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NOIR FEMME-FATALE
THE PERSONIFICATION OF PATRIARCHAL FEARS IN THE 1940S

Abstract
This paper discusses the representation of the Femme Fatale in American film noir and how the socio-political unrest of the 1940s shaped her reincarnation on Hollywood's screen due to World War II. The films in focus are *Double Indemnity* (1944) and *Mildred Pierce* (1945). This paper seeks to offer a possible reading of the films and to situate the death or the domestication of the femme fatale within patriarchal fears and its struggles to carry on traditional family values. A brief introduction to film noir constructs the background of this study, moving forward to present the different eroticised 'faces' the deadly woman wore and the subsequent punishment she had to endure for her transgressions against the established puritan social order. Thus, these films illustrate how women's emancipation in the 1940s triggered the rebirth of the Femme Fatale.

The result of an absurd world and its existential crisis is no other but a progressive feeling of alienation. Film noir lets the illusionary curtain set by the Anglo-Saxon middle-class fall bit by bit, exposing the dark alleys behind the spectacular American skyscrapers. From a nihilistic, often cynical point of view on the world, noir lets its neurotic protagonists dwell on the streets of the city, which would eventually entrap them (the only way of 'getting out' is through total demise). Beyond literary trends, noir emerged and developed from the clash between a desire to create new ways of comprehending the meaning of life and the dismissal of former judgements. The influence of Surrealism and German Expressionism on noir are as sharp as the man's zeal for violence and the femme's fatale mind. It seduces its viewers, luring them to dangerous, perverted places across the city, where criminals are better looking than the brutes who represent the social order. James Naremore remarks how film noir "inverts formulas" (Naremore cited in Borde and Chaumeton 2002: XII). It no longer has a linear plot with *black* or *white* characters; it prefers flashbacks evoked by enigmatic characters and "in place of virginal or domesticated heroines, it presents us with femme Fatales" who only instigate the "eroticisation of violence" (Naremore 2019: 35).

The Femme Fatale

The Femme Fatale has as many faces as centuries and as many rebirths as the constantly changing needs of society. Despite the various colors with which she was painted throughout time, a recurrent element found in her construction is the patriarchal fears she projects. She is boundless, omnipresent from Mesopotamian myths (Ishtar or Innan) to African ones (Mami Wata), to Greek mythology (Medusa,

Circe, Helen of Troy, the Sirens); she appears in the Jewish religion (Lilith, Judith) and in the Christian church (Eve, Delilah, Salome).

Myths as such are tokens of a culture that needed to produce them in order to maintain control and punish any transgressions of conventional sex roles. Ann E. Kaplan presents one of Janey Place's essays, which offers explanations regarding this issue. She remarks how at the beginning of World War I and World War II, working women were presented as patriots, true heroines for helping the country's economy and the men on the front (2019: 47). However, as the war ended, the hard-working woman was banished back to her kitchen, and the fabric uniform was exchanged for a flowery apron. Thereby, in films of the 1940s, the character of the femme fatale was bound to the social, political, and economic unrest of the American culture. Whereas she appears to be the puppeteer in these films, the mastermind behind the engineered crimes, in truth, she is a beautiful doll, her strings being pulled by the patriarchy trying to perpetuate its principles as well as its conservative social order. Her construction is faulty from the beginning, having a limited lifespan, long enough for her to play the role as the catalyst in men's moral decay. As soon as she serves her purpose, her "evil" nature is eliminated. With these kinds of resolutions, noir films gain pious subtext, respecting the P.C.A. laws, according to which no 'sinner' is to escape their doom.

As film noir is both a male fantasy and a confession of their fears, it needs to convince the audience that this woman is a danger to them, hence to the world. Molly Haskell discusses the way the "American male" uses mythology to create associations "of terror" "between women and the life-death cycle" (2016: 229-230). This response comes from the dread of the mystery the opposite sex seems to hold: "Women represent the man's own sexuality, which must be repressed and controlled if it is not to destroy him" (Place 2019: 57). Further, Marry-Ann Doane offers an enlightening perspective: as the siren's sultry, voluptuous body has its own conscience: "[s]he is not the subject of power, but its carrier" (1991: 14), meaning that the destructive power that will kill her eventually, is hosted in her body (just like a virus).

Double Indemnity

We are both rotten. (*Double Indemnity,* 1944, 1:38,31)

Double Indemnity (1944) has earned its place in the noir canon as it explores notions of deception, betrayal, and greed – all being extensions of human anxieties, while its characters drive to their last stop, "the cemetery" (*Double Indemnity*, 1944, 1:23,16 – 1:23,18). Film director and screenwriter, Billy Wilder together with co-scenarist, Raymond Chandler, created for Paramount Pictures the ideal *mise-en-scene* for James M Cain's 1936 crime novel. The plot of the movie is built up on the *erotic* relationship between Walter Neff and Phyllis Dietrichson; their intimacy is fueled by the thrill of

murdering Mr Dietrichson and receiving the money from his insurance. Nevertheless, this attraction burns out the moment the husband disappears from the picture and he is replaced by doubt and the fear of getting caught. They were more attracted to death and crime, more excited by being next to a cold body than by feeling the warmth of their embrace, flowing over the edges of ecstasy *only* when conspiring the perfect crime against her husband.

The audience first meets the siren at the same time Walter does. After he convinces the housekeeper to let him enter the house, he finds Phyllis standing at the top of the stairs, looking down at him. In the screenplay of the movie, her character is described to be holding (Wilder, Chandler, 1943: 8) "a large bath-towel around her very appetizing torso, down to about two inches above her knees. She wears no stockings, no nothing. On her feet a pair of high-heeled bedroom slippers with pom-poms. On her left ankle a gold anklet."

She looks artificially good, with not a single drop of sweat to stain her appearance, despite that she was sunbathing. From this scene, it is already established a power game; she is superior to him figuratively and literally. Her long legs are like guns and with each step she takes towards her lover, a bullet is shot through his brain, and he remains blindly guided only by his desire. As she comes down the stairs, we first see her feet in pom-pom heels and the gold anklet she wears on her left foot (the audience catches these images through Walter's eyes as he fixes his gaze upon the object of fetishization). He is mesmerized by her anklet as he also confesses his admiration: "That's a honey of an anklet you're wearing, Mrs. Dietrichson" (*Double Indemnity*, 1944, 10:10).

This strong 'hook' of her physical appearance is a visible and palpable extension of her character. The blonde wig Wilder chose for Barbara was a conscious decision in order to stress the superficiality of this character and the 'cheap' personality she has. This aspect is an indicator of Phyllis' identity just as it is of Walter's. His attraction could be interpreted in more ways, as Walter attributes economic value to Phyllis' tacky appearance. She signifies to him the only woman he can afford – one who will eventually bring on his death: "I hope I've got my face on straight" (*Double Indemnity*, 1944, 9:45) says Phyllis to which Walter immediately answers: "It's perfect for my money" (*Double Indemnity*, 1944, 9:46).

As a femme fatale, Phyllis cannot be bound by marriage, nor can she exist or prosper in the warmth of a household. While Walter studies her whereabouts for the first time, the camera settles on the piano, presenting the two portraits of Mr Dietrichson and Lola. Neither the deceased mother nor Phyllis are to be found along the family pictures. This shot alludes to Phyllis' status as she cannot be seen as a part of the family. Nevertheless, this could raise questions concerning the constitution of this family, and whether the important members come down to being just the father and his heir.

Furthermore, closer to the end of the film, the dialogue carried out between the two protagonists, before the shooting scene, underlines the thesis of this paper.

Phyllis gives voice to the arguments presented previously, for they were "both rotten" (*Double Indemnity*, 1944, 1:38,32), yet Walter seems to disassociate himself from her, accusing Phyllis of being more rotten than him. Walter reveals to the audience the apparent plan Phyllis had all along, having him take care of the rest, while Mr Dietrichson, Lola and Zachetti *disappear*. However, Phyllis points out how Walter is no better: "Suppose it is, Walter. Is what you've cooked up for tonight any better?" (*Double Indemnity*, 1944, 1:38,45-1:38,48). But he never answers. The male partner refuses to take full responsibility for his actions, even though he committed the same crimes. The only difference is that his were preceded by other motives. Whereas the woman seems to not be punished only for the wrongdoings she directly committed, but also for outsmarting the man.

Phyllis' ferocity seems to disappear at the end of the film. The feelings she pretended to have for Walter suddenly come true when she cannot pull the trigger to shoot him for the second time. It remains up for how the same woman, who was perfectly composed as her husband's head was being crushed, came to surrender completely when it mattered the most for her to remain alive. She admits how she had never loved Walter: "Not you, or anybody else. I'm rotten to the heart. I used you, just as you said. That's all you ever meant to me -- until a minute ago" (Double Indemnity, 1944, 1:38,58-1:40,10). In the final moments of her life, she holds his face and kisses him, yet with tears in her eyes, she realizes that there is no afterlife for her, as Walter says goodbye and shoots her twice. Walter does not die at the hand of the same divine forces as Phyllis. The time he had spent confessing to Keyes could have been used to run away and heal his wound. Still, he comes back to the office, like a prodigal son to the father.

To conclude the analysis of the noir *Double Indemnity*, I would like to point out that the character of Phyllis is not to be sympathized with, nor do I argue that her actions were in any way honorable. This study underlines how she should not be held accountable more than her partner in crime, as the blame should have been equally shared since they were "both rotten" (*Double Indemnity*, 1944, 1:38,32).

Mildred Pierce

I was always in the kitchen. I felt as though I'd been born in a kitchen and lived there all my life, except for the few hours it took to get married. (*Mildred Pierce*, 1945, 20:43-20:50)

Mildred Pierce (1945) argues that there is a need to preserve and perpetuate the economic order, based on a clear division between men and women, in which the former would be the head of the family and the sole (or main) financial provider, while the latter remains the silent keeper of the household. It is a moralizing testimony of the problematic concept of switching or blending the roles inside the family. The film tricks its audience from the first scene, as it implies that Mildred has murdered her second husband and, to escape legal consequences, she is preparing to commit suicide by drowning. However, Mildred's story takes a different direction as

her flashbacks prove she was more or less guilty. Mildred begins to reject her class, and her role in society, through her involvement in the economic aspect of the family, by selling cakes and pies to the neighbors to earn extra money to satisfy the children's needs.

Bert, her husband, criticizes and condemns her entrepreneurial aspirations after he learns of the way in which Mildred could afford to buy a new dress for Veda. Moreover, he becomes defensive, having his masculinity impaired by his wife's ambitions and financial aid: "That's right, throw it up to me that I can't support my own family" (*Mildred Pierce*, 1945 21:49-21:51). At this point, his response might come from a self-pitying and spiteful outlook on his status: unemployed and with his masculinity compromised by his wife. His affair with Mrs Biederhof is an attempt to live up to his role as the provider. Yet, through Bert's lines, the contemporary audience seems to critique Mildred's reasons for earning moneyȘ "Maybe we wouldn't have so many bills if you didn't try to bring up those kids like their own man was a millionaire" (Mildred Pierce, 1945 28:57-22:01). Judging by his words, the *bad mother* attribute is indicated by her desire to have her children possess the finest items (from clothes to musical instruments, to cars). To trade the patriarchal authority in favor of the prosperity and happiness of the children is to be chastened. Her motherly protection castrates her husband and is also considered the reason for her oldest daughter's spoiled identity.

Further, she takes on the roles of both the mother and the father. She was given a second chance after denying Bert's presence, through Wally's potential of becoming the fatherly figure the household needed. Yet Mildred declines it, choosing at this point to be a single parent. She seems qualified for this, as she is ambitious, hard-working, intelligent, willing to take advantage of an opportunity, and caring for her daughters. Nevertheless, her actions are crimes against the social order and are punished from the inside (from home by Veda) to the outside (from work by her business partners: Wally and Monte).

Mildred's fear of Veda's finding out she was a waitress, comes from a place of insecurity, of losing respect and position in her daughter's eyes. The first clash between mother and daughter happens after Veda finds her apron. The disgust is straightforwardly expressed by Veda. This scene is just one example of the many moments in which the oldest daughter will blame the mother for degrading them. The motive for which Mildred took up the job is ignored both by the daughter and by the film critics who accused Mildred of being a money-maker whore (Grossman 2009:57): "I took the only job I can get so you and your sister could eat and have a place to sleep and have clothes on your backs" (*Mildred Pierce*, 1945 39:25-39:28).

