «Già... una vera guerriera» [Right... a true warrior]. Adds Basilica, who, has seen through her armour, understanding it is a defence mechanism. Once again, la Guerrera’s unvoiced response reveals a lot more than her denial: “La bocca scuce un sorrisetto amaro. Ispettore, ognuno di noi ha una scorta per tutto. Di felicità, di energia, di neuroni, di muscoli, di lacrime. Io la mia scorta di lacrime l’ho finita” (TLP, p. 87). [My mouth unstitches a smirk. Inspector, each one of us has a stockpile for everything. Happiness, energy, neurons, muscles, tears. I have exhausted my stockpile of tears]. Typically, trauma victims can become numb to emotions, and also have difficulty expressing them aloud (Bloom, 1999, p. 6). La Guerrera’s traumatic past is first revealed through the police report compiled on her because she is also a suspect. The plain language of investigative reporting (TLP, p. 115) appropriately chosen to avoid an overemotional reader response while highlighting the rapid sequence of tragic events shattering Elisa’s childhood, sharply contrasts with the devastating Guerrera’s narration from the point of view of Elisa:

“I was nine, I had been to the baker’s. Under my arm, wrapped in cardboard, was vastedda, the Sicilian homemade bread. It was great even on its own, I was so foretasting the moment my mother would slice it, its cumin seeds would spread on the board. I would lick my index fingers; gather them with my humid finger tips, then crunch them slowly. I unlocked the door. I loved going out with the home keys, I felt endowed with adult authority. I opened and... silence. I went towards my mother’s
room to tell her I had returned, she spent her days soaking her bed sheets with her tears while invoking my recently-deceased father’s name. That’s what happens when you love each other too much. Those are the macabre bad jokes love can play. The door was ajar, a light push with my foot was sufficient, her hanging shape gaping before me. A rope on the beam, her lifeless body dangling. The cumin seeds tumbled down, the cumin seeds scattered all over the floor like tiny ants. My mother’s face a few centimetres from the roof, her mouth no longer a mouth, her eyes open. Looking at me. I feel a whole in my stomach, as if I had fallen in an immense well. From there the hollowness widens, claws at my throat, digs down, seeps along my arms. Such is life. No use beating around the bush. Dante’s Inferno. Perhaps Catalina is right when she tries to convince me to get a prescription for antidepressants. Shit, I feel a watery surge pressing against my cheek bones. No, I cannot cry. I never cry. «Elisa?». Basilica shakes me out of my nightmare. Bastard” (TLP, pp. 133-134).

Elisa’s dreadful fright suffered at the horrific scene has rendered her speechless. As trauma theory explains, while normal memory is based on words, the child capacity to put words to violent events at the source of the trauma is lost, while “the memories remain ‘frozen in time’ in the form of images, body sensations like smells, touch, tastes, and even pain” (Bloom 1999, p. 6). As a sort of compensation, this ‘silent’ remembering is thus accompanied by an increased sensorial perception, as “the mind shifts to a mode of thinking characterised by visual, auditory, olfactory, and kinaesthetic images, physical sensations, and strong feelings” (Bloom 1999, p. 5). Adult Elisa is reliving the experience in a flashback without words, as if she were still at the scene, the hopeful, ordered, first part played out in slow motion, the anticipation of tasting the good Sicilian bread, its taste on her fingers, her pride in taking care of her mother, exacerbating the impact of what comes next: the shocking macabre scene before Elisa. In spite of her proud attempts to take charge of what was left of her family, everything disintegrates before her, like the cumin seeds spread all over the floor, the ants a prelude of the decaying process of her mother’s body; as well as of Elisa’s emotional implosion following this second, violent death. There is only so much one can endure (Braidotti, 1994) even as an adult, let alone a child. As Oliva explains (Carroli, 2015b): “The Guerrera traumatic experience unravels along a binary track: her condition as a ‘premature’ orphan and the fact that that she has lost her parents in two violent deaths. Her father died in an accident, and her mother, profoundly in love with her husband, following her widowhood, decided to commit suicide. This gesture did not consider the contingent impediments on the daughter”. Trauma for La Guerrera derives from huge loss, of both her parents, and especially from finding her mother hanging. If her cynicism displayed towards love is a consequence of her mother’s inability to cope with her husband’s death which the child Elisa must have also understood as a diminished love towards her. In the second novel, Fuego (pp. 42-43) while delivering pizzas, her occupation to make ends meet, her reaction, ironic and insecure, to what she calls a “Mulino Bianco” [White Mill] family, smiling and happy, like in the advertisement for the breakfast products, who give her generous tips, is they must really feel sorry for her. This reaction reveals that La Guerrera cannot believe that happy families exist, and, if they do, they can perceive that she is unhappy. Her insecurity is so intrinsic that she believes those people can read her stray
condition in her face. This diffidence arises also from growing up with a cold frustrated aunt who never showed her any affection. Much worst, she had the nine year old Elisa travel alone with her parents’ coffins on the long car trip from Sicily to Bologna (TLP, p. 115). As Oliva observes, after such terrifying experiences for little Elisa, “what followed was a history of absences, and the incapacity to face up to these absences who, in the terrible scene of the funereal highway transportation, fall down symbolically on the protagonist, who found herself crossing Italy – from Sicily to Bologna – on a hearse with her mother’s corpse and her father’s remains, as she narrates in Fuego, after describing the desolation and depression of her sleepless nights” (Oliva, Carrolì 2015a). The scene of her mother’s hanging becomes more recurrent in the following two novels, accompanying Elisa on a painful trajectory towards acknowledging the removed memories by re-living the source of her depression. Typical of trauma victims (Bloom, 1999, p. 6), is the re-experiencing of fragments of violent memories often in association with visual and / or olfactory triggers, for example when she looks at the autopsy photos of Thomás’ hollow eyes, or when she observes post-mortem examinations (e.g., Mala suerte, pp. 84-85), La Guerrera is taken back to that horrific morning. Her mind becomes flooded with the same overwhelming emotions she felt when she saw her mother hanging. Witnessing the thanatology processes is awful but also liberating, since it helps to exorcise the fear of death. While narrating the event connects begins to provide a structure to scattered memories. Learning by heart Dante’s Divine Comedy at fifteen, an imposition of her aunt, probably gave Elisa the first healing experience, by teaching her the words to express her hellish drama, as well as discovering other people’s infernos. Narrating her trauma with interior monologue as a grown-up looking at herself as a child, paves the way towards recovery. “For healing to occur, we know that people need to put the experience into a narrative, give it words, and share it with themselves and others. Words allow us to put things into a time sequence – past, present, future” (Bloom, 1999, p.6).

The Trilogy is also a Bildungs roman, a structure that allows for growth and change. In the first novel, the Guerrera spends most of her nights drinking, smoking, eating junk food and having sex, as a way of shutting out death (TLP, p. 182): “C’è una sola risposta. Ha bisogno di liberarsi dell’atmosfera lugubre di morte che aleggia nei suoi giorni. Ha bisogno di vita. E di sesso... Subito”. (TLP, p. 182) [There is only one answer. She needs to rid herself of the lugubrious atmosphere that hovers over her days. She needs life. And sex... At once]. Her sceptic attitude towards love, originating from the tragic consequences love had on her mother, was compounded by a past heartbreaking “love, or fantasy of love” with Roelvis, a famous salsa singer, and a possible abortion, inconspicuously inserted in the narrative with La Guerrera’s reference to “cicogne” [storks] (TLP, p. 226). That intense yet destructive relationship had left her with an unsustainable emptiness which she filled with salsa, rum anejo and other distractions (sex). Her casual encounters allow her to remain independent, in charge and detached. As she tells Inspector Basilica, while discussing the wrath incurred by anyone who betrays Orishas, the Cuban gods (TLP, pp. 178-79), she neither believes in betrayal, the theme of the first novel alongside pretense, because it implies possessiveness, or faithfulness which she describes as human artifice. She is “una guerriera senza armi e senza cuore, agisce per impulso fisico e non si fa infinocchiare dagli uomini” (TLP, p.
[She is a heartless warrior without arms, who acts following her physical impulse and does not allow men to shaft her]. Basilica however, has understood that La Guerrera, behind her tough exterior, is straight, her problem is that she wants to be tough in order to look like a warrior (TLP, p. 149). Poignantly, besides providing some hope of a collaboration with a major newspaper, Basilica, the gentlemen from the South as La Guerrera will come to perceive him, will also save her life at the end of the first novel with mouth to mouth resuscitation (TLP, p. 258).

The Guerrera’s hardness and impulsiveness in the first novel slowly gives way to reflection and growing awareness of the weight that her past has on her present in Fuego, where she literally and metaphorically makes it through fire (see Barbari, 2014), and Mala suerte, when Elisa, who is completing her thesis in criminology and working as a consultant for the police, finds some material and existential security and serenity. A combination of factors serve as a bridge over the whole of Elisa’s childhood trauma, and subsequent emotional numbing (Bloom 1999, p. 7). Despite her material and psychological ghosts, La Guerrera is a survivor with a cutting sense of humour who has assimilated Dante’s hell and heaven, thanks to the iciness of her aunt Fausta Zenzero [propitious ginger!]. As a criminology student, she is an excellent judge of characters, able to effectively discern the good and the deviousness in people, besides being curious and tolerant of difference and otherness. These characteristics lead her to be drawn to past and present figures who, unlike herself: material, cynical and atheist, uphold religiousness and spirituality: Dante and Catalina. They become her Guides through her hellish life. After a particularly fierce capoeira fight against three men which nearly knocked her out, La Guerrera silently expresses her yearning for affection: “La Guerrera would like someone... to reassure her with fraternal affection. Someone as suave as cottonwool who could make her let herself go in the utopian sleep of ‘perhaps it was worth it’. Someone at her side with a smell of goodness who squeezes her hand while she closes her eyes. Someone she carries with her [...] a bright azure clipping of the Antillean Sea. But she could never abandon herself to a similar proposition, it would be like celebrating her weakness”. So when Catalina asks her if she wants her to sit beside her bed, La Guerrera retorts: «Non sei mica la mia mamma. Buonanotte». (TLP, p. 218) [Who do you think you are, my mother? Good night]. A child who suffers a violent trauma is like a premature baby who needs an incubator (Bloom, 1999).

Puerto Rican and red-haired, Catalina, with whom she has lived for six years has becomes her hermanita, (p. 129), her sanctuary. The environment she creates, with plants, the scents of homely cooking, becomes La Guerrera’s incubator, enfolding her with the affectionate, calm, protective mothering of which she was robbed when she was a child - the freshly baked ciambella (TLP, p.158) [angel cake], replacing the memory of the smell of the ruined vastedda. Not by chance her eyes are the colour of the Caribbean Sea, which is described by La Guerrera as a surrogate for salsa, recollecting the womb’s amniotic fluid. There are no conventional happy families in the Trilogy, and the traditional Catholic family, Basilica and his wife, is represented as stifling and without passion or sharing. Instead, there are alternative families, such as Catalina and Elisa. Their bond made up of respect, trust, affection and fun (TLP, pp.165-6). Catalina, whom she met at salsa clubs eight years earlier and with whom
she has lived for six years in an apartment with a welcoming kitchen, an alchemy laboratory in which Catalina practices her esoteric studies, is a space full of light and plants. Naturalistically, this luxuriant flora wakes up at night to share the anguish of La Guerrera’s nightmares, is a bright city forest (F, p. 77) complementing Dante’s selva oscura [dark forest]. Unlike the materialist Guerrera, Catalina is spiritual and trustful, a kind of gastronomic artist (p. 190) who believes in love (she runs a marriage agency), tarot cards and quantum physics (TLP, pp. 129, 159). Theirs is “alchimia telepatica e dantesca” [a telepathic and Dantesque alchemy] (IX Dante’s Paradiso, TLP, p. 193). She is her alter ego, who integrates her, and challenges her with her difference, softly and affectionately guiding her. La Guerrera feels safe and supported with her, another key factor contributing to healing (Bloom, 1999, p. 12).