In the first flashback, we see Mildred planning her business with Wally and Monte (from whom she buys the restaurant building). While Mildred enjoys the new success, she and Monte become romantically involved. The first punishment for the mother's ambitions comes in the form of her youngest daughter's death. This family tragedy follows directly after Mildred's night of passion with Monte as if a warning

for her relentless ambitions. From this point, Mildred throws herself into work, opening more restaurants and obsessing over Veda's validation.

While examining this noir, one should mention Camille Paglia's research and studies concerning the matriarchate and the shift from earth cults to sky cults (*Sexual Personae Art and Decadence from Nefertiti to Emily Dickinson,* 2000). In this film, too, the mother-right is fiercely eradicated in favor of the father-right as the chaos invoked by the ambitious woman is eventually smothered through the reestablishment of the higher power – of the 'sky' cults. To stress this theory, I would suggest a closer examination of the last image in the film, as the couple Bert and Mildred walk towards a grand doorway, more like a gate, a heavenly gate, for it captures the sky, looking above the *filthy* buildings of the world. This could be interpreted as the earthy, muddy reign of the mother is over, and the superior authority of the father brings salvation and order. Mildred is redeemed, having her husband bail her out and save her from a dreadful ending. Only through him and her acceptance of the important role the father the man plays is she excused and not made the criminal in the end. She seems to have learned her lesson and leaves the detective with a new docile perspective on life and women's status. As Bert and Mildred walk out, in the right corner, two women are scrubbing the floors of the police institution. This establishes the sole duty of the mothers, women, and girls. Moreover, it can be read as both a punishment for women who try to climb the social order and disturb it and an example of what their mission should be in the world.

Each one of the men presented has committed terrible maneuvers. Bert had an affair and blamed his wife indirectly for it; Wally was the corrupted aid in Veda's schemes just as Monte, but the latter committed incestuous acts as well. Yet, Mildred is expected to choose one of these men to rule her world and life, in spite of their depravities. It seems that the woman is demanded to remain in toxic relationships, for the sake of keeping intact the traditional family, her sexuality and ambitions being overlooked and denied to the point it leaves her empty of substance; her sole duty being to serve in silence from an early age "I married Bert when I was seventeen. I never knew any other kind of life. Just cooking and washing and having children" (*Mildred Pierce*, 1945 20:59 – 21:04).

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IN BETWEEN VIRTUES AND VICES
THE TRIPARTITE PSYCHE AND FILM NOIR CHARACTERS

Abstract: The essay focuses on the analysis of film noir characters from the perspective of Freud's theory of the ego, id and super-ego. I will begin with a definition of noir and explain the relevance of Freud's theory for analyzing noir characters. I will examine which traits of the ego, id and super-ego are represented by the characters and analyze their interactions. The chosen movies are *Double Indemnity* (1944), *Strangers on a Train* (1951) and *Touch of Evil* (1958). Analyzing the characters' personalities and interactions in this manner helps to shed light on the motivation and reasons behind their behavior and actions in the chosen movies.

The term "film noir," coined in 1946 by French film critic Nino Frank (Conrad 2006: 21), is used in reference to specific movies belonging to a certain period in filmmaking history. The classic noir period is generally agreed to have begun with *The Maltese Falcon* in 1941, and ended with *Touch of Evil* in 1958 (Naremore 1996; Conrad 2006). Film noir is an intercontinental product, as its influences were German Expressionism, American hard-boiled literature, and since the French critics were the first ones to pinpoint the similarities and give this type of movie a name. As John T. Irwin claims, calling noir a genre is not useful since the movies nowadays categorized as film noir would have, in the past, been referred to as either a murder mystery, a detective story, a crime drama or a thriller, and therefore the term could be applied to films "transgenerically" (2006: 208).

To sum up the characteristics of noir, the visual style is represented predominantly by chiaroscuro lighting, sharp shadows, oblique camera angles, low-key lighting, disrupted compositional balance of frames (Irwin 2006; Conrad 2006). Another key feature that Irwin points out is a central element belonging to crime (2006: 208). The setting is usually the criminal world, as there is the haunting presence of crime and inescapable violence (Borde, Chaumeton 2002). The two French critics propose five characteristics of noir "oneiric, strange, erotic, ambivalent, and cruel" (Borde, Chaumeton 2002: 2). The themes, according to Conrad, are "the inversion of traditional values and the corresponding moral ambivalence […] the feeling of alienation, paranoia, and cynicism; the presence of crime and violence; and the disorientation of the viewer" (2006: 1-2). The characters generally are ambivalent, either have hidden motivation or are crazy. Finally, some staples of noir are the first-person voice-over, the femme fatale character and "the rejection or loss of clearly defined ethical values" (Conrad 2006: 17).

For the analysis part, the theory of the tripartite psyche will serve as the key of interpretation. Sigmund Freud published *The Ego and the Id* in 1923. Freud claims here that the human psyche is made up of three distinct yet interconnected parts: the

id, the ego and the super-ego, which play different roles in their interaction. The id is ruled by the pleasure principle, or the desire for immediate gratification, while the ego tries to govern the id according to the reality principle, i.e. the deferral of gratification by taking reality into account. Freud states that "[t]he ego represents what may be called reason and common sense, in contrast to the id, which contains the passions" (1961: 25). He exemplifies his theory by describing the interaction between a rider and his horse. The ego represented by the rider tries to "tame" and control the will of the id, steering it in its own direction (Freud 1961: 25). The ego either reluctantly accepts the needs of the id or represses them. Freud also suggests that there are two types of instincts which struggle within the id: Eros and Thanatos. Eros, according to Freud, is the drive of the instincts related to life, self-satisfaction, preservation of species, and sexuality, while Thanatos is what drives the instincts such as aggression, violence, sadism, destruction, and death (1961: 40).

This is where the third element, the super-ego, comes in. According to Freud, the super-ego is a separation of the ego that is formed in the process of overcoming the Oedipus complex, through the child's identification with his parents. The super-ego plays the role of the father in the psyche, and as the child grows up, the conscience is formed out of the prohibitions and injunctions of authoritative figures the ego encounters. Guilt is therefore a symptom of the tension between the super-ego and the ego, a tension which arises out of the super-ego criticizing the ego and its performance (Freud 1961: 51). The super-ego puts pressure on the ego to repress the id's impulses and desires as it is an internalized representation of the relationship the individual has with his parents and is also influenced by "authority, religious teaching, schooling and reading" (Freud 1961: 34).

Freud has also associated morality with the three elements of the psyche: "From the point of view of instinctual control, of morality, it may be said of the id that it is totally non-moral, of the ego that it strives to be moral, and of the super-ego that it can be super-moral and then become as cruel as only the id can be" (1961: 54). The characters will be analyzed according to their traits and morality so as to try and connect them to the parts of the human psyche as a means of interpreting their relationships and interactions with one-another in the three selected films.

Double Indemnity (1944), d. Billy Wilder

The film is set in 1938 Los Angeles. The plot follows Walter Neff's (Fred MacMurray) murder confession, as he records it for his colleague, Barton Keyes (Edward G. Robinson). After having fallen for femme fatale Phyllis Dietrichson (Barbara Stanwyck), he had come up with the perfect murder so that the Mr. Dietrichson's death fell under the double indemnity insurance clause. They had murdered him, had thrown him off the train and were about to receive the insurance when Neff's colleague and friend Keyes began to unfold the whole plot. In the end, Neff wanted to break free from Mrs. Dietrichson, but in true femme fatale fashion, she had shot

him first and claimed she never had feelings for him, but rather used him. In the end Neff had shot Phyllis and gone to confess everything via a recording for his colleague.

The downfall and, ultimately, the destruction of Walter Neff comes as a direct consequence of his infatuation with the femme fatal and desire to have her to himself. Phyllis, therefore, is more of a catalyst (Horsley 2009: 130). The whole murder plot is carefully constructed by Neff. Even though the femme fatal is the mastermind, it is Walter who succumbs to her influence and commits the murder. Walter Neff could, therefore, be representative of the ego giving in to the id's desires.

Walter Neff is the protagonist of the story. He describes himself as a 35-year-old, unmarried insurance salesman. In his opening monologue he confesses to the murder of one of his clients, Mr. Dietrichson. Although attracted to Mrs. Dietrichson from the first time he sets his eyes upon her, Walter Neff is straight-forward and leaves her as soon as he senses that she might be plotting to get rid of her husband: "So I let her have it straight between the eyes. She didn't fool me for a minute, not this time. I knew I had a hold of a red-hot poker and the time to drop it was before it burned my hand off" (*Double Indemnity,* 1944, 0:22:03-21). Walter, therefore, could be interpreted as being a representation of the ego. In the beginning at least, he appears to weigh his decisions and choose the most rational approach when it comes to his interactions with Mrs. Dietrichson. Therefore, it could be said that Walter, just like the ego, is governed by the reality principle. Mrs. Dietrichson, on the other hand, could be a representation of the id. Unlike Walter Neff, she is calculated and deceitful in order to achieve her goals. Phyllis Dietrichson has no problem with using her looks and her charm in order to get what she wants, which is money and freedom. Just like the id, Phyllis seems to live by the pleasure principle.

The relationship between Walter Neff and Phyllis Dietrichson could, therefore, be seen as a representation of the relationship and struggle between the ego and the id. In the first half-hour of the movie, Walter is conscious of the risks that come with murdering for the insurance money and warns Phyllis. However, as the two characters keep talking, Walter, the narrator, acknowledges that he had always had this interest in outsmarting the insurance business. He slowly gives in to the pleasure principle and he loses his overrides his moral values by murdering for the object of his affection.

Phyllis is the typical deceitful, cold-hearted, two-faced *femme fatal,* who feigns love in order to use the man for her own purposes. Mrs. Dietrichson pretends to be fleeing an unhappy relationship when actually she is just bored with her current husband and wants to profit off of his death. Since Freud claims that the id may be seen as totally non-moral (Freud 1961: 54), Phyllis is the most fit character of the film to be interpreted in this way. Just as the id, once Mrs. Dietrichson has set her mind on something, she seeks immediate gratification. Phyllis is fixated on getting rid of her husband as soon as possible.

The two main characters, Walter Neff and Phyllis Dietrichson can be interpreted as representations of the ego, respectively the id due to the traits they exhibit, their motives and the way in which they interact with one another.

***Strangers on a Train* (1951), d. Alfred Hitchcock**

Guy Haines (Farley Granger), a successful tennis player meets Bruno Anthony (Robert Walker). From the two characters' interaction on the train, one may notice that Bruno and Guy are opposites of each other: while Bruno admits to vices such as drinking, smoking and gambling, Guy turns down every offer to smoke or drink, possibly because of his career in athletics. While Bruno is expansive and loquacious, Guy is more quiet, private and reserved. The two form a sort of antithesis, as one is cool, calm, collected and the other is talkative, impulsive and intrusive. When the topic of murder is brought up by no other than Bruno, Guy immediately exclaims that murder is against the law, which is a perfect representation of the fact that his mind is governed by the reality principle. However, Bruno, who is a very unhinged representation of the id, insists on talking about the hypothetical perfect murder which would be a "crisscross" one: each commits the murder for the other so that both escape without suspicion. This conversation leads to the entire action of the film: Bruno, who believes that Guy is on board with the plan, strangles Miriam only to ask for Guy to do his part and murder his father. Of course, in reality, Guy never imagined that Bruno was even considering murdering someone. Therefore, when he finds out that his wife has been murdered and that he is a prime suspect, he is truly surprised. As Guy is a very normative person, his first thought is to go to the police to denounce Bruno the murderer. But Bruno genuinely seems to believe that they are both equally guilty and threatens to expose the "plot." The fact that Guy, who so far appears to be a representation of the ego, is reluctant to go to the police after Bruno's threat may be interpreted as a representation of the relationship between the ego and the id in the situation in which the ego gives in to the id's desire.

There are a number of scenes which could help support the argument that Bruno is a representation of the id. For example, throughout the scene that leads to the murder, Bruno stalks Miriam in the town's amusement park. Here, it appears that Miriam believes he is actually flirting with her. Bruno picks up on her attitude and plays along until the moment he takes her life. This could be interpreted as a representation of the two instincts that struggle within the id: Eros and Thanatos. The interplay between seduction and destruction culminates with the murder of Miriam. Regarding his relationships with his family, Bruno Anthony is pretty close to his mother, but he has a horrible relationship with his father. The attitude towards his father might be a representation of the struggle between the id and the super-ego.

An interesting discussion takes place at the senator's party, where Bruno comes uninvited to meet with Guy. Bruno goes around talking to important people, attracting their attention with his strange and unusual ideas. At one point, he starts

talking to a judge named Donahue. This interaction can be interpreted as an interaction between the id and the super-ego, since Bruno is a representation of the id, and the judge, the ultimate representative of one that keeps track of obligations and prohibitions, could represent the super-ego. Bruno asks the judge if he finds it difficult to have dinner after he sentences a man to death. The judge solemnly states: "When a murderer is caught, he must be tried. When he is convicted, he must be sentenced. When he is sentenced to death, he must be executed" (*Strangers on a Train*, 1951, 0:52:06-13). This statement is an obvious portrayal of the inexorable moral role the judge plays in the world. The super-ego, as well, is super-moral, unmovable and authoritative. Bruno Anthony, who appears to be a sort of devil's advocate in this scene, suggests that the judge is "quite impersonal." Bruno, as an embodiment of the id, is ruled by instincts and emotions. Consequently, he does not agree with the detached and super-moral perspective of the judge.

Later at the dinner party, Bruno gets into trouble and Guy is the one who deals with it. Guy weighs out all the possible scenario and decides to try and reason with Bruno. However, as he later realizes, it is impossible to change Bruno's convictions. Guy tells Bruno that he will not go through with murdering his father, so Bruno decides to frame Guy for Miriam's murder. Guy Barnes has no choice but to try and prove his innocence, as the police already believe that he is guilty. The fight for freedom from a corrupt system is a trope of noir movies. Guy ends up proving his innocence by catching Bruno in the act of trying to plant evidence.

Guy Barnes, the protagonist, is a good representation of the well-balanced ego, which is governed by the reality principle. He struggles to remain balanced while he tries to free himself of murder accusations. Because he is a moral character and decides to keep to his values even when under the threat of Bruno, Guy is a sort of a hero. Bruno, on the other hand, is a morally flawed character. He seems to be ignorant of the laws that govern the society in which he lives. Bruno's character could be a representation of the id because he is ruled by his instincts and vices, just as the id is governed by the pleasure principle.

***Touch of Evil* (1958), d. Orson Welles**

The plot follows Ramon Miguel Vargas (Charlton Heston), a Mexican narcotics officer as he struggles to solve a murder case that happens at the border between Mexico and the U.S.A. In the process of searching for the criminal, he stumbles upon a corrupt cop, Hank Quinlan (Orson Welles), who plants evidence to convict the suspected criminals. The cop, along with drug lord Grandi, plan to get rid of their common enemy, Vargas. The way in which the two try to scare the newlywed Miguel Vargas away is by going after his wife.

When it comes to his character, Miguel Vargas is brave, honest and just. Once he discovers that Quinlan is obstructing justice, he immediately goes to the D.A. to warn them about Hank. In spite of the many threats he receives from both Grandi

and from Quinlan, Vargas does not give up his intent of ensuring that Sanchez is convicted only with real evidence. Therefore, Miguel Vargas could be interpreted as a representation of the relationship between the ego and the super-ego. He is overly fixated on unmasking Quinlan despite the fact that his wife's safety is also threatened. Miguel does not give up until the deceitful cop confesses to his crimes, no matter the cost.

The "local police celebrity," Hank Quinlan, has been a cop for thirty years. Quinlan represents the amoral cop who "serves justice" by framing the suspected criminals in order to ensure their punishment. Out of the movie's characters, Quinlan could be interpreted as a representation of the struggle between the ego and the id in which the ego gives in to the desires of the id. As he confesses while drunk, he becomes a cop because his wife's murderer got away and Quinlan wanted to make sure that the criminals are caught and convicted. He is famous in his town for his streak of convictions. However, as Vargas finds out, Hank plants evidence and makes sure that his colleague, Pete Menzies, always finds it. When Michael Vargas confronts Hank Quinlan, the latter raises his cane in a menacing way towards Vargas before putting it down again. This is the first scene in which the audience notices Quinlan's impulsiveness and stubbornness, which can be interpreted as traits of the id of his character. He has an obsession with his prestigious reputation and has no problem planting evidence in order to convict a suspect. As evident towards the end, Quinlan will stop at nothing to make sure his good reputation remains untarnished. He also has a habit of smoking cigars and, as his silhouette suggests, eating excessively. When it comes to drinking, up until Vargas accuses him of planting evidence, Quinlan claims to have been sober for twelve years. Despite this, under the stress of losing his reputation and esteem in society, he starts drinking again. He is a man who cannot seem to control his vices and gives in to temptation. Because he lies, he frames suspects, he ends up murdering two people, Quinlan is a representation of the id's influence over the ego.

Therefore, the two cops can be interpreted as complete opposites: while Vargas is the super-moral, justice-seeking protagonist, Quinlan is the immoral, justice-feigning antagonist. The two both represent the ego, the first under the influence of the super-ego, while the latter under the influence of the id.

Overall, it appears that, since in film noir there is a great focus on the psychology of the criminal, on the fight in between good and evil, the characters are reflective of Freud's theory and can be better understood under this lens. It is interesting to note how noir characters can be seen as a reflection of the id, ego and super-ego regarding their morality, their intentions and interactions. The chosen characters portray a variety of different aspects of the tripartite psyche and this can help the audience view the characters' motivations and behavior in a new manner.

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A GENDERLESS LOVE STORY
ANDRÉ ACIMAN'S *CALL ME BY YOUR NAME*

Abstract: This paper talk discusses the differences between *Call me by your name* (2007) by André Aciman and its 2017 adaptation directed by Luca Guadagnino. It argues that both the book and the film depict a genderless love story, primarily through the characters if Elio and Oliver, who do not have a specific sexual orientation, and the setting as a utopia.

Call me by your name by André Aciman is both a novel, which was published in 2007, and a movie, which was inspired by the book and released in 2017, with Luca Guadagnino as the director. This paper will discuss the following things: gender identity, sexual orientation, sexuality, religion related to the book and movie *Call me by your name* by André Aciman, and Luca Guadagnino, respectively. It will be argued that the characters are genderless and do not have a specific sexual orientation and throughout this paper, I will demonstrate why.

The main characters in both the movie and the book are Elio and Oliver. Elio is a 17 years old adolescent who lives in a northern part of Italy, in 1983. The scenery is described almost as a utopia. The scene is idyllic: there is a beautiful river and lake nearby, trees, a two-story house with a beautiful garden, where Elio, his mother and father, alongside a maid and her husband, spend time in the sun sipping apricot juice. It is a place where there is no room for evil to hide, nor for secrets. This utopian setting influences the way we see the characters, coming from a perfect looking world, with free time. Each summer, the family takes in a person at random (who is chosen the Christmas before) for a sort of internship and to help Elio's father with university teaching. This year's accepted candidate is Oliver, a 24-year-old American university teacher, who arrives after a long trip to the family's house.

In the movie, the audience does not necessarily know what each character is feeling. In the book, we get Elio's perspective, who represents a first-person narrator that is blinded by his own anxieties, which end up becoming overwhelming at times. Without the book, we would not have known when Elio started becoming infatuated with Oliver. Everyone who was looking at Oliver was in this state of awe and amazement at how pleasant he was visually. Elio experiences the same feeling from the very beginning.

The movie is much vaguer than the book, even introducing new scenes that do not appear in the novel. Elio and Oliver remain the main characters, but, again, as a visual medium, the movie does not allow us to go deep into either of the characters' psychological motives nor to understand their true feelings. One can see Elio's struggle when Oliver is missing or when Oliver is ignoring him on purpose. One can

see Elio's struggle, which might at first come off as a denial of his desire, but the novel makes the audience understand it is not an internalized homophobia, but actual anxiety regarding love.

Neither Elio's nor Oliver's sexual orientation is confirmed, yet one may assume that they are homosexual. Actually, Elio is shown having sexual relations with Marzia as well, the girl who he hadd liked before Oliver arrived and even after that. In the novel, this action is undertaken by Elio in order to forget about Oliver, which in the movie might come across internalized homophobia and fear of "liking a man" as a man.

The book begins with Elio thinking about the first time that Oliver made him question his love interests and the readers discover this happened the first time he sees Oliver, which is not revealed in the film when Oliver gets out of the car and arrives at Elio's parents' house. Barely any self-reflection is shown in the film.

Even so, this is one of the most important scenes in the movie. Elio, as usual, shows the guest the house. Oliver is to sleep in Elio's room and Elio is to move to the one next door, both of them sharing the same balcony. After Elio shows Oliver the room, Oliver quickly goes to bed. Elio goes back into his new room and starts doing the things he usually does: studying, listening to music, writing music. When it is time for dinner, Elio tries to wake up Oliver, but he refuses to come. The next morning, when Oliver finally gets up, after their breakfast, Elio shows him the town, as he is supposed to do with every yearly guest. It is the first time they get to know each other and the first time they are able to talk to one another. Elio finds out that both him and Oliver are Jewish, making Elio realize they might have one thing in common. Elio comes off as intimidated by any question posed by Oliver, even though it is a short conversation that has nothing to do with love. In the end of the conversation, what really baffles Elio is Oliver's response when leaving a conversation: "Later!" (Aciman 2007: 3). Throughout the book, Elio struggles to understand the meaning of this "Later!", saying that it "always left a sharp aftertaste" (Aciman 2007: 33), but ends up seeing its other meaning, one which meant "not to say farewell but to say you'd be back in no time," which would end up becoming Ellio's way of saying "not just goodbye, or be off with you, but afternoon lovemaking" (Aciman 2007: 144).

The first time Oliver realizes that Elio has started developing a crush on him, which even Elio is unaware of at that moment, is the scene where several of Elio's friends play volleyball on a tennis court. As Elio brings water to a friend, Oliver quickly shows up to take a sip and touches Elio for the first time. He touches his shoulder and feels it stiff. Elio tries as much as possible to avoid being touched by Oliver, yet Oliver insists on giving him a short back massage for him to relax more. Later in the book, but never in the film, we discover this is the first time Oliver noticed Elio's fallen in love as he mentions seeing Elio blush after Oliver had just touched his shoulders.

When Oliver misses dinner again, Elio makes comments about his annoying tardiness and about "growing to hate him" (Guadagnino 2017: 17:09-17:11) instead of "growing to like him" for the upcoming 6 weeks that he has to deal with Oliver's presence. As Elio tries as much as possible to feel and show his despise of Oliver, he fails, becoming uneasy when he is supposed to do household chores that he had always done, such as playing the piano for guests.

The next morning, Oliver appears and Elio can see him through his window. At this point, Elio realizes his crush on Oliver is developing, but he is plagued by self-hatred as Oliver barely pays any attention to him, always leaving him alone, engaging in other activities, which Elio overthinks, thinking that Oliver is going out in town to sleep with other women, making Elio feel disgusted. In this scene, Oliver enters the room, only to see Elio's shorts are wet, but does not comment on it. In the film this is the moment when Oliver becomes certain of Elio's infatuation with him – much later than in the novel.

One day, in which neither Oliver or Elio have any work to do, they decide to go to town. After previously reading a story about a knight who falls in love with a princess, which poses the question: "Is it better to speak or to die?" (Aciman 2007: 68), to which there is no answer. Elio feels the need to tell someone about Oliver. He decides the only person he could tell that he loved Oliver was Oliver himself. As Oliver tells Elio that he knows more stuff than anyone around the area, Elio's response is completely direct: "I know nothing, Oliver, nothing" – "If only you knew how little I know about the things that really matter" (Aciman 2007: 72). Oliver asks him in return what are the things that really matter: "You know what things. By now, you out of all people should know. Because I want you to know. Because there's no one else I can say it but to you" (Aciman 2007: 72). After this, Elio feels as if he had "surrendered to the police" (Aciman 2007: 73). Elio notices for the first-time that Oliver is not mocking him, he calls him wise, well spoken, says he likes the way he says things and asks him about feeling alone and putting oneself down.