However, before allowing Catalina to become the mother at the appropriate moments, La Guerrera needs to come to terms with the aftermath of her trauma by recognising her vulnerability as well as letting go of resentments and unnecessary guilt. For example, as she says in regard to her aunt in the second novel: “devo affrancarmi da lei, lei ha fatto quello che poteva” (Fuego, pp. 123, 130-31) [I must free myself from her, she did what she could]. At the same time, she faces her aunt at the end of the Trilogy, with Catalina’s guidance, and asserts the right to her parents’ apartment. The final and most difficult steps are needed to find a resolution with her mother. To reach this point, like a shaman (Barbaro, 2014), La Guerrera needs to cross the fire of hell (Fuego, pp. 124-125). Memories re-emerge in dreams or suddenly with intrusive flashbacks when La Guerrera is alone and sad and feels the weight of life on her shoulders in Fuego. In parallel with her happiness for the publication of her own magazine, fuego, she reflects on how in her dark nights her memory becomes impregnated with visual olfactory aspects associated with that tragic event: “The black seeds scattered over the floor, […] Their love which seemed the greatest entity of creation, all that is left of it now is a memory of it and a few photos of the wedding. I semini neri di sesami sparsi a terra, […] (F, pp. 78-79). Bad memories at night become granite-like and smell of the wild roses that she used to water in the garden. My parents’ funerals. My self, as child […] (F, p. 77). In a crescendo, La Guerrera’s memories of the traumatic event recur more frequently, as the drama leads towards a denouement (MS, pp. 156-7). To avoid disintegration, she needs to face up to her demons, a necessary step towards sustainability. It is not whatever gets through the day in the sense of deleterious addictions (Braidotti, 1994), which is a common symptom of trauma. Skilfully Oliva avoids a stereotypical textbook portrayal of post traumatic disorder, La Guerrera is a heavy drinker of rum anejo, but she never gets drunk and she is not addicted to heavy drugs though she is a heavy smoker of Marlboro light. Furthermore, in her bag of tricks to help her get through the day she also has very healthy disciplines as capoeira, the first principle of capoeira being control over fear (TLP, p. 202). Furthermore, her effective and energetic networking, identified as a crucial aspect of sustainability (Braidotti, 1994), leads her across disparate environments: police, journalistic, salsa; and even across time, with Dante Durante, the father figure to whom she appeals in her darkest moments. Dante, besides being a father figure to the Guerrera, is a lesson in good and evil, a way of connecting intertextually with the Medieval Italian literary and linguistic tradition.
(p.160) - a counterpoint to an impoverished, homogenised liquid (Bauman, 2000) present, especially in Mala suerte.

Similarly, the excursions into the sources of salsa and capoeira, highlight the importance of delving into history and anthropology to avoid superficial readings of present trends. Capoeira, originating from black slaves in Brazil, represents self-control, psychological and physical besides being a combat method. It is La Guerrera’s defence weapon in her fight against injustice. While salsa is her way to give free rein to her “loss of volume control” (Bloom, p. 4), a usual reaction of trauma victims. Her salsa nights highlight her need for soothing her fear by turning to diversions such as drinking, and dancing to utter exhaustion. Whereas salsa clubs, especially in Tú la pagarás are the location of pretense, where you can pretend to be someone glamorous and exotic, the heart of Bologna at sunset, in Via San Vitale, the ancient Ravegnana road leading to Ravenna, Dante’s resting place, and Catalina and her apartment are the location of disclosure. Whereas salsa clubs, public, noisy, even seedy places, become “tunnels of oblivion” (Oliva, in Carrol 2015b) in which to lose oneself. When Basilica asks La Guerrera to explain why she assiduously frequents the salsa world, an environment she despises most of the time, La Guerrera describes the clubs patrons as “mi gente” [my people], as follows: “there are rotten apples but also good apples. Here, like in the rest of the world”. Further on, when he asks her what salsa means to her, she cannot rationally explain it, not even to herself, therefore she plunges in a silent stream of consciousness narration: “Fuck Basilica, always with these engaging questions. What is salsa [...] it is a threadbare rag bassoon, a precipitato, thrown quickly and without hesitation over a hanging cliff. An irretrievable tangled clutter made up of different sounds, memories, it is the wrecked pages of a Colombian book read by candle light, re-read under the sun and underlined seven time, Cien años de soledad. [A hundred years of solitude] Old guaguancón, [a subgenre of Cuban rumba], the sugary air of the Caribbean [...] And Roelvis” (TLP, p. 197). While the cultural memory of a literary and musical tradition enclosing a hundred years of solitude as well as movement and passion becomes entangled with her messy personal memories, she realises that subconsciously she has always belonged to this culture of solitude and shambolic sounds. Hence, when Basilica asks her how long she has been dancing (TLP, p. 196), again her unvoiced thoughts are: Da sempre, [...] da sempre, ispettore, ma non lo sapevo ancora.” (TLP, p. 197) [Forever ... for ever, inspector, but I did not know yet].

Whereas Catalina represents a safe haven for Elisa, the adult who can soothe her, the best possible surrogate for the absent mother who dissociated so violently from her, salsa and its ancient history originating from African rhythms that kept alive the spirit of some of the most downtrodden peoples on earth across the Americas, is a kind of umbilical chord, representing empathy and spiritual union with life:

“Salsa is for her communion with life. [...] Acceptance and redemption. Detachment from the invasive feeling of dreariness and nonsense which Catalina stigmatises as depression. Salsa is freedom from those chains, and if it didn’t sound like heresy, she would almost dare to say, in some extremely rare moments, [...] salsa is an anticipation of happiness. An ephemeral glance at a landscape she has never stepped on, only peeped at, from a rusty binocular. Salsa is the demonstration that happiness does not
exist, unless you look at it through binoculars. [...] in the obscure pause of its cyclic clef is hidden the mystery of the universe. [...] But there is something else [...] Her salsa is a straw. It swallows up everything and throws it into oblivion. Wickedness, meanness, hypocrisy. A breath of air, then La Guerrera [...] resumes her drinking. Again, sucking on the straw. In a vortex, there are the past years, the last seed fallen to the ground that day in front of the hanged woman, the last fear of a young girl, the last coffin she saw closing. There are the dark empty rooms with the yellow eyes looking at her. Breath of air. Once again she clings to the straw and sucks down her drink. Everything vanishes, she is alone, a bit sweaty but still a survivor, flushed, with red cheeks, the fear left who knows where, her rum and her salsa. [...] «My salsa is a straw»(TLP, pp. 198-199) she says.

There are two conflicting dimensions to the Guerrera’s bond with salsa: survival through oblivious liberation but also connection through mezcla, the acceptance of an array of imperfect sounds and people, her gente, her community, the good and the bad. This ability to go out of her skin allows her to extend her identity into the world, current and ancient, and confront her history with century-old histories of subalternation and abuse. Yet those proud people found the courage to rebel. They constitute an inspiration, a water well for her “surviving mission” (Bloom, p. 12): her public cause, rebelling against current injustices and murder, and capoeira combating against exploitation and abuse in current Bologna – a crucial step towards healing. Another crucial step is redemption by acceptance, involving a series of stages. “Allora io non le bastavo?” (MS, p. 106) [So I was I not enough for her?]. Understanding that her mother, prey of her immense grief, was unable to show her love, or make a conscious decision, because she was in the grips of an uncontrollable depression, therefore unable to fathom the terrible consequences her action would have on her daughter. Also acknowledging that she is not responsible for her death because she went out to buy bread (MS, p. 166). And finally, externalising grief because, “If we cannot feel sadness, we cannot complete the work of mourning that helps us recover from losses so that we can form new attachments” (Bloom 1999, p. 8).

Towards the end of Mala suerte, the last novel in the Trilogy, La Guerrera, who asserted she never cried, cannot control her tears flowing out. Catalina’s disappearance and the thought of losing her, finally unleashes all her anguish and grief. Losing Catalina would be like losing her mother again. This crisis plunges La Guerrera in an imagined reconciliatory dialogue with her mother beginning with an agonising refrain in which La Guerrera outpours her anger by angrily lamenting her aloneness and desperation at her mother’s absence. This is expressed with a quick succession of hypothetical sentences “se avessi una madre...” (MS, p. 212) [If had a mother]. Subsequently, La Guerrera, after the imagined soothing answer her mother would give her (MS, p. 213), having also finally buried her grief, gains the necessary assurance and courage to continue her search for Catalina. Saving Catalina thus becomes the ultimate quest to exorcise her traumatic memories by metaphorically also saving her mother.

In conclusion, with the Trilogy of La Guerrera, a passionate cartography, across space and time, of Latin myths, languages and rythms, Oliva brings the world into Italian noir, while also inscribing it within an exportable literature of the world., Oliva also succeeds in delineating the most original protagonist of current noir, a hybrid
imperfect anti-heroine who battles against social injustice as well her suffocating childhood memories. As partly shown in this article, elegantly and without intruding explicitly into the noir storyline, an analysis of which is beyond the scope of this article, Oliva, with her Guerrera protagonist, finds the fitting words to exorcize the fearful deadly silence associated with violent memories. She delivers a vivid and meticulous exploration of the hellish experience of trauma, and the slow and painful path towards healing and recovery, even adding a glimpse of serenity at the end.

References
The paper focuses on a new phenomenon in the modern Russian literary landscape, the so-called kreativ or kreatiff (Rus. креатив/креатифф, derived from the English word creative), which is a short fictional story. First kreativs appeared on the Internet fifteen years ago as a means of developing and stabilizing a new internet slang, Novograf (alias the padonki language, after the word подонок — scumbag, riffraff) that constitutes a linguistic practice characterized by deliberate orthographic distortions and use of publicly unacceptable, obscene lexics (so-called мат). During this period a number of "trash culture" websites published tens of thousands of kreativs, which are far from being studied. Moreover, no approach to such a study has been developed.

The paper aims to close this gap and proposes to consider the corpus of kreativs to be a valuable historical document of a specific Internet counterculture, at the same time linked organically to modern folklore. This document should be analyzed as a modern virtual countercultural discourse with its own ideology and set of topics, rhetorical instruments and strategies.

1. Introduction
The paper focuses on a new phenomenon in the modern Russian literary landscape, the so-called kreativ or kreatiff (Russ. креатив/креатифф (sing.), derived from the English adjective creative).

My main objective is to study prosaic kreativs. I should note that the word kreativ is not an establish term. It is mainly used for the mass of short prosaic narratives, which encompass all innovative features in question, but it also applies to a small amount of short poems.

2. A Short Historical Outline Of The Padonki Language
By their nature kreativs are fictional stories, mostly presented as real stories with real people. The reason for why these texts emerged in massive amounts in the early 2000’s on the Russian Internet needs to be taken into serious consideration. At first kreativs appeared as a means of developing and stabilizing a new Internet slang. I have named this slang Novograf (Mokroborodova, 2006, p. 136), but its more common name is the padonki language or Padonkaffsky jargon, after the word подонок — scumbag, riffraff (the self-definition of the Internet community, using this slang).
The padonki language constitutes a linguistic practice characterized by deliberate orthographic misspellings (mostly based on a phonetic “correction” of Russian normative orthography) and the use of publicly unacceptable and obscene lexics (so-called мат (mat)). A new Internet users' movement for spelling mistakes, against automatic spell checking has spread across the Russian Internet since 1999. Very soon the countercultural potential of the orthographic distortions was largely appreciated, because correctness and normativity in language constitute an undeniable marker of social status in Russia. The movement’s Manifest of illiteracy by the writer A. Andreev (1999) proclaims the right to make grammatical errors and propagandizes phonetic spelling:

“We are principally against so called spelling correctness on the net! [...] The main principle of our great Post-Cyber movement says: ‘The real art of the new century is what only man can do, not the computer!’ [...] These words are taken as a motto in our fight against soulless computer correctness…!” (Andreev, 1999).

Figure 1. The Manifest of Anti-Literacy. The Author Мэри Шелли (Mary Shelley), pseudonym of A. Andreev (1999).

The text of the Manifest gives an example of the new slang. Compare the original version of the Manifest with the same text written correctly:

"Мы принципиально против так называемой "грамотности" в Сети. [...] Главный принцип нашего великого движения пост-кибер говорит: 'Настоящее искусство нового тысячелетия – это то, что не может делать компьютер, а может делать только человек!' [...] Эти слова мы берем девизом в борьбе с бессмысленной компьютерной правильностью…” (quoted in the original orthography)(Andreev, 1999)

and

"Мы принципиально против так называемой грамотности в Сети! [...] Главный принцип нашего великого движения пост-кибер говорит: 'Настоящее искусство нового тысячелетия – это то, что не может делать компьютер, а может делать только человек.' [...] Эти слова мы берем девизом в борьбе с бессмысленной компьютерной правильностью."
In this excerpt we can see all basic principles of how Novograf works: the reduction of unstressed vowels, the assimilation of consonants, the violation of traditional spelling, hypercorrection.

The rejection of the social taboo has proven popular among users, and dozens of websites have started practicing novograf, i.e. the padonki language (e.g. fackru.net, padonki.org, down.ru, udaff.com and others). The administration of udaff.com (the most visited padonki website) encourages users to use misspellings along with obscene words and expels everyone who does not like to support such a policy with the following words: “Those who don’t like the words dick and cunt, can fuck off” (udaфф.com, 2000).

Figure 2. udaff.com’s starting page.

The power of this movement when it comes to its influence on the Internet is seen in the following numbers: during the first ten years of udaff.com (2000-2010) this website was visited by around 1 million people monthly (now an average figure is around 150 thousand visitors per month).

Novograf (the Padonki language) went beyond just computer-mediated communication between users in chats and forums. Padonki websites (such as udaff.com and padonki.org) also provide a place where users can publish online their short (mostly) fictional stories (kreativs) for readers to evaluate and comment. During fifteen years since 2000 tens of thousands (!) of kreativs have been published and thus contributed to the new “orthographical” countercultural ideology. However, despite the magnitude of the movement, texts of kreativs are far from being studied. The only exception is a recent dissertation by an American scholar (Oliynyk, 2015) who gives a mostly descriptive analysis of the phenomenon in question. Oliynyk (2015, p.170) states that the kreativ is “a new form ... of literature” which “incorporates forms of linguistic innovation”, “new archetypes (Real Padonak as an archetype continuum)” and utilizes “technological advancements and creates a new medium of publication”.  

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3. *Kreativs* As Countercultural Texts

I think that wider approaches to studying a new kind of Internet literature should be developed, and this paper is aimed to explain some possible concepts, which are relevant to the issue.

One of the most promising approaches is to study *kreativs* as a continuum, in which a modern virtual subculture with its own mores, set of topics, rituals, rhetorical instruments and strategies is developing.

The *padonki* language is definitely an anti-establishment cultural phenomenon. The followers of this practice have formed their online subculture by maintaining an internal cohesion mainly due to the cult of “freedom” from orthography (“I write as I speak”) and the use of *mat* (Russian obscenity). But from the very beginning *kreativs*, created by *padonki* writers in a big numbers, have also shown to be a productive literature form for a wider range of different countercultural settings.

The collapse of the Soviet totalitarian regime in the early 90’s and the revolution in information technology, among other things, made all countercultural activity on the Internet (texts, videos, pictures etc.) available for millions of people. From this point of view, websites publishing *kreativs* (especially udaff.com) can be considered as platforms for the *padonki* subculture, characterized by certain elements of counterculture.

*Kreativs* cover a great variety of topics, virtually dropping you right into the hectic atmosphere of Russian modern life. Meanwhile, it should be noticed that not all of the *kreativs*, even using the *padonki* language, express explicitly values that differ substantially from those of most of society.

However, researchers have at least two tools, which allow demonstrating that *kreativs*, breaking social conventions in one way or another, are mostly successful and demanded by readers and administrators. These tools are, firstly, comments from readers who always favor this kind of texts. Secondly (what is more important), a collection of the “best” texts, according to users’ and administration’s opinion, which is set up by the website udaff.com. This collection, carefully selected during 15 years, has a remarkable name, *Netlenka (Нетленка)* (Timeless works), and currently numbers 219 *kreativs* (the last timeless *kreativ* was created 02.06.2015). The choice of the *padonki* community shows that the foundation of a writer’s success lies in neglecting the public morality and Russian civilization values.

Here are the most frequent manifestations of counterculture, represented in *kreativs*: overt sexism and homophobia, anti-Semitism, xenophobia, the use of taboo vocabulary, discrediting basic social institutions (motherhood, parenting, school etc.), glorification of anti-social behavior and all kinds of moral degeneration (drug addiction, alcoholism, theft, vandalism), mockery of figures of national adoration and disregard for the national cultural heritage. It is worth noticing that this complex of countercultural settings, colored in “masculine tints”, is accompanied by anti-Americanism, militaristic mood and strong nationalist feelings.

In terms of both ideas and methodology the perspective of discourse analysis seems to be most fruitful for studying ideological structures and rhetorical strategies of counterculture in this literary production. Of special interest here is the study of
intersection points of countercultural *padonki* discourse and Russian ideological discourse, partly marked by authoritarianism and nationalism.

4. **Kreativs As A Part Of Literary Tradition**

Another approach to study *kreativs* is to examine them as a part of literary tradition and to associate them with a certain genre form.

In the past ten years studies on computer-mediated communication as an important “venue” for the “oral language in written form” have been successfully developed. At the same time, the study of the relationship between computer-mediated literary texts (*kreativs*) and oral folklore genres is at an initial stage.

Meanwhile, *kreativs* are closely connected with oral narrations, such as personal experience short stories told by people (often called “urban stories”). These stories serve as an important resource for Russian folkloric genres *bayka* (Rus. байка) (a short moral or humorous story), *byval’shcina* (Rus. бывальщина) (a short “real” story about strange or interesting event), anecdote (Rus. анекдот) (a very short funny story with an unexpected turning point and resolution).

Urban stories, as research shows, are not amorphous, but quite clearly structured and based on certain compositional patterns (see more Labov, Waletzky, 1967).

Texts of *kreativs* are very close by their communicative structure to oral urban stories and folklore *baykas*, *byval’shchinas* and anecdotes. If we consider oral personal experience stories as a sort of proto-folklore, then we can regard *kreativs* as its written form, to some extent, and this is the most specific feature of this literary production.

A comparative study of oral narrations (proto-folklore) and *kreativs* could result in a better understanding of oral discourse structures and of correlation between pragmatic and rhetorical aspects of these texts. A study of *kreativs* could also substantially add to our comprehension of development of different thematic oral narrative types (army story, men’s stories, student narratives, etc.).

5. **Kreativs As An Online Archive Of Cultural Memory**

The third approach to studying *kreativs* is to consider them as an enormous online archive of cultural memory. As already mentioned, *kreativs* are very often presented by writers as true, personal stories based on an author’s or his friends’ experience. It wouldn’t be overstating the case to say that lived experience is transformed into literature in *kreativs*.

Rhetorical structuring is a mighty means by which to shape a personal and collective memory, and to formulate attitudes towards people, events and ideas.

Tens of thousands of *kreativs* contain invaluable information about all layers of modern life, all hidden fears and hopes of the living generation. Thus, these texts constitute a huge material database to study within the framework of numerous methodologies in cultural anthropology, history, and ethnography.

On the other hand, the approach to *kreativs* as a product of personal memory, gives the opportunity to explore the cognitive aspects of remembrance.

What driving force makes people capture moments of life and preserve them in texts, sharing personal acts of remembrance with others, using a variety of media?
Why do some fragments of reality remain in our brain to be transformed into memory and then into semi-fictional images?

A good start to answering this question is to remember a meaningful quote by a famous English novelist Aldous Huxley: “Every man’s memory is his private literature”.

References
FORD MACH 1: THE EMERGENCE OF CULTURE INDUSTRY IN BAGDAT STREET

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Abstract
Ford Mach 1 is considered to be one of the most significant novels written by one of the prominent authors of the 20th century namely Sevim Burak. In this novel, Burak has created a character by personalizing a car. This car is characterized by its fatal and slashing features. It is also more powerful than any mind can imagine. Burak states that, being more than a book, Ford Mach 1 is the project of her life. Unfortunately, Burak was unable to finish the book due to her early death.

In contrast to the characteristic features of Ford Mach 1, the other cars don’t have strong personalities and features, thus, they always desire to be a car like Ford Mach 1. In addition, they are ready to sacrifice their individuality under the name of Ford Mach 1. Now any personalized car signifies some attributes which might be replaced by anybody else. Therefore, now, any car is interchangeable – a copy – as culture industry posed by Adorno and Horkheimer dictates.

In this study, based on the novel named Ford Mach 1, changing features of Bagdat Street and Ethem Efendi Street located in Istanbul will be analyzed in the light of “culture industry” defined by Adorno and Horkheimer. This study also proposes an alternative evaluation of replacement, conversion and demolition attempts of culture industry affecting Bagdat Street and Ethem Efendi Street and the effects of Ford Mach 1 as the symbolic driving force of culture industry in the book. As understood from the fiction of the book, the effects of the culture industry created in mentioned streets extend the power of the products of culture industry. Irreversible changes in Bagdat Street and Ethem Efendi Street prove this claim.

Key Words: Culture Industry, Ford Mach 1, Bagdat Street, Ethem Efendi Street

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“SITES OF MEMORY IN CONTEMPORARY SPANISH POETRY: SILENCE AND RESISTANCE”

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In the last twenty years socially committed Spanish poets have been producing poems about the forgotten violent events of Spain during the turbulent twentieth century. These poems can be seen as “sites of memory” in terms of Pierre de Nora because in them we could find spaces to remember what was silenced or erased from the history of the country. During the Francoism times it was forbidden to talk about the Civil War and during the political transition to democracy during the ’80 and the consolidation of the New Spain during the ’90 there was no space to recover memories neither. Forgetting about the past and looking to the future was the trend which permeated powerfully both decades. The amnesia imposed on the Spanish social fabric covered the trauma of the Civil War, preventing a process of national reconciliation and also erasing the class struggle by presenting it as something obsolete and anachronistic. This rhetoric was quite successful: the majority of Spaniards accepted the “pact of silence” and took the euphoric European train, leaving behind a past of which they had become ashamed or which they viewed as an obstacle. Nevertheless a group of poets resisted it and wrote heartbroken poems which show the trauma of the Spanish Civil War (1936-1939) and the oblivion of the democratic Spain. The analysis of the poetry of Antonio Crespo Massieu (Madrid, 1951) and Isabel Pérez Montalbán (Córdoba, 1964) will be the focus of this paper. Crespo and Pérez belong to the group of Spanish poets of the critical conscience which emerged in response to the dominant poetry of experience by confronting its tacit cooperation with the values of the capitalist system. For this reason, their critical poetry describes social conflicts, creating an aesthetic of resistance.
COMING TO TERMS WITH HISTORY: CULTURAL MEMORY AND HISTORICAL CONSCIOUSNESS IN CLAUDIO MAGRIS' BLINDLY

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Abstract
This research analyzes the representation of cultural memory and historical consciousness in Claudio Magris' novel Blindly. Although this narration concerns the point of view and experience of a traumatized individual, the narrator can be read as a personification of various collective experiences regarding the past. He incarnates both an Italian/western and a Yugoslav/communist experience of the 20th century. Therefore his narration transcends national and ideological borders and unites stories that have usually been kept separate. Furthermore, another kind of collective historical experience is represented through the main character, one that is more representative for the present: awareness of history, of change and discontinuity, and of the lack of foundations. Magris' novel shows that collective experiences can only be represented properly through the individual, suggesting that cultural memory consists of many individual experiences. Furthermore, blindly addresses the dilemma between forgetting and remembering the past: although forgetting may be desirable in some respects, remembering is the ethical thing to do.

Keywords
Cultural memory, history, trauma, Claudio Magris, historical consciousness, communism, historical change

Claudio Magris (Trieste, 1939) is one of Italy's most renowned writers and intellectuals. He has produced numerous essays, novels, theatrical plays and writes frequently for the Corriere della sera. The Triestine writer has even been considered a possible Nobel Prize winner. Although his fame in literary circles is mainly due to his work in fiction, Magris started out as Germanist scholar. His earliest writings include works on the myth of the Habsburg Empire in Austrian literature and on Jewish literature. It was only in the 1980's that he ventured into the world of fiction, even though several of his fictional works continue to contain essayistic elements. This is, for instance, the case in Danubio (1986), a mixture of historical/philosophic essay, travel literature and a Bildungsroman, and Microcosmi (1997), which offers a similar mix wh
different locations and reflections. Arguably Magris' most ambitious novel is Blindly (published in 2005 under its original title Alla cieca), both in temporal and geographical scope, and in structure. The novel covers two centuries of human history and takes place in a space extending from Iceland, via London and Trieste, to Tasmania. Furthermore, Blindly offers the reader a compelling mix of history, memory and myth, the three recurrent elements in historical representation.

Magris bases himself in Blindly on true histories, a starting point that he has also adopted in his other fictional works. This use of history never constitutes a mere nostalgic return to the past, as Magris' use of history is always injected by an ethical aim. The stories in question always have a point to make. They are small stories that contain larger truths: they show us how history works, indicate the importance of remembering and also tell us about the present day. Not only should these histories be understood in a larger thematic and ethical, but also in a larger geographical context. Indeed, one can say Magris is a European rather than Italian thinker. It is therefore not surprising that the Triestine writer occupies an important role in the intellectual debate on Europe and its past, present and future. His work on borders, identity and history has an important contribution to make to a better understanding of the complexities within Europe and a deeper empathy towards other perspectives than our own. Having grown up and living in the Italo-slovenian border region, Magris is sensitive to the dynamics in liminal spaces, to the diverging historical narratives that circulate in such areas and to the importance of taking into account narratives from the 'other side'. These elements are also present in his last novel Blindly (until October 2015, when Non luogo a procedere is published), which revolves around a story Magris has referred to earlier in Un altro mare (1991) and Microcosmi.