Elio's overthinking would not have had to be described in detail if this was a heterosexual relationship. The fear of being rejected by a person of the same gender as you, just because you do not know their sexual orientation, can be crushing. Therefore, there is no gender when it comes to Elio's love for Oliver, Oliver is just Oliver. Oliver reassures him that he is kind, wise, he makes him blush like no one else had done before. As the two are lying on the grass, Oliver kisses Elio, in Elio's disbelief. After Elio coming backing from his shock, he kisses Oliver again. In his words "[I] lifted my face to his and kissed him again, almost savagely, not because I was filled with passion" (Aciman 2007: 81), but just to feel that it was real.

After being ignored by Oliver for most of the period spent together, before this happened, the next day at breakfast, Elio gets a nosebleed, rushes to get ice and is quickly followed by Oliver. For the first time, Elio brings up the subject of both of them being Jewish, having noticed Oliver's necklace with the Star of David. Elio also mentions how his mother considers themselves as being "Jews of discretion"

(Guadagnino 2017: 1:01:04-1:01:12). This is another thing that Elio and Oliver have in common, yet for each of them it is different. Not only are the characters queer, but they are also religious. The fact that they live in this utopia makes it easier, but in reality, for religious queers, it is more difficult sometimes to find a balance because they are marginalized by both communities.

From here on, Elio and Oliver's relationship blossoms. After becoming intimate for the first time, breaking the first layer of awkwardness between them, Oliver asks Elio to call him by his name and so will Oliver. Calling someone by your name for the sake of love, not only implies that you love them, but also self-love, which is quite contradictory to how Elio's had been feeling before, alone, unwanted, and unloved.

In what is probably the most controversial scene, the "peach scene," Elio shows Oliver that his feelings are more than sexual desire. The scene is considered controversial because the viewers see someone masturbating, but it is in each and every one of us to explore our sexualities and our emotions, each in different ways.

Only in the last 3 days of their affair, when Elio and Oliver end up in Rome, do they finally enjoy themselves without any fear, except for the fear of time. Elio does not want to consider time. In this book and in the movie, the only antagonist in this utopia is time. Elio's anxiety never did stop, and he always blames himself for not talking earlier, and so does Oliver now. They love each other because of their ways of thinking, the things they have in common, being religious, being queer, simply being. The two characters think of themselves as being the same person, both an Elio and an Oliver at once, a genderless single self-loving entity, an entity that does not care about who they are loving, as long as they are loving themselves.

In the research done by Rosalind Galt & Karl Schoonover (*Untimely Desires, Historical Efflorescence and Italy in Call me by your name),* they state that viewers of the film said it did not contain a gay relationship that was real enough, nor gay sex, and that it is built in a very leftist, liberal kind of setting, because Elio's family is very accepting of his queerness, especially for their time. However, the book was set, as I have argued, in a kind of utopian universe, so it is more of a fantasy, where one knows that this does not happen in most relationships, let alone queer ones. But also, as a queer person, I found there was enough gay sexuality being expressed in the both the novel and the book, for instance in the "peach scene," which was the highest point of sexuality that can be shown, without triggering viewers/readers.

In Laura Marcus' research (2021), the author mentions how critics have had different opinions on sexuality. Some applauded Aciman for not making Oliver and Elio either straight nor gay, while others such as D.A. Miller (2018) state the fact that Elio's coming to age is the same as coming out and that homosexuality is depicted in a homophobic way - for instance, the night in which Elio and Oliver sleep together, the camera spans from them. As a queer person, I have not personally felt any signs of homophobia in the movie nor in the book and I was happy with how my community was portrayed.

The idea that the story is a fantasy will be developed further. It has a utopian setting to begin with: there are accepting parents in the 1983, and the couple depicted is idealized. However, this is not realistic, but rather idealistic. Elio and Oliver switch names, because they are just labels, they make people remember identities, words with which we may or may not identify, but here, both Elio and Oliver do. They love each other so much that they start loving themselves, which can obviously be seen through Elio's first-person narration in the novel, thus the self-loving idea mentioned previously. Both characters share so many things: their religion, their common interests, and they even share their bodies, in such a beautiful way that radiates "self-love." The utopian setting enhances this idea. You have Oliver touching the walls (Guadagnino 2017, 07:34-07:37), touching the place where Elio had spent his youth, receiving its energy and marking it forever. The garden in which they eat is picturesque. There are no signs nor places for them prohibiting them to love each other. Wherever they go together, when complimenting each other, when loving each other, there is no anxiety, no fear.

Lastly, I would also like to mention the soundtrack of the movie and its meaning. The soundtrack plays a significant role in the movie, building up the atmosphere or showcasing emotion through music. The three most important songs are by Sufjan Stevens and they are the following: "Mystery of Love," "Visions of Gideon," "Futile Devices," the first two having been written specifically for the film. The song "Futile Devices" refers to how words become useless and how there is no need for words between Oliver and Elio to assure one another of their love, as they become one entity that already loves itself. It can also be interpreted in a way that portrays Elio's anxieties, the lyrics expressing how hard it is to express one's love outwardly. "Visions of Gideon" references the last time Elio and Oliver see each other. It also represents Elio, who is trying to remember Oliver before he left, before he got married, before he had children, as he does not want to imagine Oliver having another lover other than him, let alone children, and emphasizes how no one matters to him as much as Oliver matters, but how others destroy the memories Elio had of Oliver. The title itself, "Visions," is self-explanatory, as it shows the memories, the "visions" Elio still has of Oliver, while they contradict the present.

"Mystery of Love" creates an even more anxious, yet still loving atmosphere. The lyrics "Oh to see without my eyes / The first time that you kissed me," whilst still applying to the movie and book's endings, also showcase Elio's first time being shown love, yet other lyrics such as "I built walls around me / White noise, what an awful sound" showcase Elio's anxiety throughout his journey regarding his emotions. "How much sorrow can I take?" and "Shall I sleep within your bed? / River of unhappiness" reference the time Oliver spent in Elio's room, how Oliver used to sleep on his bed and how the bed itself reminds him of Oliver, also being the first place where they have had love, bringing back memories long gone.

In conclusion, *Call me by your name*, though fictional, creates a realistic image, of how a 17 years old boy can still develop homo-romantic feelings, of how queer

people can also be disturbed, sad, melancholic, anxious or romantic and of how love, be it heterosexual or queer, has the power to make someone love themselves and others better. This is done by creating a genderless love story by different means in each medium.

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A POSTCOLONIAL FEMINIST ANALYSIS OF *WIDE SARGASSO SEA*

Abstract: Jean Rhys's *Wide Sargasso Sea* (1966) is a post-dated prequel of Charlotte Bronte's famed *Jane Eyre* (1847). Rhys's novel tells the story of Edward Rochester's first wife, a Creole woman who is depicted as mad in *Jane Eyre*, and is locked away in the attic of Thornfield Hall. In this paper, I examine how Rhys, in *Wide Sargassso Sea,* challenged both, the implicit imperialist assumptions in Bronte's novel, and the representational paradigm of Western feminism. I also look at how Rochester's construction of Bertha as the madwoman is informed by an amalgamation of patriarchy and colonialism. Finally, I address some key debates on representation among postcolonial feminist critics that *Wide Sargasso Sea* has sparked.

Introduction

Born in 1890 to a Welsh father and a white Creole mother, Jean Rhys left her birthplace, Dominica in 1907 for an education in England (Raiskin 1999: ix). This journey from the West Indian colony to England is also made by Antoinette, the protagonist of Wide Sargasso Sea, albeit in very different circumstances. It took Rhys more than twenty years to write and publish *Wide Sargasso Sea* (1966); the idea was first conceived in 1945 (Raiskin 1999: x).

Wide Sargasso Sea is a post-dated prequel of Charlotte Bronte's canonical novel *Jane Eyre* (1847). Rhys tells the story of Bertha Mason, Edward Rochester's first wife, from her childhood in the West Indies, to her marriage to Rochester and her eventual imprisonment in the attic of Thornfield Hall. The novel is set in the 1840s West Indies after the passing of the Emancipation Act that abolished slavery (Raiskin 1999: xi). Although the former slave owners were promised financial compensation, most did not receive any from the British government. This explains Antoinette's poverty-stricken childhood and provides a historical background for the circumstances of her tragic life. *Wide Sargasso Sea* can be treated as a postcolonial feminist literary text since it questions patriarchal and imperialist assumptions in Jane Eyre, deals with the intertwining of gender and colonialism, and has spawned debates about questions of representation among postcolonial feminist critics.

Wide Sargasso Sea as a postcolonial and feminist retelling of *Jane Eyre*

In Charlotte Bronte's *Jane Eyre*, Bertha Mason is Rochester's first wife from the colonies. Bertha, as described by Jane, is raving mad; she growls and bellows at visitors, and when given the chance, attacks her husband with vicious force (Bronte 1847: 125). She has a terrible ghastly face and Jane describes her as almost animal-

like in both her looks and behavior: "it groveled […] on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing; and a quantity of dark, grizzled hair, wild as a mane, hid its head and face" (Bronte 1847: 124-125). The Bertha of *Jane Eyre* never speaks and is devoid of almost all human characteristics; Jane refers to Bertha not as 'she' but as 'it' (Bronte 1847:125).

In *The Madwoman in the Attic*, Sandra Gilbert and Susan Gubar argue that female authors in the 19th century suffered from an "anxiety of authorship" that was different from the "anxiety of influence" with which their male counterparts had to contend (2000: 49). 19th-century women writers had no female literary tradition to which they could refer, and no female literary models that they could emulate (Gilbert and Gubar 2000: 16). Instead, they had to work within a male literary tradition, and thus, had to contend with male fantasies of women as either the good angel-in-the-house or the bad monstrous madwoman (Gilbert and Gubar 2000: 16-17). Consequently, the figure of the madwoman in 19th-century women-authored literary texts represented "the schizophrenia of authorship" and the rage of creation brought about by the lack of maternal literary forbears (Gilbert and Gubar 2000: 69). Therefore, according to Gilbert and Gubar, Bertha Mason was Jane Eyre's double rather than foil (2000: 78-80). Jane Eyre and Antoinette Cosway have somewhat similarly unhappy childhoods. Both are unloved and neglected as children, and are derided for their precarious financial positions (Thorpe 1999: 176).

Unlike women writers of the 19th century, 20th-century female authors could draw upon a female literary tradition. Hence, they could escape the anxiety of influence of the literary father in favor of the literary mother, and in doing so, suffered from "the female affiliation complex" (Gilbert and Gubar 1988: 168). In order to write, the female author must enter a revisionary struggle that, according to Adrienne Rich, consists "of entering an old text from a new critical direction" (Rich cited in Gilbert and Gubar 2000: 49). In *Wide Sargasso Sea*, this is exactly what Jean Rhys does. She re-reads, revises and re-writes an old text, *Jane Eyre*, written by a female literary precursor who is a source of affirmation against a patriarchal literary tradition, as Gilbert and Gubar have shown, but who is also emblematic of a white feminist selfhood built upon the denial of a subject position to the non-European woman, since Bronte's representation of Bertha as beastly and barely human is informed by the colonial stereotype of the savage beastly (colonized) non-European and is thus racialized. In Rhys's novel, Bertha/Antoinette is not simply Jane's dark double and a repository of Bronte's suppressed feminist rage, but a woman grounded in a particular historical, racial and colonial context, with a story of her own.

The relations between Antoinette and her mother/ mother figures, Annette and Christophine, are explored in detail in *Wide Sargasso Sea* (Rody 1999: 219). Unlike Jane, Antoinette remembers her mother well, and sees her in her dreams. This not only privileges relations between women, especially maternal relations over more

patriarchal ones, but also reflects the relation between *Wide Sargasso Sea* and its mother text, *Jane Eyre* (Rody 1999: 219). Furthermore, in *Wide Sargasso Sea*, Rochester is never mentioned by name, being given the epithets "the man," "he," "husband" and "the man who hated me" (Rody 1999: 219). This serves to symbolically castrate him in a foreign land (Rody 1999: 219) with the existence of Rochester's fatherland (England) being questioned: "'England," said Christophine, who was watching me. 'You think there is such a place?'" (Rhys 1999: 67).