Blindly

Our novel is the story of Salvatore Cippico, a patient in a mental institution in the Italian coastal town Trieste. Once a devout communist, he is now an old man, narrating his life at request of his doctor. This element, by the way, constitutes a clear parallel with La coscienza di Zeno (1923), a famous work from another Triestine writer, Italo Svevo. Our protagonist and narrator was born in Australia in 1910, but emigrated to Trieste, where his father is from. As a young man, Salvatore was involved in communist party newspapers and even in espionage. The party sent him to Turin, where the fascists arrested him as an antifascist spy. He was also active in the Spanish civil war in 1936. Although Salvatore was committed to the communist cause, his relationship to the party was also strained, as he was prohibited to spread ideas that did not conform to the party’s views. During the Second World War, he was part of the resistance in Yugoslavia. During this time he was not only fighting the Germans and fascists, but also rival resistance groups. Salvatore was arrested by the Germans and taken to the concentration camp of Dachau. Although he describes this experience as being dark as “a polar night”, he survived the ordeal.

After the war Salvatore returned to Trieste, where he continued to work for the communist party. He was sent to the Yugoslavian town of Rijeka (“Fiume” in Italian) for the reconstruction of the country. Salvatore would regret this meeting for the rest of his life. It turns out he found himself in Rijeka at the wrong time of history. After Tito’s
break with Stalin our protagonist was arrested by the Yugoslav secret police and deported for the second time in his life. He was sent to the island Goli Otok, another concentration camp. What made this experience even more difficult to endure than Dachau is the fact that he was put through it by his communist comrades. During the war at least you knew who the bad guys were. After his return from Goli Otok a couple of years later, Salvatore was summoned to the party office by his communist colleagues. There they told him never to usher a word about his experiences in the concentration camp. Salvatore complied, but considered it a blow in the face. He was, for instance, forced to retract an article he had written about Goli Otok. Since his suffering was not acknowledged publicly, he was, in a sense, denied his identity as victim. Salvatore became a ‘nobody’, living in anonymity during the subsequent years, which also form a gap in his narration. When in 1989 the Berlin Wall fell, followed by the collapse of the Soviet Union in 1991, Salvatore lost his direction in life. Everything he fought for, for which he even sacrificed himself, had come to an end. Our narrator cannot handle life anymore and he ended up in the mental institution in March 1992.

Blindly is not the easiest of reads. One of its most obvious stylistic characteristics is its fragmented structure, because of which the reader feels disoriented, especially in the beginning. Salvatore’s narration is not teleologically or chronologically structured, as he constantly jumps back and forth in time. Within one sentence he sometimes refers to 4 different events. These anachronisms are a clear indicator of Salvatore’s lack of control and reflect the workings of traumatised, involuntary memory. Our narrator connects different episodes of his life to one another by associating the sensations of, for example, torture and disillusionment. The lack of narrative control is also clear in sections in which Salvatore narrates in long sentences without interpunction. This technique of the stream of consciousness has been utilised from modernist literature onward and highlights Salvatore’s trauma. The disorienting effect of the novel is also heightened by the interweaving of episodes of Salvatore’s life with other narratives. For one, he narrates sections of the life of a historical figure, Jorgen Jorgensen. Jorgensen, born in Denmark, was a whale hunter, king of Iceland and colonizer and founder of the city Hobart Town in Tasmania in the 19th century. He led a similarly difficult life as Salvatore’s. He too was accused of espionage and was deported to Australia, he too has narrated his life and lived the last years of it in the margins of society.

Salvatore identifies himself with Jorgensen to the point of confusing himself with him. He actually thinks he is Jorgensen and Jorgensen’s story intersects with Salvatore’s constantly. He does not address the question that this would make him more than 200 years old. The strange temporal discontinuities may be curious to the reader, but for Salvatore it appears to be perfectly normal. His experience of time is disrupted, but he perceives narrative continuity between Jorgensen’s life and his own. The archetypical narrative beneath Blindly is, however, the myth of Jason and the Argonauts. Similarly, he identifies himself with the figure of Jason, although here he does not actually think he is the same person. Salvatore does, however, perceive Jason’s story as parallel to his own: Jason went out on a quest for the Golden Fleece and thought he brought civilization to ‘primitive’ lands. Our narrator associates the Golden Fleece with the communist flag and Medea with the various women in his life.
Salvatore wanted to spread the revolution internationally, 'civilize' others, but later acknowledges that the communist mission had terrible consequences. Furthermore, both names are remarkably similar: Jason originally means ‘he who heals’, while the name Salvatore refers to ‘he who saves’.

Although the story of Blindly seems a highly individual affair, its confrontation with the past can be considered on a collective level as well, in several ways. First of all, Blindly not only reflects the workings of individual involuntary memory, but also shows us characteristics of cultural memory. As contemporary historical novels often do, our novel emphasizes the narrativity, mediation, selectivity and manipulation inherent to cultural memory. Blindly appears as a patchwork in its narration of the past, which reminds us constantly of the constructed nature of history, of the fact that it is, indeed, a narrative. Our novel, however, both emphasises the narrativity of memory and problematises the narrative possibilities to create a unified whole. Our narrator highlights on several occasions the act of narrating, which is often associated with creating order and meaning: he says he narrates his life to make sure a lesson can be learnt from it, to create order out of chaos (Magris, 2005).

Furthermore, our novel is entirely mediated by Salvatore. There is nothing outside of his words and the reader depends solely on him for information. This aspect emphasizes that mediation is inevitably present when it comes to memory, as there is no direct access to the past. Cultural memory is mediated by the various sources that offer us the representation. Salvatore’s selectivity, which is also characteristic of both individual and cultural memory, is underlined by the fragmentary nature of the narrative and by the fact that there many parts of his life (indeed most of it) that are not narrated at all. Most striking is the absence of information from Salvatore for the decades between his return from Goli Otok and the end of communism (between the late 40’s and the late 80’s). Similarly, cultural memory always and necessarily entails selection, which may be on purpose or inadvertent. Lastly, blindly shows that manipulation is present in every narration of the past, most notably by directing attention to Salvatore’s unreliable narration. Not only is our narrator a psychologically disturbed individual, but he himself also expresses doubt on his own narration. He is, for instance, not sure whether his narration leads himself and the reader to more understanding and he alternates between his claims of having written and only having read the (auto) biography of Jorgensen. Furthermore, he admits of having lied in his narration, without indicating where (Magris, 2005).

Another link between Blindly’s and cultural memory resides in the sense that the narrative seems to be driven by several voices. According to Anne Milano Appel (2006, p. 559), the protagonist “may be two, three or ten persons”. Our novel draws from various memories, which are concentrated in Salvatore. “The experiential mode” is considered one possible rhetoric of collective memory (Erll, 2010). In this case the past is represented as lived-through experiences, often narrated in the first person. Elisabeth Wesseling (1991, p. 75) calls this the “subjectivization of history”, which is, according to her, a modernist innovation in the historical novel. During the 20th century an increasing number of historical novels have concentrated on individual experience to redress forgotten cultural memories and a sort of cultural amnesia. This way a counter-memory can be constructed. We find this characteristic back in blindly
as well. Not only does the novel represent the inner world of Salvatore, but his narration also contains various episodes of European and Australian history, both well-known as unknown ones. Particularly the most central stories in our novel are relatively unknown histories that are only canonic history for particular groups. In a sense, Salvatore becomes their representative, but can also be viewed as a personification of a more universal condition. Nicoletta Pireddu (2014, p. 91) states in her recent work on the works of Magris that Salvatore “impersonates illegal immigrants, partisans and fugitives across widely different lands and seas”. Magris himself (1997, p. 183) referred to the story of Goli Otok as one of people that found themselves on the wrong side at the wrong time, out of place in History and in politics. Although this universal dimension brings to mind refugees and victims anywhere and anytime (just think of the current refugee crisis), I am concentrating on the specific historical contexts in Blindly, specifically those of Salvatore’s own life and region, i.e. the area around Trieste. Also in this context several different cultural memories are concentrated in Salvatore, who represents the experiences and traumas of various groups: Italians, Yugoslavs, communists, migrants, and prisoners.

Salvatore is also exemplary of another collective experience concerning history. This concerns his anxiety regarding the passing of time and his desire to hold onto the past. This is an existential question, but is also connected to collective trauma, as I will show. Here the trauma does not so much take one back to traumatic events, but makes one aware of history and of loss. The present is in this respect a sort of vacuum in which the subject mulls over the loss of the past. I consider Salvatore such an individual. He seems overly conscious of history, also on a metahistorical level. In Magris’ words (2012, p. 330), this can be seen as an experience “which an individual experiences in a uniquely personal manner, but also at the same time in the name of each and every one”. Thus I interpret the main title of this article in two different ways: coming to terms with history concerns both the events that occurred and the existence of history itself.

Competing memories
Although he was born in Australia, Salvatore grows up in the area around Trieste, Venezia-Giulia. These lands were Italian under the fascist reign of the 1920’s and 1930’s, but were divided after WWII between Italy and Yugoslavia. Now they are Italian, Slovenian and Croatian. Our narrator has mixed roots and alliances, which is actually a characteristic shared by many in Venezia Giulia. Salvatore in a sense transcends the Italo-Yugoslav border that was part of the Iron Curtain during the Cold War. Magris (2012, p. 327) indicates that “the theme of the East”, the unknown lands on the other side of the border, is present throughout the novel and that “in Europe every country has its East to refuse”. For the most part of the 20th century, the Eastern European lands were the other side and westerns had little idea and consideration of what went on there. As both an Italian and a Yugoslav, a Western European and a communist, Salvatore has a vantage point regarding history and incorporates various narratives that usually have been kept separate into a unified perspective, although his narration does not form a coherent whole at all. This not only possible thanks to his mixed roots, but also because of his experiences, which concern various histories, both
well-known as unfamiliar ones. The narration of, and references to, various histories, both canonic and archival, shows a typically postmodern approach of Blindly: a pluralist view of historiography. Postmodern historical literature acknowledges no center, no hierarchy within the various histories, but sees the different constructions of the past as equally meaningful (Hutcheon, 1988). Let us take a closer look at these various memories.

Most historical references in Blindly concern the area around Trieste: Venezia Giulia, Istria and the Croatian islands. This area is a borderland, with a history of conflict and changing borders. Salvatore experiences the Italo-Yugoslav border as a violence and states the Iron Curtain fell over him and "cut him in two pieces" (Magris, 2005). Many Triestines who were born before WWII have a similar experience, being cut off from the places they knew as a child. The feeling of loss is heightened by the fact that this lost hinterland is geographically so close. In Trieste, one sees Istria on the other side of the bay. Yet the memories of the past diverge strongly according to which side of the border you are. In fact, the narration of competing memories is most clear in sections on this area. From an Italian perspective (Blindly is, after all, an Italian novel), our novel refers to well-known histories, some of which are only canonic on a regional level. The more central histories are, however, not part of common knowledge. Blindly, for instance, discusses fascist crimes, while the confrontation of the fascist legacy is still an open issue in Italy. As a communist our narrator has always fought fascism. His references concern actual physical force, but also cultural violence, the italianization of Venezia Giulia, where many people with Slavic origins lived (and still live). This assimilative process was realised by, for example, changing Slavic names, ‘italianizing’ them:

Salvatore Čipiko, poi Cippico, negli anni Venti, quando eravamo tornati in Europa e Trieste, Fiume, l’Istria e le isole del Quarnero erano divenute italiane, i Vattovaz erano diventati Vattovani e gli Ivančič di Giovanni o almeno Ivancich, tutti nomi s‘ciavi resentâi come si deve, Isonzo e Jadransko Moro filtrati e depurati in Arno (Magris, 2005, p. 26).

In this section Salvatore speaks about his own name, family names and geographical names. He typically uses the river Arno, in Tuscany, which is a reference to Alessandro Manzoni, but can also be seen as a symbol of Italianità. The Arno is the symbol of purity, whereas the Isonzo River and the Adriatic Sea (“Jadransko More”) are symbols of hybridity, of borders, of mixture of cultures and languages. Salvatore’s narration in this fragment is ironic. Most notably, Salvatore ironically uses the pejorative Triestine name for Slavs (“s’ciavi”). Our narrator is not a nationalist and has always sought an international future of communism. Furthermore, nationalism would not fit Salvatore particularly well. He is of mixed Italo-slavic and Aboriginal descendence and has lived in Australia, Italy and Yugoslavia. Where would he belong? Throughout the novel, however, Salvatore uses the Italian names for the geographical indications, not the Slavic ones (“Jadransko More” is an exception). His nationality was and is Italian, but his alliances do not let themselves be categorised with such ease.