When Christophine questions the existence of England, she also questions the existence of the European metropole and its supremacy. Moreover, she does so from her location in the discursive and geographical margins of the colonies; this, therefore, serves as a subversion of the centre-margin dialectic of colonialism, and can be read as an act of anti-colonial resistance. Hence, *Wide Sargasso Sea* foregrounds the racialized, historical and colonial contexts implicit in *Jane Eyre*, and questions the imperialist hegemonic discourse of the 19th century that prompted Bronte to construct not just a madwoman, but a Creole madwoman from the colonies as Jane's dark double.

Gender and colonialism in *Wide Sargasso Sea*

Power, according to Foucault, is not a top-down chain but circulates and operates at every level of both the public and the private sphere in conditions of unequal relations (qtd. in Hall 2003: 49-50). The power dynamics between the colonizer and the colonized play out in Antoinette's marriage to Rochester. All her wealth becomes legally his, and Antoinette loses all legal rights to the fortune that was rightfully hers. This has parallels with the imperialist project whereby the European colonizer leeched the colonies of their wealth. Consequently, the colonized, having lost any means of access to the looted wealth, existed in an unequal relation to the colonizer (Loomba 2005: 9-10), just as Antoinette is trapped in an unequal marriage in which she is vulnerable to and has no recourse against Rochester's domination.

This domination is at once patriarchal and colonial. Additionally, in the case of both Antoinette and the colonies, the wrongful appropriation of their wealth by Rochester/ the colonizer is sanctioned and legitimized by legal means.

Antoinette's gendered position is also complicated by the gendering of imperialism itself. According to Ania Loomba, in colonial discourses, the colonized land was gendered female, and was represented as wild, needing to be tamed by the European male conqueror (Loomba 2005: 128). She was both, forbidding because of her unfamiliar and potentially dangerous landscape, and desirable because of the wealth she promised (Loomba 2005: 65, 128). Both Jane and Rochester consider Antoinette to be a wild, lunatic creature (Rhys 1999: 99). Rochester tries to tame her by taking her away from the West Indies and locking her up in the attic of an English manor: "She'll not laugh in the sun again…vain, silly creature…she said she loved

this place. It's the last she'll see of it. I'll watch for one tear…" (Rhys 1999: 99). Additionally, although Rochester journeys to the colonies in search of wealth, he is also fearful of the West Indian landscape: "Louder and more desperately, it called […] Don't you know that this is a dangerous place? And that the dark forest always wins?" (Rhys 1999: 100). He is also wary of Antoinette's Creole background and her family history of madness (Rhys 1999: 99) despite being desirous of her fortune of thirty thousand pounds (Rhys 1999: 41). According to Iida Pollanen, Antoinette comes to stand in for the land of the West Indies in Rochester's mind (2012: 11-12): "I hated the place… the mountains and the hills…I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and the loveliness" (Rhys 1999: 103).

Furthermore, in the gendered imperialist discourse of the 19th century, the wealth promised by the colonized land was analogous to the (male) sexual joy of possessing a woman's body, and both the land and the woman of the colony were available as objects to be possessed by the white male colonizer (Loomba 2005: 65). This explains why, despite his mistrust of Antoinette, Rochester desired her (Pollanen 2012: 12): "I did not love her. I was thirsty for her, but that is not love" (Rhys 1999: 55). It is also why he wanted to control and possess her mind as well (Pollanen 2012: 13): "I will take her in my arms, my lunatic. She's mad but mine, mine…If she smiles or weeps for both. For me" (Rhys 1999: 99). Therefore, Antoinette's marriage to and subsequent exploitation at the hands of Rochester, culminating in her imprisonment in the attic, is an indictment of both, the victimization of women by the patriarchal nature of marriage in the 19th century, and the oppression of the colonized by the European colonizer.

Antoinette as the Other

Rochester's othering of Antoinette must be read not only in terms of gendered but also racial and colonial power relations. According to psychoanalytic theorists, the Self cannot be constituted without the Other (Hall 2003: 237). Both Jane Eyre and Edward Rochester suffer from crises of the self, which they resolve by othering Antoinette/Bertha, the Creole woman. Rochester, the second son with meagre financial prospects, struck with fever in an unfamiliar landscape that he perceives as malevolent, and married to a stranger for her money, gains his sense of self and autonomy by exerting coercive control over Antoinette, and treating her like a puppet: "(Marionette, Antoinette, Marionetta, Antoinetta)" (Rhys 1999: 92).

It is through the figure of the monstrous madwoman that Jane Eyre, first a poor orphan, then a poor governess, and stuck in an undesirable class position, realizes her sense of self when she rejects Rochester's proposal. Jane, the calm, angelic Englishwoman, is contrasted against the violent demonic (Creole) madwoman (Spivak 1999: 243). According to Spivak, Bertha had to set fire to the manor and die so that Jane could become a feminist, individualist heroine (1999: 243).

However, a reading of Antoinette as the Other to both Jane and Rochester is complicated by her own position vis-à-vis the black Creoles. Her position cannot be separated from the specific racial, historical and economic context of a post-1833 West Indies (Mardorossian 1999: 1072). Bertha/Antoinette is the Other to Rochester, but privileged vis-à- vis the black Creoles. She is not free from racial and colonialist assumptions of her own, and participates in the imperialist practices of othering black identities and culture (Mardorossian 1999: 1073). For instance, Antoinette tells Tia, a black girl: "'Keep them then, you cheating nigger'" (Rhys 1999: 14). Rhys's sensitivity to the racial tensions and hierarchies within the colonies affirms the status of *Wide Sargasso Sea* as a postcolonial text.

The character of Christophine

The character of Christophine in *Wide Sargasso Sea* has invited much debate among postcolonial critics, particularly between Gayatri Spivak and Benita Parry. Their differing analyses of the text tie in with their different views on representation (Loomba 2005: 195). According to Spivak, "Christophine is tangential to this narrative. She cannot be contained by a novel which rewrites a canonical English text within the European novelistic tradition in the interest of the white Creole rather than the native" (Spivak 1999: 246). Spivak states that it is impossible to recover an unmediated historical subjectivity of the marginalized and colonized subject since she has always been constructed as the Other by and for a male imperialist discourse (1999: 246).

On the other hand, Benita Parry looks at Christophine as a "source of counter-discourse" (1999: 249). For Parry, Christophine is an assertive, individualist black woman who directly confronts and challenges the imperialist and patriarchal discourses that affect her life (1999: 249). When threatened by Rochester, she asserts her rights: "This is free country and I am free woman" (Rhys 1999: 96). Parry accuses Spivak of refusing to hear the native when she does speak, and contends that Spivak ascribes absolute power to the dominant discourse (Parry 1999: 250). Spivak views Christophine as a marker of the limits ofthe text's discourse, whereas for Parry, Christophine disrupts the dominant hegemonic discourse (Parry 1999: 248).

Chandra Mohanty has criticized white feminism for constructing/representing women of colour as passive victims needing to be liberated and saved by their white feminist sisters (1988: 65-66). In *Wide Sargasso Sea*, however, it is the black Christophine who defends a helpless Antoinette against Rochester and the patriarchal legal system of which Antoinette is a victim:

> She is Creole girl, and she have the sun in her. Tell the truth now. She don't come to your house in this place England they tell me about, she don't come to your beautiful house to beg you to marry with her. No, it's you come all the long way to her house—it's you beg her to marry. And she love you and she give you all she have. Now you

> say you don't love her and you break her up. What you do with her money, eh? (Rhys 1999: 95)

Christophine is more astute about the patriarchal nature of marriage and the lack of economic and property rights for married women: "But no husband, I thank my God. I keep my money. I don't give it to no worthless man" (Rhys 1999: 66). It is she who advises Antoinette to leave her abusive marriage: "A man don't treat you good, pick up your skirt and walk out" (Rhys 1999: 66). Rhys has thus turned the representational paradigm of white feminism, so criticized by intersectional and postcolonial feminists, on its head; the black woman is attempting to save the white woman in this novel. Therefore, although tangential to the narrative, Christophine is a source of counter-discourse, and not, as Spivak theorizes, "a mere repository of Eurocentric assumptions" (Spivak qtd. in Mardorossian 1999: 1071).

But Parry's celebration of Christophine as a dissenting individual who disrupts imperialist and patriarchal discourses is also problematic. Despite her attempts, Christophine is not successful when she goes against Rochester. Though her outspoken defiance manages to make him feel threatened: "I no longer felt dazed, tired, half-hypnotized, but alert and wary, ready to defend myself…She was a fighter, I had to admit" (Rhys 1999: 95), Rochester invokes British law and Mr Frazer's letter to banish Christophine from Antoinette's life and the narrative:

> 'Of course I laugh at you- you ridiculous old woman…You'll go, or I'll get the men to put you out…Then I will have the police up…you know Mr Frazer, the Spanish Town magistrate…I read the end of Frazer's letter aloud…' She walked away without looking back. (Rhys 1999: 95-97)

Christophine's dissent is suppressed by Rochester and the colonial machinery - the law and the police. She threatens to, but ultimately fails to disrupt the dominant hegemonic discourse. In conclusion, although Parry's argument that Christophine is a source of counter-discourse is not without its merits, the text also shows that this counter-discourse has very limited power. In this sense, Christophine does mark the limits of the text's discourse.

Conclusion

To sum up, in *Wide Sargasso Sea*, Jean Rhys has interrogated the construction of the racialized, colonial feminine other in the dominant imperialist discourse of the 19th century. The text affirms the claims of intersectional and postcolonial feminist scholars with regard to the limitations of Western feminism and the gendered nature of colonialism. It has also led to debates among postcolonial feminist critics and has therefore proven itself to be important for both feminism and postcolonial studies.

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MILITARY HOUSEKEEPING AND UNACKNOWLEDGED HEROISM GENDER SLIPPAGE AND ROLE REVERSAL IN PAT BARKER'S *REGENERATION*

Abstract: The present paper explores two thematic dimensions of the 1991 novel *Regeneration* – the first volume of Pat Barker's war trilogy. The essay begins with a section meant to briefly dissect Dr. Rivers's ties to a number of key patients. The juxtaposed concepts of hegemonic masculinity and emasculation are subsequently discussed in relation to the imperial agenda of the time, namely the implantation of unwavering patriotic sentiment within middle-class youth. The second part of the study focuses on the changing roles of men and women during the Great War, Barker being known for contouring seemingly-anachronistic female characters that do not adhere to social strictures. The purpose of the essay is to reveal a slippage on the gender continuum which occurs throughout the novel.

Dismembered Minds, Dismembered Bodies…

The initial setting of the narrative is Craiglockhart War Hospital near Edinburgh, where psychiatrist W.H.R Rivers attempts to mend the traumatized minds of World War I soldiers deemed unfit for duty due to "shell shock" – a form of post-traumatic stress disorder which had been widely disregarded by the medical community prior to its mention in a medical journal called *The Lancet* in 1915. Resorting to Freudian psychoanalytic therapy, Rivers attempts to *re*-generate past traumas in order to regenerate his patients' mental health.

Pat Barker mirrors reality in her description of the shell-shocked troops of the Great War and their inner turmoil. Millions of real-life soldiers suffered a type of transferal of trauma from casualty to victor. Men who had bayoneted their enemies in the abdomen were reported to suffer from chronic stomach pain. In a similar fashion, a soldier who had stabbed his opponent in the face would later suffer from uncontrollable facial spasms, while skilled marksmen lost their vision following a successful mission (Bourke 2011). Although bizarre in nature, these occurrences became of interest to psychiatric experts of the time. Welsh psychoanalyst Ernest Jones, who maintained a lifelong friendship with his colleague Sigmund Freud, remarked that "a soldier who suffered a neurosis had not lost his reason but was labouring under the weight of too much reason" (qtd. in Bourke 2011).

In *Regeneration,* Rivers is firmly convinced that, through active remembrance and verbal reproduction of traumatic events, patients are restored to their former valiant selves. His methods are mostly successful, yet he is haunted by the thought that, by rehabilitating the soldiers, he is in fact sentencing them to death by deeming them fit for active duty. This inner conflict represents "a constant feature of his life" (Barker 2008: 47), which is understandable seeing how a conversation between Rivers

and one of his patients, Billy Prior, reveals that the lifespan of the average officer is reduced to a mere three months once returned to the Front (Barker 2008: 77).

The war had left Second-Lieutenant Prior speech-impaired. Prior is the central fictional character in the *Regeneration* trilogy, the characters of Rivers, Sassoon, Owen and Yealland having existed in real life. The last day Prior is able to recall is April 23rd when his platoon attacked German trenches. After regaining his speech function, he talks of the horrors of war in a very detached manner. Rivers is however unconvinced by Prior's claim that he perceives war as a "sexy" affair (Barker 2008: 78). However, Barker makes use of Prior's response in order to introduce a serious matter, namely the Western bond between male aggression and male sexuality. The other patients at Craiglockhart feel emasculated by the war; this makes Prior's attempt at preserving "a sense of active virility" particularly significant (Gamble 2009: 42).

Rivers is not only "the glue that holds the novel together" (Gamble 2009: 98), but also one of Barker's main points of interest as she traces his vacillating perspective on the war. At the beginning of the novel Rivers firmly stands by "his belief that the war must be fought to a finish, for the sake of the succeeding generations" (Barker 2008: 47). However, he is in a state of constant conflict, as the successive breakdowns of his patients bear witnesses to the horrors of war.

Two of Rivers's patients contribute to his inner struggle, albeit in a different manner. The first is David Burns, who is left a mere shadow of his former self by the sickening memory of plunging into the exploding stomach of a rotting corpse. The range of reactions to traumatic wartime events extends beyond psychological symptoms. Barker assigns a most striking clinical manifestation of shell shock to the character of Burns. The horrific event has left him unable to eat without recalling the "taste and smell" of "decomposing human flesh" (Barker 2008: 19), and recurring nightmares keep him awake at night. Burns acts as a foil for Prior, as the former is permanently confined between the macabre walls of his horror-struck mind, while the latter cannot recall what caused his temporary disability. Toward the end of the novel, Rivers visits Burns at his Aldeburgh family home only to be reminded of the wasteful loss of youth: "Twenty-two. He should be worrying about the Tripos and screwing up his courage to ask a girl to the May ball" (Barker 2008: 174). The sense of waste that Burns's regretful condition exudes is solidified by the "occasional glimpse of the cheerful and likeable man he must once have been" (Barker 2008: 18). The character of David Burns ultimately functions as a "graphic representation of a life ruined beyond all Rivers's attempts to repair it" (Gamble 2009: 99).

Siegfried Sassoon, on the other hand, acts as facilitator of level-headed conversation. He engages Rivers in philosophical discussions on the topic of morality. The reader learns that Sassoon is a "conchie" or "conscientious objector," and is regarded as a metaphorical apostate after publishing his Declaration. He is sent to Craiglockhart in order to avoid being court-martialed. Despite convincing Sassoon to renounce his antiwar protest, Rivers is intrigued by his patient's series of

compelling arguments against the Great War. The conflicted doctor begins to ponder on "how much easier his life would have been if they'd sent Siegfried somewhere else" (Barker 2008: 115). A more striking change of heart occurs toward the end of the novel, as Rivers takes blame for fitting "young men back into the role of warrior, a role they had – however unconsciously – rejected" (Barker 2008: 238).

This rejection refers to the deconstruction of the traditional understanding of "madness". The human body becomes the site of revolt against military doctrine. Each patient at Craiglockhart displays psychosomatic symptoms such as mutism, speech disfluency, neurasthenia, psychosis, amnesia and paralysis. Each symptom represents a silent protest against warfare, and Rivers starts to regard these reactions to trauma as antiwar protests which are "every bit as eloquent as Sassoon's" (Gamble 2009: 12). Additionally, military rank is identified through type of illness. The "recent, self-conscious stammer of the neurasthenic" (Barker 2008: 10) is linked to officers, while enlisted men suffer from a form of aphasia. Rivers observes that both conditions stem from the same conflict, i.e. "a conflict between *wanting* to say something, and knowing that if you *do* say it the consequences will be disastrous" (Barker 2008: 96). Thus, silence becomes as enlightening as discourse in *Regeneration*.

Toxic Masculinity and Emasculation

English historian Lawrence James wrote in his 1994 *The Rise and Fall of the British Empire* about a "formidable propaganda machine" operating in the period between the Boer Wars and the Great War (Fonseca 2019: 16). In his book, James explains how organizations established and endorsed by the most privileged members of British society served the purpose of developing colonial consciousness among males of the middle and upper classes. One such organization was the Primrose League which boasted 1.5 million members, most of them originating from the working class, by the beginning of the 20th century. Driven by a desire for British dominance, such organizations developed strict programs designed to infuse the hearts of the young men with fierce patriotism.

The belief that masculinity is best expressed through military feats and unwavering patriotic sentiment was also reinforced by writers of the previous century, who worked "the great adventure myth" into the mental constitution of young men. Novels such as Stevenson's *Treasure Island* (1883), Kipling's *The Jungle Book* (1894), Crane's *The Red Badge of Courage* (1895) and London's *The Call of the Wild* (1903) brought about the advent of international youth organizations which catered to the masculine desire for engaging in emprises (Fonseca 2019: 17).

Patrick Porter and Alexander Watson's study of warfare motivation explains the ways in which the "rhetoric for sacrifice validated and glorified participation in mortal combat, and the act of dying in war especially was represented as nothing less than a sacred undertaking" (Fonseca 2019: 17). Thus, the casualties of the Great War were viewed as the "glorious dead," and a total of 761.824 men came to enlist in the

space of one month following Great Britain's 1914 declaration of war against Germany.

The mid-war male experience for those enlisted centered on camaraderie and caring for each member of your platoon. Soon the "Band of Brothers" came to the harsh realization that the "Great Adventure" they had been promised was in fact a hellish nightmare (Fonseca 2019: 20). Soldiers took on the role of nurturer that had once been considered exclusive to women.

Industrialization changed the very essence of war. The emergence of trench warfare meant a mixture of extensive inactivity and violent bombardments. This led to "mental and physical stagnation" (Fonseca 2019: 20), and to a wide array of never-before-seen mental disorders such as the ones mentioned in the previous chapter. In turn, these breakdowns changed society's view on men. Shell-shocked soldiers were unable to contain their intense emotions, and were thus perceived as weak or pusillanimous, as the inability to repress feeling was normally associated with females. The frustration which arose from not being able to express mental distress threw the soldiers "into a spiral of mental disturbance which was emasculating, since their behavior did not correspond to the expectations of society" (Fonseca 2019: 21).

Gamble (2009: 110) asserts that "if masculinity is defined through the ability to dominate and control, then none of the men in [*Regeneration*] are truly masculine." Shell shock thus fosters a paradox; it is a male malady that emasculates its victims. The ninth chapter of the novel depicts Rivers ruminating over this anomaly, dumbfounded by the way in which such an aggressive environment fosters "domestic" and "maternal" bonds between soldiers and officers (Barker 2008: 107). Additionally, he recognizes the aforementioned "Great Adventure" which had turned out to consist of mainly "crouching in a dugout" – a feature of "'feminine' passivity" rather than "'manly' activity" (Barker 2008: 107-8).

At one turning point in the novel, Rivers reluctantly agrees to hypnotize Prior in order to cure his amnesia. During the hypnotherapy session, it is revealed that Prior's breakdown took place after a shell exploded leaving two soldiers of his platoon lying in shatters. While gathering their dismembered corpses from the trench floor, Prior picks up an intact eyeball and holds it in his hand. He confesses to Rivers that he is enraged by the fact that such a seemingly-trivial episode has triggered his breakdown, and he strives to get back to France in order to become part of "the Club to end all Clubs" (Barker 2008: 135).

Three other characters – Anderson, Willard and Burns – perfectly exemplify the loss of masculine identity. The former is a surgeon who suffers from a newly-developed phobia of blood. Fearing his inability to care for his family, Anderson experiences recurring dreams in which he is wearing a female corset. Willard, a patient who is otherwise seen as a paragon of masculinity, suffers from emotionally-induced paralysis. Preconceived notions of manhood inhibit him from acknowledging his mental distress, and he thinks of himself as "impotent" when his wife attempts to wheel him up a hill (Barker 2008: 119). Lastly, the paradoxical image

of an emaciated Burns cupping his genitals (a source of life) under the tree of death is the most disturbing. He is crouched like a "fossilized schoolboy" (Barker 2008: 169), fossilization being the final stage in the process following death. Emasculated, Burns is reduced to a frightened youngster.

Homosexuality is also "explicitly linked [...] to the degeneracy of British masculinity" (Gamble 2009: 112) through the mention of defunct populist MP Pemberton Billing and his anti-homosexual campaigns. The loyalty of homosexual soldiers is considered "suspect" (Barker 2008: 204), and both homosexuals and pacifists are seen as leading abject existences: "Better *mad* than a pacifist" (Barker 2008: 81). To be part of these two categories was viewed as a risky choice that sent the nonconformist "outside dominant conceptions of manliness" (Gamble 2009: 112).

Female Empowerment

Sarah Lumb is meant to represent not only Prior's love interest, but also the quintessential woman of war in a novel which "depicts a world of men in which women are remarkable only by their absence" (Gamble 2009: 104). Mid-war times saw the emergence of women as contributors to the war effort. Most worked in munitions factories, and new opportunities were made available to them. However, they were still regarded as inferior and oblivious to the realities of the Front.

The First World War brought about a phenomenon of female sexual liberation. Sarah's character views war as a "liberation from the drudgery of domestic service and the restrictions of marriage" (Gamble 2009: 104). War has brought her financial freedom; Sarah earns five times more money working at the munitions factory than she did while being employed as a domestic servant. Although bereaved, Sarah finds comfort in the lack of sexual restrictions. She is the first to boldly engage in conversation when meeting Billy Prior in an Edinburgh café, unimpressed by his status as an officer. She also dominates the relationship by dictating the circumstances of their sexual rendezvous. As Gamble (2009: 105) asserts, Barker "has always specialized in creating female figures who are coarse, harshly realistic, and anything but 'ladylike'." Sarah fits the bill perfectly. She engages in her first sexual encounter with Prior in the bushes, she refuses to get engaged to her deceased boyfriend for financial gain, and she seems not to be interested in marriage at any level.

The war period also freed most women from their abusive partners. Barker manages to reverse the standard belief that women worriedly await the return of their husbands during the war. In the tenth chapter of the novel, Sarah's friend Lizzie confesses that she is pleased with her husband's enrollment and consequent detachment to France. Sarah thinks it heartless at first, but soon finds out that Lizzie had been repeatedly abused by her spouse. Conversely, when Rivers sees the masculine, yet paralyzed Willard being pushed up a hill by his wife, the doctor notes

her submissive attitude. The reader is made well-aware of Willard's "brutality" after an examination during which he conveys a "mixture of immobility and power. Like a bull seal dragging itself across rocks" (Barker 2008: 112). When he is together with his wife, she exhibits a docile demeanor. Her character becomes a symbol of female subservience, as she obsequiously attempts to cheer up her husband, and she constantly looks to him "for guidance" (Barker 2008: 119). By introducing the reader to Willard's wife, Barker alludes to the disadvantage of women who are forced to care for their wounded or shell-shocked spouses, and who cannot enjoy Lizzie's liberated way of life outside marriage.

Women during wartime also find themselves in the hopeless situation of being deliberately removed from almost any war-related business, while also being despised by men for their apparent naïveté. The episode in which Sarah mistakenly enters a hospital's amputee ward is illustrative of this phenomenon – "Simply by being there, by being that inconsequential, infinitely powerful creature: *a pretty girl*, she had made everything worse" (Barker 2008: 160). Prior however seems to understand her plight when he considers how "she might not know much about the war, but what she did know she faced honestly" (Barker 2008: 163). Through her depiction of this love affair, Barker is in fact exploring men's perspective on women during times of war (Gamble 2009: 55). Prior's initial opinion of Sarah becomes an echo of Siegfried Sassoon's poem "The Glory of Women" and of its final lines: "O German mother dreaming by the fire, / While you are knitting socks to send your son / His face is trodden deeper in the mud" (Sassoon 1918).