On other occasions Salvatore speaks about the actual, physical violence of Italian fascists. When he reflects upon his own misfortunes during and after the war, he does not seek blame among communists or the exiled italians:
Ma quegli altri esuli, randagi come me scacciati come me, non mi lasciavano in pace da quando qualcuno aveva spifferato che ero un comunista, un traditore, uno che aveva regalato l’Istria a Tito, un complice della loro disgrazia, che poi era la mia, e non solo perché la mia casa era stata data, quando io ero andato a Fiume, a uno di loro e alla sua famiglia, uno che aveva perso tutto come me. Adesso avevo perso tutto io, anche la casa; non dico certo per colpa di quello là, la colpa è dei fascisti che hanno voluto la guerra e di quegli italiani che credevano di poter prendere sempre gli slavi a calci in culo. Siamo tutti vittime del duce, ho detto, ma mi sono saltati addosso e mi hanno malmenato ben bene (Magris, 2005, p. 232, 233)

Here Salvatore expresses some canonic and archival pieces of Julian history of the 1930’s and 1940’s: fascist violence against the Slavs, the forced migration of Italians from Istria and Dalmatia immediately after the war, and the return of the Italian communists in Italy after Goli Otok. The exile from Istrien and Dalmatian Italians was blamed on communists and was not connected to the fascist violence in the past. This latter element could have helped to explain the Slavic hostility, but instead it was attributed to their communist politics and their barbaric nature (Ballinger, 2003). It is not surprising that the exiles responded violently when they found out Salvatore was a communist. What most people do not know, however, is that when the Italian communists of the other exodus finally came back from Goli Otok, they found out their houses had been given to Istrian exiles. Salvatore not only mentions this, but also adds that he was worse off than them; at least they were given a house. He does not blame them though, but seeks the blame among the fascists and anti-Slavic Italians. By referring to fascist, anti-Slavic violence Salvatore fundamentally attributes the tragic history of the exiles (and of himself) to Italian wrongdoing. This is an uncommon view in Italy, even today.

Salvatore speaks about the fascist violence against Slavs in other instances as well, when he mentions not Goli Otok, but the nearby island Arbe (in Croatian “Rab”). There the fascists had their own concentration camp: “Arbe, the closest island to Goli Otok, the infernal Naked Island. They also call it barren. My God, also Arbe has had its inferno, when the Italians had chosen it to slaughter the Slavs” (Magris, 2005). Ironically, only a small stretch of sea and a couple of years separate the two concentration camps: “It is right, the two infernos that face each other – both of them created by my people, in a certain way. By my friends on Arbe, by my comrades on Sveti Grgur” (Magris, 2005). Here Salvatore also refers to the smaller island Sveti Grgur, which is directly next to Goli Otok and where the Yugoslavs held another gulag. He connects the builders of both camps to himself: with the Italian fascists he shares their nationality, with the Yugoslavs their ideology and with both he shares his blood. The camps are also associated with one another when Salvatore recalls a memory of his youth, when he went around the islands by boat on a fishing trip:

Cominciavo a vedere le due isole, prima Sveti Grgur e poi Goli Otok, quando uscivamo dalla baia di Lopar, ad Arbe, col maestrale. Guardavo Arbe allontanarsi – non sapevo, non potevo sapere, allora, che allontanandosi nell’aria azzurrina s’inoltrava nel futuro, un orribile futuro in cui sarebbe divenuta anch’essa un inferno come le altre
due isole, il Lager dove gli italiani avrebbero massacrato sloveni, croati, ebrei, antifascisti, partigiani, anche bambini (Magris, 2005 p. 69)

In this passage Salvatore presents his youth as an idyllic past of blue waters and skies, contrasting it with the horrors that lay in store. This opposition between beauty and violence is emphasised by the tragic quality of the passage: unknown to the young Salvatore, there were terrible things to come and they would happen right there. Another contrast is realised by the opposition between his youth and the declaration that children were murdered on Arbe. This last statement only highlights the end of innocence of the era, as even children were amongst the victims. Curiously, Salvatore narrates various camps (either concentration or refugee camps) throughout Blindly, but it is the only time he speaks about children as victims. Although we do not know for certain whether children were murdered in the camps of Tasmania, Dachau or Goli Otok, Salvatore places Arbe morally below any other camp by mentioning them. This constitutes another example of Salvatore’s narration of archival history, of fascist crimes little-known in Italy. He thus represents in these instances a rather Yugoslav voice.

The main historical narrative concerns Salvatore's emigration to Fiume/Rijeka, his subsequent deportation to Goli Otok and his return to Italy. In reality, it is the history of the monfalconesi, around 2000 dockworkers from the area of Monfalcone, devout communists who emigrated in 1948 to Yugoslavia to help with the reconstruction of the state. In the same year, Stalin and Tito clashed, as the former accused the latter of compliance with Western imperialism. Moscow banned the Yugoslav communist party and sought to replace the country’s leadership. Tito considered this threat a declaration of war and immediately responded: each party member had to renounce Stalin. Moreover, many were arrested on the basis of unclear suspicions, among whom also foreigners, who were especially untrustworthy from Tito’s point of view. Lado Kralj (2010, p. 479) writes:

People kept disappearing. They were secretly transported by trains, squeezed into sealed cattle wagons, to the shore of the Adriatic Sea, and from there by cargo ships to Goli Otok, a huge concentration camp whose mention was forbidden. The taboo lasted for many years.

Goli Otok ended up in the dustbin of history. In Yugoslavia, the communist authorities attempted to erase all traces of the Titoist gulags to hide their own infamy. According to Salvatore, the files on Goli Otok were burnt by the Yugoslav communist party; no one should have found out what happened. Although Goli Otok is frighteningly similar to the Gulag, its unknown status permitted the Yugoslav government to renounce the Soviet Union practices of repression. The memory of Goli Otok, however, could not be erased. Although some clandestine narrations of the camp existed in Yugoslavia before Tito’s death, the story was slowly uncovered during the 1980’s (Ballinger, 2003). However, Goli Otok was ignored in other countries as well. The Soviet Union “spread every sort of lie about Tito’ Yugoslavia but said nothing about its own gulags since it had many more of its own” (Magris, 2012). The Americans and English did not want to discredit Yugoslavia, because it had become a buffer between the west and the east after Tito’s break with Stalin. The Italian state took no
interest in what happened on its eastern borders. In fact, the events from during or after the war in the Balkans have not become part of history or general knowledge in Italy, even if Italians were involved (Walston, 1997). In the case of Goli Otok, this is surprising, although it concerned a relatively small number of people. After all, it would have been an excellent opportunity to discredit communism. Glenda Sluga (1999, pp. 178) indicates that the ‘Slavic other’ was used as a deterrent in the Julian border region, where the Italian identity was stabilised through the opposition with this external enemy. This anticommunist image coexisted with the use of antifascism for the establishment of the postwar italianità. Whereas Yugoslavian communists attempted to erase Goli Otok from history, Italian communists remained silent on the issue. Indeed, back in Trieste Salvatore is ordered to keep his mouth shut.

Public knowledge of the concentration camp in Goli Otok would undermine the entire communist cause. When the word on communist violence did get out, Western European communists generally responded by silencing, justifying or playing down the events in question. The silent response, like the one of the Italian communist party in Blindly, comes about by mere opportunism: they do not want to lose their power. Justification, on the other hand, seems to be induced by actual belief in the cause. This belief entails the view of history as a progressive story of struggle and subsequent redemption by communism. The present was subordinated to an idea of the future and every sacrifice to reach the communist utopia was justified. It was this sort of reasoning that Salvatore always had utilised when he was committed to the cause: “we bring civilisation [...] the revolution and progress cannot always be gentle” (Magris, 2005). However, when our narrator is subjected to communist violence himself, he hears the same excuse. By then it angers and confuses him: “Also for Goli Otok one could only ask forgiveness and instead everybody explains the why and the how, necessity, history, the third international, dialectics” (Magris, 2005). Salvatore loses faith. From that point on he criticises communism for its inherent flaws. Communist violence is not a question of a good idea executed badly, it is the logical consequence of the marxist view of the world and of history, the subordination of the individual to a utopian, but terrible project. Our narrator repeatedly but implicitly compares this aspect to Jorgensen's narration of European colonization in Australia and the Argonauts attempt to civilize the 'primitive' lands they encounter. Salvatore's criticism of communism (and implicitly of any revolutionary movement for that matter) suggests a rather western, liberal perspective, in which individual rights prevail over (theoretical) collective interests.

The migration of the monfalconesi to Yugoslavia is a parallel history to the exodus of some 300,000 Italians from Istria and Dalmatia, but is much less known. Magris (2012, 325) calls it the “counter-exodus” to the Italian one departing from Istria and Dalmatia after the war, which is part of canonic history, particularly in Venezia Giulia. This event does not quite occupy such a central position in national Italian history, although it is not unknown either. Salvatore does not narrate much about the exodus from Istria and Dalmatia, as he was not part of it. He does refer to it briefly though:

Così non gli ho neanche detto che al Silos, nel campo di profughi, in quel vecchio granaio pieno di poveracci che avevano lasciato Fiume e l'Istria perdendo tutto (perché gli jugoslavi, allora, bastava essere italiano per essere fascista), avevo trovato un posto
anch’io, un pagliericcio al buio, lontano dal lucernaio – Perdio, ne avevo diritto, era anch’io un italiano che arrivava d’oltre frontiera e dai titini le avevo prese peggio di loro (Magris, 2005, p. 232)

Here Salvatore mentions the refugee camp where he was put after his return from Goli Otok, together with the Istrien exiles. His expression that being Italian was enough to be considered fascist is a typical affirmation in the line of the official narration of the exile from Istria and Dalmatia (Ballinger, 2003). In this respect our narrator represents thus an Italian point of view. On the other hand, Salvatore places the exile experience in a subordinate position in respect to the Goli Otok experience for the simple reason that he considers the latter more terrible. This declaration goes against the official discourse on the Istrian and Dalmatian exodus, which is commonly framed with grandiose, even biblical connotations. Similarly, the Slavic violence against Italians, starting in 1943, is associated with ethnic cleansing and the Holocaust (Ballinger, 2003). In these cases events have been mythologised and connected with other histories. Michael Rothberg (2009, p. 3) calls this phenomenon “multidirectional memory”. This American scholar sees memories not as all competing in a “zero-sum struggle for preeminence”, but as subjected “to ongoing negotiation, cross-referencing, and borrowing”. Although memories are certainly not closed and separate systems that have nothing to do with one another, conflicts do occur, albeit not as a zero-sum struggle. The Italian exiles connected their past to better-known histories, making their marginal history more visible and claiming ownership of victimhood (Ballinger, 2003). Similarly, the exile narrative is also associated with the pre-fascist, irredentist struggles to defend italianità in Venezia Giulia against the Austrians and Slavs.

Salvatore does not connect the exodus to either the Holocaust or the irredentism, but rather to fascist crimes in the past. He seeks an explanation (though no justification) of the Yugoslav behavior towards Italians in the immediate postwar years. He thus places the Yugoslav postwar violence in a historical context that provides a more distant, but also more reasonable view. Salvatore does not condone these Yugoslav acts, but he does understand them. However, he does consider the Italian exiles victims and admits that for the Yugoslavs the Italian nationality was enough to drive these people away, while many of them were never fascists. Our narrator connects in this respect with the official Italian discourse, but he offers a different reason for Yugoslav violence. His version is simply more nuanced and historically accurate. Similarly, Salvatore mentions September 8th 1943, the day of the Italian surrender to the Allies, after which the Germans invaded Italians. This day was to occupy a central place in the Italian narration of WWII:

Dico di noi comunisti, perché Tito era dei nostri o meglio noi eravamo suoi e anch’io ero là per lavorare per la rivoluzione ossia per lui – adesso è strano pensarlo, dopo che mi ha fatto lavorare per lui a Goli Otok.