Conclusion

The present essay has attempted to examine the ways in which the normative matrix of binaries brought about a wide gap between social gender and biological sex during the First World War. Pat Barker's *Regeneration* is a testament to this paradigm shift in gender perception. Throughout the novel, men who were expected to repress their emotions are constantly replaced by images of nurturing or severely-distraught soldiers. In contrast, the Great War supplants the model of the supine woman with empowered female characters depicted in the process of enjoying their newfound liberties. As Billy Prior reflects, women appear "to have expanded in all kinds of ways, whereas men … had shrunk into a smaller and smaller space" (Barker 2008: 90).

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INTERNET MEMES
ADAPTATIONS OF JANE AUSTEN'S NOVEL *PRIDE AND PREJUDICE* IN THE 21ST CENTURY

Abstract
Nowadays, the individual is surrounded by different forms of adaptations. Despite being such a widespread phenomenon, scholars have struggled with providing a concise definition for it, which is why there are different ways of approaching this concept. Although films based on literary works are generally regarded as the most popular form, labelling adaptations as just film versions of literary texts provides some limitations concerning the study of the aforementioned topic. Therefore, this paper argues for a more extensive approach and it proposes that if some conditions are fulfilled, then certain types of internet content, such as memes based on Jane Austen's novel *Pride and Prejudice* (1813), can be considered a form of adaptation of the 21st century.

Nowadays, the individual is surrounded by various forms of adaptations. According to scholar Linda Hutcheon, they can be found almost anywhere "on the television and movie screen, on the musical and dramatic stage [or] on the Internet" (2006: 2). Despite being such a widespread phenomenon, scholars have struggled to provide a concise definition for it. Although films based on literary works are considered to be the most popular form, labelling adaptations as only film versions of novels or other literary texts would not allow for a more extensive approach to this topic. Therefore, the aim of this paper is to demonstrate that if some conditions are fulfilled, then certain types of internet content, more specifically memes, can be regarded as a form of adaptation specific to the 21st century.

In order to support my claim, I chose Jane Austen's novel *Pride and Prejudice* (1813) as a case study and divided my paper in three parts. First, the concept of story in relation to Jane Austen's novel will be clarified. Second, Linda Hutcheon's theoretical framework regarding adaptation as well as Thomas Leitch's approach to forms will be discussed. Third, a definition for internet memes will be provided, followed by reasons why they can be considered a form of adaptation. Then, some examples from *Pride and Prejudice* will be analyzed so as to support my argument.

In order to understand how something can be adapted, an explanation for the concept of story is required. Mieke Bal defines the narrative text as "a text in which […] a story in a particular medium" is transmitted to an "addressee". For Bal, story is "the content of [a] text" (2009: 5). Moreover, she affirms that "a narrative text is one in which a story is told" which suggests that the text and the story are distinguishable from one another. Essentially, she claims that there are distinct texts that tell "the same story" and the term text refers here to "narratives in any medium" (2009: 6). Building on this statement, I argue that this view can be applied when discussing

internet memes as a form of adaptation of *Pride and Prejudice*. There are two mediums, the novel and cyberspace, and there are some differences regarding how the story is presented depending on the characteristics of each medium.

Jane Austen's novel, *Pride and Prejudice,* reports the story of the Bennets, a family residing in Hertfordshire. The lives of Mr. and Mrs. Bennet and their five daughters – Jane, Elizabeth, Mary, Kitty and Lydia – are changed once they make acquaintance with Mr. Charles Bingley and Mr. Fitzwilliam Darcy. For the girls, finding a suitable husband represents their only chance at a comfortable life, as after the death of their father, the estate will be given to the nearest male relative. Thus, the novel is mainly concerned with marriage. Different attitudes towards it are revealed through the characters and the unions which occur in the book. There are other details and themes which can be discussed when analyzing Austen's novel, but this paper will only focus on how some dialogue lines and events from the novel are represented in internet memes.

Regarding the virtual medium, the same story is told, but the characteristics of the medium are taken into consideration. Internet memes are made of short sentences and the language is simplified so that it can fit the meme formats which are informal. Perhaps they are structured like this in order to catch the attention of internet users, otherwise people would ignore them and scroll past them (Denisova 2019).

Moving on to theories of adaptation, Linda Hutcheon affirms that adaptations "have an overt and defining relationship to prior texts" which are generally called "sources" (2006: 3). She uses the word adaptation for both "the process and the product" (2006: 7). As a product, adaptations refer to the "openly acknowledged and extended reworkings" of a certain work. Usually they involve "re-mediations" which imply the transfer from one medium to another (2006: 16). Adaptations can be understood as "a process of creation" which involves "(re-)interpretation and then (re-)creation", as Hutcheon observes. As a process of reception, adaptations represent "a form of intertextuality" (2006: 8). They are "directly and openly" linked to "recognizable other works" (2006: 21) and this might refer to how familiarity with the source affects one's experience with adaptations. For instance, when users look at memes on the Internet, they can recognize the format from previous examples encountered online. In terms of forms, scholar Thomas Leitch claims that understanding adaptations as "exclusively cinematic" provides some limitations (2012). He states that this approach "excludes adaptations in virtually all media from consideration" and mentions "web pages [and] YouTube videos" (2012: 90) based on previous texts as potential examples. Thus, regarding adaptations as just movie version of literary texts is quite restrictive, because the Internet and social media platforms offer a variety of content inspired by different sources.

Regarding memes, as studies concerning this concept started being published quite recently, their definition varies among researchers. In spite of this, the word "meme" is not as new as some would think. In fact, according to Wiggins, it was

coined in 1976 by biologist Richard Dawkins. He attempted to find a cultural equivalent to Darwin's evolutionary theory, so he shortened the Greek word "mimema" – which means "imitated thing" – to "meme" (Wiggins 2019: 1). However, one must distinguish between what Dawkins means when using this term and what an internet meme refers to. Dawkins himself is aware of a significant difference between these two concepts, namely the fact that "internet memes are altered deliberately by human creativity" (qtd. in Wiggins 2019: 8). As for the concept of internet memes, Wiggins defines them as "message[s]" which are quickly distributed online "by members of participatory digital culture" and which have various purposes (2019: 11).

According to Henry Jenkins, in a participatory culture, "fans and other consumers […] actively participate in the creation and circulation of new content" (2006: 290). Building on this statement, Misty Krueger argues that fans of Jane Austen and her literary works who create memes "are generating new content for the Austensphere" (2019). Thus, they represent "both the adapters of Austen and the audience for these adaptations" (Krueger 2019). I mentioned previously that according to Hutcheon, adaptations "have an overt and defining relationship to prior texts" (2006: 3), hence producing an adaptation entails the existence of a source. Similarly, Wiggins claims that "[a]n internet meme cannot exist without referring to something other than the subject matter it contains" (2019: 34). Thus, it is inferred that a meme on a certain topic exists as long as the meme format references something different from the usual context of the meme. This means that there would be no *Pride and Prejudice* memes if the novel had not been written. Moreover, memes based on Austen's literary work imply "re-mediations" (Hutcheon 2006: 16) because they are posted online as well as "a process of creation" (2006: 8) because those who make them use their creativity and provide interpretations of scenes from the novel in a way that fits certain meme formats. Therefore, internet memes based on *Pride and Prejudice* can be considered a form of adaptation.

Turning to types of memes, it is necessary to provide Denisova's approach on this topic. For her, a meme "is an imitable text that Internet users appropriate, adjust and share in the digital sphere" (Denisova 2019: 10). She claims that "[t]he initial text" can be "a hashtag, an expressive image with a tag line, a catchy tweet [or] an interesting comment" which becomes a meme prototype on condition that it transmits a particular "meaning or emotion" and determines users "to add something to the content" (2019: 10). The internet memes selected for analysis have as prototypes a caption from a reaction image and a Tweet.

As for the criterion of how they come into being, the memes chosen for this paper belong to the category of snowclones. The term "snowclone" came as a result of the discussions between linguist Geoffrey K. Pullum and professor Glen Whitman who talked about how uninspired journalists write. Snowclone describes a "linguistic feature" which refers to a "multi-use, customizable, instantly recognizable, time-worn, quoted or misquoted phrase or sentence that can be used

in an entirely open array of different jokey variants" (Pullum 2003). However, snowclones are not confined to the domain of journalism. The memes I selected are created by following the principle of a snowclone as "customizable", "instantly recognizable" and "used in an entirely open array of different jokey variants" (Pullum 2003) are characteristics that the meme prototypes also share.

For a better understanding of how internet memes can be regarded as a form of adaptation, two examples will be discussed, as well as their relation with the source, namely the novel *Pride and Prejudice*. They are selected from SparkNotes' Twitter account, where memes based on literary works are regularly posted. For their analysis, information from the website *Know Your Meme* will be used, as internet users document the origin of memes on this website and offer explanations for them.

The first example is the following Tweet: "[d]on't care didn't ask plus you're the last man in the world whom I could ever be prevailed on to marry" (SparkNotes 2020a). It refers to Elizabeth Bennet's declining Mr. Darcy's proposal. The last part of the sentence represents the young lady's line from the novel, while the words "Don't Care, Didn't Ask" are the meme prototype. In the novel, one of the lines with which Elizabeth justifies her refusal is: "I have never desired your good opinion, and you have certainly bestowed it most unwillingly" (Austen 2014: 220), which can represent a politer and eloquent way of saying "Don't Care, Didn't Ask". On *Know Your Meme*, the phrasing "Don't Care, Didn't Ask" is explained as showing someone's "lack of desire to consider one's opinion" (Philipp 2019). As for the rest of the sentence, it is a quote from *Pride and Prejudice* which emphasizes Elizabeth's antipathy towards Mr. Darcy, evident in the novel by her vehemently stating that he is "the last man in the world whom [she] could ever be prevailed on to marry" (Austen 2014: 224).

The second Tweet, "Yes I talked my best friend out of marrying into the unsuitable Bennet family. Yes I then proposed to a member of that same Bennet family. We exist" (SparkNotes 2020b), concerns Mr. Darcy's contradictory deed. He believes that associating with the Bennet family is inadequate. Because of the improper behaviour of some of Elizabeth's relatives, Mr. Darcy stops his friend, Charles Bingley, from making "a most unhappy connection" (Austen 2014: 230), meaning marrying Jane Bennet. In spite of this objection, Mr. Darcy then proposes to Elizabeth Bennet. This contradictory action fits the "Yes we exist" meme prototype which, as explained on *Know Your Meme*, is used when someone "states a facet of their identity, then says they do something which completely contradicts that identity, and ends the tweet with 'We exist.'" (Adam 2018).

For both examples, the individual needs to be familiar with the story of *Pride and Prejudice* from Austen' novel, which is the source, but also have knowledge of the meme prototypes used in these Tweets, which represent the interpretations of the story made by creators from a different medium – in this case, the SparkNotes Twitter account. The main idea of the events from the novel is maintained, but it is conveyed in a different manner. As one of the main purposes of memes is to

entertain, they present Jane Austen's characters and events in a humorous way, by making fun of what occurs in the novel and the characters' dialogue lines.

This paper has argued that internet memes can be regarded as forms of adaptation as long as some conditions are fulfilled. The requirement for references to a certain source is met, as memes cannot be made without referring to something else besides their usual context. Hence, internet memes based on *Pride and Prejudice* would not exist if Austen's novel did not exist. Moreover, internet memes fulfil the condition of what Hutcheon calls "re-mediations" (2006: 16) because they are posted online. "A process of creation" (2006: 8) also occurs because when making a meme, since one must use his creativity to interpret a scene from Austen's literary work so that it can fit a certain meme prototype. Therefore, based on these criteria, memes about Jane Austen's novel *Pride and Prejudice* can be regarded as a form of adaptation of the 21st century.