I tedeschi se la prendevano con noi – ma si noi italiani, si capisce – quando facevamo il filo ai cetnici invece di massacrarli insieme a loro. Non gli interessava che i cetnici combatessero più contro di noi comunisti, difensori della Jugoslavia aggredità, che contro di loro che l’aggrevivano; per far fuori Tito e i comunisti, dicevano, non
For many Italians, the darkest period of WWII started on this day. Salvatore refers to the Germans turning against the Italians, but also of Slavic (though not communist, as the Cetniks were anti-communist) violence against Italians. These events are also part of national, standard view on this episode of Italian history. The German aggression plus the experience of occupation by both the Allies and Germans ended up becoming part of cultural memory in Italy. However, it also pushed the fascist years into oblivion. Italy found itself in a particular situation after the war: the multiple, conflicting memories were not integrated into a single narrative, as happened in other countries. Instead, the new democratic Italy was based on amnesia and remembering of different memories (antifascist, anticommunist). The myths remained separate, only deepening the internal divisions in the country. The new Italy is based on the memory of the resistance, on Italian victimhood, on amnesia regarding the fascist past and on the opposition with the communist other (Poggiolini, 2002). Blindly makes reference to all these aspects, in one form or another, although Salvatore's references to the resistance concerns mainly communist resistance in Yugoslavia.

For years, European memories of WWII were frozen as a result of the Cold War. Many countries shared a similar memory of the war, especially in Western Europe: the myth of national resistance against Nazism proved to be the starting point towards postwar stability and were dominant until, roughly, the end of communism. The fall of the wall led to an eruption and reconsideration of cultural memory in the various countries (Judt, 1996). This is an interesting parallel with Salvatore's story: his own memory also broke through when communism disappeared. The loss of communism made sure his trauma became apparent and that these memories could have been narrated. It led to a more nuanced view of historical events, but also made our narrator more aware and anxious about history itself. This last element forms another cultural experience of the past in Blindly, to which I will turn now: Salvatore's (excessive?) historical consciousness.

Historical consciousness
Salvatore is clearly traumatised by the events in his life, but is also troubled by what seems to be history itself. Our narrator is disturbed by the passing of time, by the thought that nothing remains the way it is. This experience has been connected with trauma, but is different to what usually is understood as an traumatic event. Instead it has to do with history as a process, with metahistory. Indeed, our narrator talks about the past not only on a historical, but also on a metahistorical level. He makes this distinction by speaking in the latter case of History, with a capital H. The use of the capital first letter, has traditionally been a way to indicate personification in literature. Salvatore does not quite use personification of history in his narration, but does seek to give a more concrete form for it, as we will see. Salvatore appears overly conscious of history, up to the point where it becomes a burden for him. This element goes against the view that a maximum of historical knowledge would be beneficial for humankind. However, the idea of an 'overdose' of history exists as well, most notably in the thinking of Friedrich Nietzsche. According to the German philosopher (1997, p.
forgetting the past is a condition for successful action. Knowledge of the past would paralyze man and his ability to act, being able to cause even a loss of identity. Nietzsche (1997, p. 61) states that “the man without the power to forget is condemned to see 'becoming' everywhere. Such a man no longer believes in himself or his own existence; he sees everything fly past in an eternal succession and loses himself in the stream of becoming”.

Nietzsche’s description of the individual 'infected' by history resonates with the figure of Salvatore. After all, our narrator used to be a man of action; he was an active revolutionary. Of course, by the time he ends up in the asylum he is an old man, but there is more to it than that. Salvatore has become disillusioned with the party, with the revolution, with history, with himself. He sees the world as pointless and incessantly in flux. He would have been lost to nihilism were it not for his desire to preserve, to tell the past. Salvatore says he has his entire dossier “in his head” and that he keeps files “on everyone” (Magris, 2005). He is what Jonathan Boulter (2011, p. 9) calls an “archival subject”. Our narrator wants to preserve, but his archival possibilities are challenged as his interiority, his space of preservation, is no longer continuous or stable. For Salvatore, there is an ethical dimension to telling stories: stories are to be told continuously, “otherwise we forget them” (Magris, 2005). This anxiety to preserve is characteristic for dealing with archival history, which is under constant threat of being forgotten. Salvatore’s desire to hold onto the past is not only reflected in his repetitive narration of events, but is also shown in his use of myth. Not only is the myth of Jason the archetypical narrative beneath Blindly, it also a way for Salvatore to create meaning, to make some sense of his own experiences and, furthermore, to transcend history. He sees himself, however, as lost. He describes himself on various occasions as someone in a black hole and a whirlpool which pulls him down. He is afraid of disappearing, although towards the end of Blindly he appears to long for it.

It can be argued Salvatore has lost his identity. For one, he calls identifies himself constantly as a “displaced person”, someone without a home and status. Moreover, he does not belong to a community anymore (except for that of mental patients). The end of communism not only meant the end of direction, of future aspirations, but also signified the lack of belonging. Indeed, Tony Judt (2012, p. 97) indicates the loss of communism was traumatic, also because the feeling of community was lost as well. Salvatore mentions frequently his disappointment in communism. He already lost belief in the cause when he came back from Goli Otok and saw his disillusion in the mirror (Magris, 2005). But the loss of identity became complete when the Soviet Union crumbled. Salvatore refers to this event on page 27: “Another turn of events was necessary for someone to remember that story and that disaster, a larger turning point, that has destroyed the world and the future and has dealt me the final blow” (Magris, 2005). This “blow” was hard on Salvatore, but also made sure the past could be remembered and revisited. On page 327 we read a reference to the same event. Salvatore recalls watching the resignation in december 1991 of Michail Gorbatschov, who he calls “the last king of Colchis”, another association between his story and Jason’s. Our narrator tells us that “the red flag ended up in the dust”, “the sun of the future died out” (Magris, 2005). Something snapped inside him, he says, in
his head and in his heart. It was “the end of all, my end” (Magris, 2005). Indeed, Salvatore entered the asylum in the beginning of 1992.

The fragmentary nature of Salvatore’s narration, of his life story, suggests the fragmentation of his own sense of self as well. In this respect Blindly follows the explorations of splintered identity of the modern individual in modernist novels such as Italo Svevo’s La coscienza di Zeno and Robert Musil’s Mann ohne Eigenschaften (1943). Salvatore considers history as formless, perpetually moving and almost fluid. The fragmentation of his own narration does not only suggest the fragmentation of his sense of self, but also of history. The association between history and fluidity return throughout our novel. Water is specifically connected with forgetting, on several occasions. The sea makes you forget, Salvatore narrates, and has no memory itself (Magris, 2005). In the water, nothing remains, just like in history. On page 38 we read: “the world is mirrored in the water, you only have to blink your eyes and there is nothing in that water still moving, everything slips away” (Magris, 2005). This precariousness of traces in history and water is expressed more clearly some later, when Salvatore states that “history is a stone that falls into the water and disappears without leaving a trace [...] the sea straightens out any rinkle right away” (Magris, 2005). At the same time, however, we need the water as well. Salvatore refers to the Argonauts, whose ship strands in a swamp on the coast of the Syrtes, where there is not enough water. How can one get home again when the sea is gone, he wonders (Magris, 2005). The water, symbol of forgetting, is necessary to reach safe grounds, also (or especially?) on an existential level.

Frank Ankersmit (2005, pp. 325) makes a distinction between two types of collectively traumatic events, simply calling the first “trauma1” and the second “trauma2”. Although both types of trauma entail forgetting, they differ in their potential to be resolved. While humans can, to a certain extent, overcome the events of trauma1, trauma2 can only be lived with; there is no closure. This type of trauma concerns a rupture in history, an event or period that changes everything, even one’s identity. In fact, where identity is challenged but not changed in trauma1, trauma2 forces man to shed off his old identity and take on a new one. The Dutch historian considers the Enlightenment to be an example of trauma2, while the Holocaust would constitute a case of trauma1. This example can be disputed, especially since Ankersmit emphasises that both trauma’s can be most easily distinguished by looking what happened subsequently to collective identity. But identity is a slippery notion: how does one tell the difference between a challenged identity and a new one? And were, for instance, the German and Jewish postwar identities not new?

Ankersmit does seem to have a point in his distinction of two kinds of trauma, but it may be more useful to look at narration instead of identity. Trauma1 can be integrated into the self presupposing the continuation of identity. But narrativization plays a crucial role here. Telling stories is generally seen as a useful means to overcome trauma and would also be functional for dealing with trauma1. Narrativizing would, however, not diminish feelings of loss in the case of trauma2, but even enhance these, as it makes people aware of their painful loss. Trauma2 would also be caused by an event (like trauma1), but it is not so much the event itself that is traumatic. Indeed, the traumatic experience is the awareness that the events of trauma2 create, an
awareness thus fuelled by narration. Trauma2 creates what Ankersmit calls the “sublime historical experience”. Like Nietzsche, Ankersmit sees historical awareness as a complicated, negative aspect. The historical transformations occasioning the forgetfulness of this type of trauma are always accompanied by feelings of profound and irreparable loss, of cultural despair and of hopeless disorientation (Ankersmit, 2005).

I argue that Salvatore experiences such a trauma2. The impossibility of closure and of overcoming by narrativizing is expressed in his fragmented and open-ended narrative. Furthermore, as I have indicated earlier, it is his awareness that is the problem and it is something he cannot seem to shake. Also the feelings of loss, cultural despair and disorientation Ankersmit speaks of are expressed not only on a metanarrative level, but also in the content of Salvatore’s story. The loss for our narrator does not only concern his own sense of belonging, but also the meaning and direction in history. According to Salvatore, humankind cannot give an meaning to history anymore, which constitutes our largest sin (Magris, 2005). He himself was able to withstand the worst experiences (torture, etc.) as long as he could still see the “sun of the future”. But now, he says, he cannot see anything anymore, history has become “sick” (Magris, 2005). The sun of the future was given to Salvatore by his faith. The revolution learnt him to create order out of chaos, how to keep himself from being lost in the many twists and turns of history (Magris, 2005). It gave him truth. Now, however, there are “no laws anymore, just interpretations at will” (Magris, 2005 77). This statement is a criticism of postmodern thought, which has been frequently criticised of propagating just interpretations, no truth. Salvatore denounces relativism, but at the same time cannot escape it himself. He subscribes to Jean-François Lyotard’s idea (1983, p. xxiv ) of the postmodern distrust of Grand Narratives/metanarratives: “history is not linear my friend, it zigzags” (Magris, 2005 66). Indeed, Grand Narratives not only provided a coherent view of history, but also implied a vision for the future, a utopia. Although fanatical belief can lead to disaster, our narrator still thinks we need these beliefs. This is what Salvatore, but generally humankind has lost, in Blindly: “it is as if not only the sun has disappeared, but also the horizon” (Magris, 2005 142). The horizon used to be what humankind looked forward to, the orientation point. Our protagonist feels lost, without direction.

Salvatore’s experience is thus similar to Ankersmit’s (2005, p. 9) sublime historical experience. This is a paradoxical union of both love and loss regarding the past: the wish to recover history and at the same time the recognition that this is impossible, that the past is lost. Whereas conventional narrative cannot capture or represent the sublime nature of history, Salvatore’s anti-narrativity curiously comes closer to doing so. His sublime historical experience is caused by a rupture-like event, in Blindly’s case the end of communism (at least, it was so for communists). Following Ankersmits’s reasoning, our narrator experienced various events of the trauma1-type, traumatic historical events that did not, however, require him to shed off his identity (Dachau, Goli Otok). What shook Salvatore more was his trauma2. Ankersmit (2005, p. 13) does indeed indicate the end of communism as a trauma2 for the Soviet Union. This experience of Salvatore’s is reinforced by his narration of it and forces him to take on a new identity. According to Ankersmit (2005, p. 328), such a trauma “will always be told
from the perspective of a modern post-revolutionary identity and, in this sense, reinforce rather than mitigate feelings of traumatic loss”. And this is true for Salvatore as well. Any remembrance of his past is a painful one. He has lost his former identity, but does not have a new one either. Salvatore is in a vacuum; his inability to forget prevents the taking on of a new identity. Furthermore, Salvatore's consciousness of history leads him to become detached from it, which means he can never master it.

Although for Salvatore's trauma2 resided in the loss of communism, Blindly makes on a couple of occasions a connection between his condition and that of the postmodern individual, suggesting the latter finds him-/herself in the same state. The loss of identity, which is clear in Salvatore's case, has also been connected to postmodernism, most notably by Fredric Jameson, who considers schizophrenia an element of postmodern culture. Like Salvatore, the schizophrenic “is condemned to live in a perpetual present” without personal identity (Jameson 1996 cited in De Groot, 2010, p. 114). Jerome de Groot (2010, p. 114) perceives contemporary society in the same condition. Ankersmit sees historical consciousness especially clear in western society and Linda Hutcheon (1988, p. 126) has referred to the postmodern “crisis of faith in the possibility of a historical culture”. According to Hutcheon, postmodern fiction (to which Blindly, by the way, arguably belongs) opens itself up to history, but it cannot do so innocently anymore, only ironically, because of the postmodern awareness of the past. Historical consciousness thus coincides with the loss of innocence. The postmodern impossibility of innocent reference to the past is also emphasised by Umberto Eco (2010, p. 529), who adds that every age has its postmodern period, “that crisis described by Nietzsche”. One could argue this postmodern period of every age corresponds with Ankersmit’s trauma2, an age where a rupture causes our awareness of our traditions, values and history. These foundations are then unmasked as fictitious and new ones are needed. This would thus be the postmodern condition Salvatore finds himself, which would also be characteristic of the western individual in today's world.