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EDGAR ALLAN POE AND SYLVIA PLATH: THE LANGUAGE OF TRAUMA

Abstract: In this paper, I will discuss the connection between trauma and literature in the works of Edgar Allan Poe and Sylvia Plath. This study targets the repetitive behaviours identified in Edgar Allan Poe's short stories and Sylvia Plath's poems, focusing especially on the trauma effects that occur in their writings. It will look at language patterns used by the authors to relive specific traumatic experiences through the use of the first-person pronoun. The main findings of this study show that even if the two authors were not similar in terms of gender, historical periods, or literary genre, the levels of trauma that they experienced throughout their lives are the source of the patterns that developed in their writings. Given the main findings, we can conclude that literature becomes a therapeutic mechanism that the authors use to cope with the negative events in their lives.

For many years, the study of trauma included not only developments in its area of expertise, but also in the understanding of diverse fields, e.g. literature and the humanities. It has been observed in studies in *Trauma and Literature*, edited by J. Roger Kurtz, that trauma and literature are closely connected, as the authors highlight the network that appears between various aspects of an author's life and the literature they create (2018). Similarly, studies in *Trauma and Literature in an Age of Globalization*, edited by Jennifer Ballengee and David Kelman, reveal the distinctive aspects, for instance globalization, that can influence the appearance of traumatic elements in the literary endeavors of a writer who lived negative experiences in their lives (2021). However, little attention has been paid to the presence of trauma through detectable and palpable literary components and techniques, the focus being limited to a more abstract approach, mostly related to traumatic themes and inspirations. This paper investigates the repetitive behavior of Edgar Allan Poe and Sylvia Plath in terms of their increased use of the first-person pronoun towards the end of their lives, as a result of their attempt to transform their literary works into a therapeutic mechanism, a way of releasing themselves from the traumatic events that they experienced in their familial environments.

The concept of trauma is often identified as a purely modern notion, but its roots can be found as far back as the Antiquity. Alisa DeBorde argues that the contemporary definition of trauma as a highly negative event or environment that appears and/or develops throughout an individual's life has its beginnings in the representation of physical injury in Ancient Greece (2018: 4). At the same time, the modern definition of trauma is the consequence of the contributions of Sigmund Freud in the field of psychoanalysis. Freud defines trauma as "an experience which within a short period presents the mind with an increase of stimulus too powerful to

be dealt with or worked off in the normal way, and this must result in permanent disturbances of the manner in which the energy operates" (1963: 275). These traumatic events that victims experience directly influence their mental development. As a consequence, their behaviors suffer a process that constrains them to a circular psychological practice. Michael A. Simpson reveals that the common response of a victim is to find possibilities and opportunities to relive the traumatic event as a way of rejecting the high impact experienced. This generates a fracture between their usual interests, emotions, attitudes and the new inhabitant of the mind. Contrary to common belief, the instinctive reaction of a victim is not to disconnect themselves from the traumatic past, but to integrate it as an ongoing scenario. This system establishes a false impression of certainty and control for the victim, where the obsessive retelling of the event actually holds them in a fictional and atemporal loop from which they are unable to escape (1997: 11-12).

Individuals' different psychological constitutions are believed to be the cause of victims' distinct approaches to various traumatic events, including the death of a loved one. According to Martin et al., grief mechanisms can be classified into three categories: "[i]ndividuals coping with the sudden or traumatic loss of a loved one typically grieve in one of three general ways: common grief, minimal grief, or complicated (traumatic) grief" (2016: 2). While the first two categories have a minor impact on the individual experiencing them, the "complicated grief" promotes a more complex system of mourning. For instance, Sigmund Freud describes the process of mourning as the recollection of emotions, experiences, and memories that are specific to that negative moment as a procedure of emotional restoration (1963: 244). Through this repetition-compulsion technique, victims allow themselves to repeat the traumatic event as being "in a persistent search for some reason, explanation, or meaning in their loss" (Davis et al 2000: 498). By searching for explanations for their experiences, victims are constantly going back to their past to release themselves from the trauma they encountered at some point in their lives through an artificial repetition. At the same time, the traumatic moment, being part of the past, is identified by Lacan as being problematic in terms of the exact recollection of that event. He claims that "phantasy is never anything more than the screen that conceals something quite primary, something determinant in the function of repetition" (2011: 60). At the same time, even if this type of trauma response is not considered to be truly curative for the victim, the individual will most likely still try to cope with negative events through this sort of repetition.

This type of repetitive behavior can be identified in the writing techniques of writers like Edgar Allan Poe and Sylvia Plath, who experienced various traumatic events throughout their lives that shaped their literary thesaurus. One of the repetitive elements that can be identified in their writings is the use of the first-person voice, more specifically the use of the first-person pronoun, "I". Nielsen argues that "[t]he question of voice in literature itself potentially has many dimensions — psychological as well as narratological, analytic, and literary-ontological" (2004: 134).

In the case of the two authors previously mentioned, the choice of their voices holds a strong psychological connotation, due to their preference for such a personal implication as the first-person. Zahavi explains that the "conscious mental states involve a first-person perspective, a reference to how things are for me. It is this feature of self-referentiality, this for-me-ness that really makes it appropriate to speak of the subjectivity of experience" (2007: 1). The choice of the way the authors thought of presenting their stories, and the historical moments when they switched to the first person from a more objective third-person narrative are also closely connected. As Gibbons and Macrae mention, "[i]n fiction, for example, I, you, we, they, she, he, it, etc. are used delineate a narrator's subject position in relation to objects/others." (2018: 2). By using the pronoun "I", most likely subconsciously, the authors are perhaps conveying not only the existence of a bond between their narrative, themselves and the story, but between their real selves and the events that they were living at the moment. To identify the patterns that can appear in the writings of Edgar Allan Poe and Sylvia Plath, the corpus of texts is divided into three categories for each author: before, during and after a traumatic event.

Firstly, for Edgar Allan Poe's short stories, we can identify three categories corresponding to the period before Virginia Clemm's illness (1831-1841), the period of her illness (1842-1846), and the period after her death (1847-1849). This is due to the fact that, as Teive et al. note, one of the most traumatic events that shaped the literature of Edgar Allan Poe was the illness of his wife, Virginia Clem, who "died from tuberculosis eleven years after their union" (2014:467). As an effect of the psychological consequences that Poe suffered, "months hyphened together by unalterable gloom from the death of Virginia" (Harrison 1903: 273-274). Trauma patterns most likely appeared as an effect of this death, thus the categorization of texts based on the presence of Virginia in Poe's life can help us identify how this negative event shaped his use of the first person and, at the same time, his bond with the inside and the outside world. As it can be observed in *Table 1*, in the first category, the total number of texts written is 31, out of which 29 are written in the first-person. In the second period, out of 29 texts, 24 are written in the first-person. Lastly, in the third category, out of 6 short stories, 5 are written in the first-person. At the same time, if we look at the number of "I"'s used, we can see an increase in the second category, i.e., in the period of Virginia Clemm's illness. Although the number of "I"'s decreases after her death, a more interesting effect appears – disorganization.

The period	The number of texts	The number of texts with a first-person narrative	The number of "I"
1831-1841	31	29	2744
1842-1846	26	24	2909
1847-1849	6	5	185

Table 1. First-person in Edgar Allan Poe

In *Table 2* we can see that the way in which Poe includes the first person becomes more disorganized from one time period to another. From a very controlled language like "said I to my wife on the morning after our wedding", he is transferred to a narration like "I make this entry in my Diary […] As regularly as I can keep the journal, I will […] what may happen to a man all alone as I am- I may get sick, or worse…". Both of these excerpts were extracted from the first parts of the short stories, but the two of them seem like being written by a different author. From an organized voice in the first story to a voice that repeats the word "I" in almost every sentence, Poe is perhaps trying, after the death of his wife, to acknowledge his own presence and thus repeats this word as a manner of coping with the traumatic event previously experienced.

1831-1841	1842-1846	1847-1849
""Thou wretch! -- thou vixen! -- thou shrew!" said I to my wife on the morning after our wedding"	"I was sick—sick unto death with that long agony […] I was permitted to sit, I felt that my senses […] I heard no more […] I saw […] I trace[…]"	"I tell you distinctly that I am going to punish you for all your impertinences by being as tedious, as discursive, as incoherent and as unsatisfactory as possible. Besides, here I am."
"Why then give a date to this story I have to tell?"	"True!— nervous — very, very dreadfully nervous I had been and am; but why will you say that I am mad?"	"I have shown that Touch-and-go Bullet-head was a wise man […] I must do him the justice to say […] I feel confident."
"[…] that I have never written a moral tale, or, in more precise words, a tale with a moral."	"For the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be […] Yet, mad am I not — and very surely do I not dream […] I would unburden my soul."	"I have any design to look at the subject in a scientific point of view […] a few words of Von Kempelen himself (with whom, some years ago, I had the honor of a slight personal acquaintance)."
"[…] said I, closing the door gently, and approaching him with the blandest of smiles."	"The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge […] I gave utterance […] I would be avenged […] I must not only punish."	"This day — my first on the light-house — I make this entry in my Diary, as agreed on with De Grät […] As regularly as I can keep the journal, I will […] what may happen to a man all alone as I am — I may get sick, or worse…"

Table 2. First-person examples in Edgar Allan Poe

In Sylvia Plath's case, the three categories of poems are determined based on the following: before her marriage with Ted Hughes (1950-1955), during their marriage, in which Plath recalls his violent behaviour (1956-1961), and after their divorce (1962-1963). The traumatic events that shaped her psychological downfall

include their problematic relationship, his violent behaviour and the fact that "Hughes initiated an affair with another woman, and the marriage collapsed. Hughes moved out and, exactly four months later, Plath committed suicide" (Middlebrook 2004: 1). Just as in the case of Edgar Allan Poe, we can identify the same patterns concerning the first-person voice for Sylvia Plath. As seen in *Table 3*, in the first category, we have only 16 uses of the first-person pronoun in 46 poems. In the second category, the number of uses increases to 76 out of 163 poems. Lastly, in the final category, out of 69 poems, 55 are written with a first-person voice. The number of "I"'s increases a lot as the traumatic events become more and more prominent, a huge difference being observable in the last two categories. In the second category covering a five-year span, we can see that the use of "I" is smaller than in the last category, in which Plath wrote 55 poems with almost 500 uses of the "I" in only one year.

Period	Number of texts	Number of texts with a first-person voice	Number of "I"
1950-1955	46	16	33
1956-1961	163	76	377
1962-1963	69	55	497

Table 3. First-person in Sylvia Plath poems

At the same time, an interesting effect can be observed in Plath's pattern of the first-person, as per *Table 4*: the use of "I" suddenly decreases in her last few poems, the ones written shortly before her suicide. Unlike Poe, she does not become disorganized or obsessed with her inclusion in her poems, but she does give up on her struggles. Her last poems start to look much like the ones before her traumatic experiences with Hughes. The first poem she wrote in the pre-traumatic period, which states "Outside in the street I hear/ Atop the flight of stairs I stand. / I cast off my identity", transforms into "Years later/ I Encounter them on the road-", as if the period in which she continuously used the first person never existed. Thus, her obsession with the first person in her highly traumatized period turns into her surrender. Perhaps this decrease signals her suicidal thoughts and the manner in which Plath abandoned not only her personal inclusion in her art, but also her belonging in the world around her.

1950-1955	1956-1961	1962-1963
"Outside in the street I hear Atop the flight of stairs I stand. I cast off my identity."	"One day I'll have my death of him/Flayed by thorns I trek the rocks,/And I run flaring in my skin;/I hurl my heart to halt his pace/Appalled by secret want, I rush/I shut my doors on that dark guilt,/ I bolt the door, each door I bolt."	I like black statements./ I couldn't stop looking./ I envy big noises,/ I see your voice/ I am guilty of nothing./I was seven, I knew nothing./I am lame in the memory./I remember a blue eye,/I survive the while"

"I would not remember you"	"I? I walk alone;/ I Make houses shrink/ Nor guess that if I choose to blink/ I /When in good humor,/Yet, in my wintriest moods, I hold/I/ Know you appear."	"I am slow as the world. I am very patient,/ Is she sorry for what will happen? I do not think so/ When I walk