Conclusion
Blindly suggests the metaphoric use of the word “memory” within cultural memory: cultural memory is not an actual memory, but behind the collective and cultural preservation of the past reside actual individual experiences and memories. These concern many different lives, but are concentrated in our novel in one person. This reminds us how much individual suffering is behind the history we read and remember. In fact, individual fates are just as worthy of being remembered as world history is. Microhistory is not subordinate to macrohistory. The end of communism is, however, an event of macrohistory and is the central event in my consideration of Blindly. It determines Salvatore's entire narration and made our protagonist aware of history. His anxious regarding change spurred him to narrate his past. For Salvatore narration is the only way to make sure people do not forget the past. Although narrating can help him overcoming traumatic events of the trauma1-type, such as Dachau and Goli Otok, it will only worsen his trauma2, the feelings of loss and disorientation due to the end of communism. One can argue that the fall of communism did form a rupture in the lives of communists and forced them to take on
a new identity. Blindly also makes a connection between Salvatore's state and the individual in postmodernity. However, if one follows Ankersmit's reasoning, which event has caused the trauma for westerners? Certainly not the loss of communism. Although this link with postmodernism does seem to have some substance to it, the cultural despair in the west does not seem to be connected to a singular event, but to a general sense of change. The comparison of Blindly's representation of historical consciousness with Ankersmit's trauma thus ends here. These feelings of rapid change, which coincide with the realization of the lack of foundations, have been expressed time and again, also in literature. Think, for instance, of the modernist literature of the early 20th century, of Nietzsche's writings in the 19th century, or of how the Enlightenment is perceived by Ankersmit and Remo Ceserani. These scholars describe the late 18th century as a break with the past and according to Ceserani (1997, p. 17) the Enlightenment is similar to postmodernity. It seems Eco is right; every age has its postmodern phase. Pierre Nora famously stated there is a contemporary obsession with the past in the west. This does seem to be case: we long for the past and we are preoccupied with it, yet we also feel cut off from it. The memory boom even produced a new academic field in Memory Studies.

The communist demise also opened a space for a more nuanced revisitation of the past, including the addressing of silenced memories. Salvatore not only speaks of archival histories, but he also do so in a responsible, nuanced manner. As we have seen, he is able to unify various historical narratives from separate (national) discourses. This is not a unique ability, but may be more natural for individuals with mixed roots, who understand the relativity of borders, of nationality. Salvatore's narration comprises and respects various point of views, from both sides of the Italo-Yugoslav border. As such Salvatore's story is what Luisa Passerini (2002) calls a “shareable narrative”, one that contains actual experiences from various groups. Shareable narratives are considered fundamental for the construction of a European identity, as a single European narrative is impossible to construct due to the many different stories around. According to Aleida Assmann (2007, p. 19-22), there are several crucial conditions for the use of memories in the creation of a European cultural memory. Most of these we also find in Blindly. Salvatore does not offset guilt or responsibility: he admits his own wrong doings in the past. Moreover, he does not claim exclusive victimhood, but acknowledges other suffering as well., without there being a competition between victims. His narration also includes rather than excludes other memories. This leads to a shared instead of a divided memory. Lastly, our narrator tends to place events in a larger historical context, which leads to more understanding and makes memories compatible with others. In short, Blindly's use of history can be considered examplary for the construction of a transnational, European memory.

Blindly touches on a complicated dilemma regarding remembrance: do we have to remember or is it better to forget? First of all, it should be noted that both always occur at the same time. Generally, we do not remember or forget the past completely. It is impossible to remember everything and some testimony of a largely forgotten past usually exists. But the question still stands. Forgetting has shown especially effective for recovery and progress after disaster. The postwar reconstruction of
Europe, for example, could not have been effectuated so quickly if people would have mulled over the past. Moreover, Ernest Renan has famously stated that forgetting is fundamental for the successful construction of a nation. Salvatore's well-being certainly does seem to suffer from the continuous revisitation of the past. Existential peace and a stable identity would thus hinge on the ability to forget. On the other hand, at a certain point one has to come to terms with the past as well. A critical and nuanced revisitation of history is necessary if we want to learn something from it. Indeed, for Salvatore, remembering and narrating the past is an ethical imperative. We need to remember, especially when it concerns the nameless victims forgotten by history. On this point our narrator shows incredible compassion, but is also critical of his own role and of that all parties involved in past wrong doings. Salvatore wants to communicate the lessons of the past. Arguably this instructive role is better suited to archival histories, although canonic history is usually utilised for this goal. Archival history tends to be more nuanced and show different sides to the same past. Canonic history, on the other hand, is usually one-sided and simplified. Furthermore, archival histories also instruct us on the power mechanisms within historical representation. Where canonic history suggests the truth is clear, objective and tangible, archival history shows that selection, manipulation and interests are always present in historical representation. Blindly tells us that there more sides to the same story, that are sub-plots we do not consider and that remembering is the ethical thing to do, though painful it may be.
References


MEMORY IN VIRGINIA WOOLF’S
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The paper addresses the conference topic by exploring the problem of memory in Virginia Woolf’s novel Mrs Dalloway. It has become a commonplace of Woolf criticism that the main characters in Mrs Dalloway live in the past as much as in the present. Their memories cluster around the pivotal moments of their lives and influence their present. Woolf herself points to the importance of memory in her fiction in describing what she refers to as the ‘tunelling process’: the term implies her method of constructing characters not only by following their momentary impressions and thoughts about the present, but also by digging into their past.

My aim in this paper is to revisit the theme of personal memory in Mrs Dalloway, and I argue that flashbacks, which are typical of all the main characters in the novel, serve two main purposes. While, on the one hand, they enable the reader to gain an insight into the personal experiences and psychology of Woolf’s characters, revealing her typically Modernist preoccupation with subjectivity, on the other hand, they offer a powerful portrayal of British post-war society. I contend that this proves that Woolf, in her novel, is not only concerned with rendering the personal memories of her characters so as to penetrate into the depths of their psychology. She is also concerned with the production of collective memory, and the narrative itself uses signals which point to this.
‘HER BODY’ SHAPED BY ‘HIS MEMORY’

YASEMIN GÜNIZ SERTEL

Cultural memories have long shaped the life styles, belief systems, way of behaviors and traditions of people in societies. Individual memories have also been constructed by the cultural memories since the culture with its dominant functional structures and institutions has imposed values and norms on the individual minds. Women’s position and their individual memories in different societies are also products of the cultural memories. And in western societies the position of woman is shaped by the working mechanism of the patriarchal institutions moulded by the patriarchal memories. This study is based on a systematic social, cultural and psychological analysis of contemporary woman’s relationship with the body politics especially in Western societies from the perspective of socialist feminism. This analysis is also enriched with a literary approach as there are illustrations from the feminist American playwright Marsha Norman’s play ‘night Mother which exemplify women’s obsessive relationship with their bodies formed and shaped by a patriarchal memory.

The predominant discourse of contemporary Western societies define and determine the appreciation of women with a body image generated by the standards of Body Politics. The prevailing standards of this Body Politics define the competence of women in terms of slenderness/thinness and physical beauty. Since women in Western cultures are taught to appreciate the physical beauty of their bodies through these dominant cultural standards, the belief that success and social acceptability can be accomplished with an acceptable physical appearance prevails in the subconsciousness of not only adult women but also adolescent girls. In The Beauty Myth, Naomi Wolf relates the source of this belief to the idea that the images of beauty that women are compelled to adapt themselves into are products of a politics that ‘keeps male dominance intact.’ (Wolf in Peach, 1998:182) And since this politics focuses on the physical appearance and slenderness, women are obliged to diet, that is, they refuse to eat. Susan Bordo refers to this condition of contemporary women as “our contemporary body fetishism” which “expresses a fantasy of self-mastery in an increasingly unmanageable culture.” (Bordo, 1995: 153) Therefore, women believe in the misconception that ‘by controlling their bodies they can control their lives.’ (Chapkis qtd. in Peach, 1998: 174) However, the accomplishment of this body image accompanied with a pursuit of a self-mastery also contributes to some psychological problems that result in eating disorders.

Eating disorders which result from a ‘contemporary body fetishism’ is also studied as a psycho-pathological case by Jules Henry and explained as ‘the final outcome of all that is wrong with a culture.’ (Henry qtd. in Bordo, 1995:139) In this respect, in western societies, eating disorders reflect some of the central patriarchal
socio-cultural and psychological problems of our age in which the suffering women are compelled to a standardized construction of femininity representative of its era and it is observed that contemporary women and adolescent girls who are oppressed by the patriarchal cultural pressures are more likely to become the victims of eating disorders. In addition, there are some categories within the specific context of eating disorders which are the results of different pathological situations, and each of which reflects one of the diverse factors of the actual phenomena. However, a unifying element exists in the cultural context which is called a “modulating factor” and which refers to the understanding that “culture provokes, exacerbates and gives distinctive form to an existing pathological condition” (Bordo, 1995: 49) Therefore, the modulating factor is not only the product of the Body Politics, but it is also characterised by the family ideology, the human psychology and gender roles shaped by the patriarchal culture. This perspective is also shaped by the feminist-cultural ideology since this perception also claims the role of society, culture and especially gender to be primarily productive in the emergence of eating disorders. As a matter of fact, eating disorders are most frequently traced in three categories. Anorexia nervosa is the most serious and risky case in which rejection of eating is practised. Bulimia and Compulsive Eating (obesity) are the other types in which excessive eating is practised as a reaction to stress, depression or lack of genuine human feelings. Despite the prevailing diversity and different categories of eating disorders, the common thing traced in all these disorders is women’s obsessive relationship with food. And this obsessive relationship, its reasons, and consequences compose the point of analysis which are traced in Marsha Norman’s play ‘night Mother. Throughout the play, it is possible to observe that eating disorders arising from the obsession with conforming to the standards of the contemporary society lead women characters to resort to health-risking body modifications and also contribute to the health problems they face.

Briefly, ‘night Mother is the story of two women, Jessie and Thelma- also a mother and a daughter-, who share the same house and who are totally dissatisfied and disillusioned with their lives. In this respect, they become the embodiment of two diverse aspects of eating disorders with all the cultural indications, which are anorexia nervosa and compulsive eating. In the beginning of the play, Jessie informs her mother Thelma that she has decided to commit suicide that very night and the whole play within its eighty-minute duration, elaborates on Thelma’s struggles to change her daughter’s decision, whereas Jessie certifies her decision with her preparations against all her mother’s attempts. In their quarrel, the reader/audience can also trace all the reasons for Jessie’s decision, which are based on cultural and social incidents. Within the development of this plot, the reader/audience realizes that Jessie is an anorexic and her decision of committing suicide is closely related to this psycho-pathological illness when the play is analyzed within a feminist-cultural context. From the very beginning of the play, the playwright depicts the Jessie character as a woman who is trying to assert her autonomy and to assume control of her mind and body by refusing to eat. In one part of the play, Jessie confesses that the roots of her dislike of eating (anorexia) lie in her past memories. When her mother Thelma offers her some cake to eat, her answer gives the reader/audience hints of this situation: “Yeah, its [taste] is
pretty bad. I thought it was my memory that was bad.” (1:45) The presence of Jessie’s relationship with eating or not eating within her past memories leads us to perceive her anorexia, that is, her relationship with food as a heritage of individual memory shaped by the patriarchal cultural memory which should be analysed within a socio-cultural context.

In this respect, it also becomes essential to analyse Jessie’s anorexia within a feminist-cultural paradigm which brings forth the necessity of a systematic social analysis because in the society Jessie lives, an anorexic’s relation with food can be seen as a psychological battle experienced by contemporary women ‘who deeply feel flawed, ashamed of their needs, and not entitled to exist unless they transform themselves into worthy new selves.’ (Orbach qtd. in Bordo, 1995: 47) An anorexic’s relation with food is also her protest both to her society and to herself. In this psychological battle, her refusal to eat emphasizes her desire of maintaining self-control and self-mastery since she believes that by controlling the amount of food that she eats, can she accomplish her female autonomy and self-control. And the only way for Jessie to “transform [herself] into [a] worthy new self” is by committing suicide. At this point, it becomes essential to perceive anorectics as “freedom fighters” and anorexia as a “voiceless, unconscious, self-destructive scream of protest” (Bordo, 1995:64) since Jessie’s reaction, which is actualized in the form of a suicide, no doubt becomes her “self-destructive scream of protest” towards her life:

Jessie: And I can’t do anything either, about my life, to change it, make it better, make me feel better about it. Like it better, make it work. But I can stop it, shut it down, turn it off like the radio when there’s nothing on I want to listen to. It’s all I really have that belongs to me and I’m going to say what happens to it. And it’s going to stop. And I’m going to stop it. (1:36)

On the other hand, anorexia is a ‘multidimensional disorder with familial, perceptual, cognitive and possibly biological factors interacting in various combinations in different individuals to produce a final common pathway.’ (Garfinkel & Garner qtd. in Bordo, 1995: 140) Within such a frame work, interpreting anorexia requires an awareness of the many layers of cultural significations that are unified in a common disorder. Susan Bordo refers to these different layers of significations as “axes of continuity” which include “the dualist axis, the control axis, and the gender/power axis.” (Bordo, 1995:142)

In ‘night Mother, Jessie’s anorexia mostly fits to the control axis since in this axis, anorexia is regarded as expressing entirely contemporary anxieties, fears and attitudes. In this axis, the emphasis is on self-mastery, self-transcendence, power over others all of which can only be actualized in the context of control mechanism. In this respect, by controlling the amount of food she eats, the anorectic gains the total mastery of her body since “the young anorectic, typically, experiences her life as well as her hungers as being out of control.” (Bordo, 1995: 149) And in ‘night Mother, Jessie confesses to her mother that her life is like a bus which is out of her control: “Riding the bus and it’s hot and bumpy and crowded and too noisy and more than anything in
the world you want to get off and the only reason in the world you don’t get off is it is still fifty blocks from where you’re going?" (1:33)

Besides, an anorectic “can never carry out the tasks as he gets herself in a way that meets her own rigorous standards. She is torn by conflicting and contradictory expectations and demands.” (Bordo, 1995: 149) This characteristic can also be traced in Jessie’s personality since she has been unsuccessful in her various attempts to work in the public sphere even though she has tried hard:

Jessie: I took that telephone sales job and I didn’t even make enough money to pay the phone bill, and I tried to work at the gift shop at the hospital and they said I made people real uncomfortable smiling at them the way I did[...] I can’t do anything[...] The kind of job I could get would make me feel worse. (1:35)

Therefore, Jessie, unconsciously locating on this axis, no longer feels that she can control the events occurring outside herself, but she knows that she can control the amount of food she eats: “I will not eat a caramel apple”. (1:36) In this way, abstinence becomes for Jessie a test of endurance and a way to prove her self-sufficiency. On the other hand, since loss of self-control becomes her major characteristic, the anorectic, for fear of losing control, confines her behavior and herself to specific boundaries, as Smith points out: ‘The anorectic often states that she will not venture from the security of the home because of her fear of losing control… Pressed, she may say she fears going berserk, going out of her mind, or running amok.’ (Smith in Redmond, 1991: 286) This situation has also become a habit for Jessie and thus she has defined her social world within the boundaries of her home, as her mother Thelma bursts out to her face:

Mama: You’re acting like some little brat, Jessie. You’re mad and everybody’s boring and you don’t have anything to do and you don’t like me and you don’t like going out […] and you never talk on the phone and it’s your own sweet fault of control. (1:34)

Jessie’s inability to leave home can be interpreted as “textuality” because according to Bordo “loss of mobility, loss of voice, feeding others while starving oneself, taking up space, and whittling down the space one’s body takes up” (Bordo, 1995: 168) have symbolically political implications which manifest the dominant cultural hegemony on the construction of gender. Working within this framework, the woman who has the eating disorder is inscribed with the ideological “construction of femininity” of the culture she lives in. In addition, Bordo states that an anorectic’s disordered relation to food and her “restrictions on her own appetite are not merely about food intake.” But “the social control of female hunger operates as a practical discipline that trains female bodies in the knowledge of their limits and possibilities.” Therefore, “denying oneself food becomes the central micro-practise in the education of feminine self-restraint and containment of impulse.” (Bordo, 1995: 130) And in ‘night Mother, the limitations Jessie puts on her own self depict the working of her
control mechanism, which actually is proof of her feminine self-restraint set up by social compensatory binges.

These compensatory binges, which result in various limitations of feminine practises, allows us to further analyze Jessie’s eating disorder within a gender-focused field of study. As a matter of fact, this field is the “gender/power axis” in the “axes of continuity”. In studying ‘night Mother from a gender-focused perspective, we realize Jessie’s anger at the limitations of the traditional feminine role and her inability to refuse this role: “Whoever promised a woman like me... Jessie... a good time?” (1:33) The reason for Jessie’s reaction is that everything is wrong with her life. Her husband has left her and her marriage has turned out to be a fiasco. Although she has a son, Ricky too has abandoned her since they have never been able to get along with each other: “He’s hurt me, I’ve hurt him. We’re about even.”(1:25) Hence, the point is that Jessie has been successful neither in fulfilling her feminine roles as a wife and a mother, nor in becoming the autonomous person she has yearned to be. She explains her situation as follows:

Jessie: I found an old baby picture of me. And it was somebody else, not me [...] That’s who I started out and this is who is left. It’s somebody I lost alright, it’s my own self. Who I never was. Or who I tried to be and never got there. Somebody I waited for who never came. (1:76)

As a matter of fact, Jessie’s situation is also the other-oriented situation of women in which women must “learn to feed others, not the self [and] develop a totally other-oriented emotional economy.” (Bordo, 1995:171) This “other-oriented emotional economy” defines the content of the whole play since on the surface level, ‘night Mother depicts Jessie’s preparations to leave Thelma the most comfortable environment possible after she kills herself. For this purpose, Jessie stocks as much food as possible, orders all the requirements for the house, cooks the meal Thelma most likes, washes and irons Thelma’s clothes and even makes a list for her brother Dawson to buy the necessary presents for Thelma’s birthdays and Christmases for the next ten years. These preparations are all Jessie can do to nurture her mother both physically and emotionally in her female-gender role.

Furthermore, another reason for Jessie’s rebellion against the feminine role can also be traced in her relationship with her mother, Thelma, since with her anorexia she also silently criticizes her mother and her mother’s femininity. Anorectic’s contempt of the mother figure is explained by Bordo as follows: “Some authors interpret anorexic symptoms as a species of unconscious feminist protest, involving anger at the limitations of the traditional female role, rejection of values associated with it, and fierce rebellion against allowing their futures to develop in the same direction as their mother’s lives. (Bordo, 1995:156) In ‘night Mother, Thelma senses but cannot comprehend Jessie’s contempt for her: “Mama: Nothing I ever did was good enough for you and I want to know why.”(1:55) Jessie’s rebellion against her mother’s feminine role is culminated in Thelma’s relationship with her ex-husband Cecil as it is revealed to the reader/audience during their confessional conversation:
Mama: I never thought he was good enough for you, you know.
Jessie: What are you talking about? You liked him better than I did. You flirted him out here to build your porch or I’d never meet him at all.
Mama: All right! I wanted you to have a husband.
Jessie: And I couldn’t get one on my own of course.
Mama: How were you going to get husband never going out and opening your mouth to a living soul? (1:57-58)

Thelma’s actions can be better comprehended in the light of feminist-cultural paradigm because as Orbach suggests, ‘The mother-daughter relationship is an important medium of the anorexia process. But it is not mothers who are to blame[…] for they too are children of their culture, deeply anxious of their own appetites and appearance and aware of the fact that their daughter’s inability to ‘catch a man’ will depend largely on physical appearance, and that satisfaction in the role of wife and mother will hinge on learning to feed others rather than the self. ‘(Orbach qtd. in Bordo, 1995: 47) Thelma’s constant criticism of and advice to Jessie about her clothes, make up, in short, physical appearance reflects Orbach’s thesis since Thelma constantly warns Jessie as “Maybe if you didn’t wear that yellow all the time” or “Why don’t you wear that sweater I made for you?” (1:56)

Another socio-cultural dimension of Jessie’s anorexia in ‘night Mother emerges in the “dualist axis” which brings forth the discriminations in the male and female gender roles. On this subject, Bordo gives the following information:

Through her anorexia, by contrast, she has unexpectedly discovered an entry into the privileged male world, a way to become what is valued in our culture, a way to become safe, to rise above it all – for her, they are the same thing. She has discovered this, paradoxically, by pursuing conventional feminine behavior[…] to excess. At this point of excess, the conventionally feminine deconstructs[…] into its opposite and opens onto those values our culture has coded as male. No wonder the anorexia is experienced as liberating and that she will fight family, friends and therapists in an effort to hold onto it – fight them to the death, if need be. (Bordo, 1995:179)

In relation to the characteristics of ‘the dualist axis’, Jessie makes the most autonomous action of her life firstly by deciding and finally by managing to commit suicide. Although the whole action of the play is composed of Jessie’s accomplishing the feminine gender duties such as cooking, packaging the food items, washing the dishes and tidying the house, her courageous decision and her stability in the actualization of her decision despite all her mother’s struggles locates Jessie on the male territory:

Jessie: I’m not giving up! This is the other thing I’m trying. And I’m sure there are some other things that might work, but might work isn’t good enough anymore. I need something that will work. This will work (1:75)
While anorexia represents one aspect of the eating disorders continuum, compulsive eating or obesity becomes another characteristic of the same continuum. In ‘night Mother, the Thelma character represents the other end of this continuum since she suffers from compulsive eating or obesity, which can be defined as “the extreme development of hunger for unrestrained consumption exhibited in compulsive eater’s uncontrollable food binges.” (Bordo, 199: 201) Thelma’s obsessive relationship with food and her unrestrained desire to eat, which are repeated in many scenes, are first revealed to the reader/audience in the very beginning of the play:

Mama stretches to reach the cupcakes in the kitchen... She’s eager to have one, so she’s working pretty hard at it. This may be the most serious exercise Mama ever gets. She finds a cupcake, the coconut covered, raspberry–and-marshmallow-filled kind known as a snowball, but sees that there’s one missing from the package. (1:15)

As a matter of fact, this obsessive relationship with food is a prevailing gender situation since compulsive eaters are women who are denied any genuine human relationships as love, sincerity or understanding and thus, they are in search of satisfying these humane requirements in excessive eating. Therefore, overeating becomes for Thelma a substitute for the genuine human interaction she has been yearning for. Although she lives in the same house with Jessie, their conversations in the play reveal that even her daughter is not able to understand her: “Nothing I ever did was good enough for you” (1:55), “You never should have moved back in here with me.” (1:27) Besides, female hunger and women’s appetite for food are also interpreted as the sexual requirements and desires of women: “When women are positively depicted as voracious about food, [...] their hunger for food is employed solely as a metaphor for sexual appetite [...] In the eating scenes for example, the heroine’s unrestrained delight in eating operates as sexual foreplay, a way of prefiguring the abandon that will shortly be expressed in bed.” (Bordo, 1995: 110)

Thelma’s pathological relationship with food can be analysed from this perspective since the reader/audience is informed that throughout her marriage she has failed to receive understanding, love, or a sense of fulfillment from her husband:

Mama: It didn’t matter whether I loved him. It didn’t matter to me and it didn’t matter to him [...] He felt sorry for me. He wanted a plain country woman and that’s what he married, and then he held it against me the rest of my life like I was supposed to change and surprise him somehow. (1:50)

Therefore, taking place on the extreme ends of the eating disorder continuum and generated by the modulating factor, Jessie’s anorexia and Thelma’s obesity symbolize the pathological situations of contemporary women who are firstly shaped and then victimized by the dominant patriarchal cultural memories and their standards. In addition, these eating disorders also reveal the dichotomy faced by the memory of contemporary women, since neither anorexia with its absolute quest for hunger nor obesity with the search for fulfillment is tolerated by the consumer social
system, even though both are generated and encouraged by the same system as Bordo briefly summarizes:

Far from paradoxical, the coexistence of anorexia and obesity reveals the instability of the contemporary personality construction, the difficulty of finding homeostasis between the producer and the consumer sides of the self [...] Anorexia could thus be seen as an extreme development of the capacity for self-denial and repression of desire (the work ethic in absolute control); obesity as an extreme capacity to capitulate to desire (consumerism in control). Both are rooted in the same consumer-culture construction of desire as overwhelming and overtaking the self. Given that construction, we can only respond either with total submission or rigid defense. (Bordo, 1995: 201)

References: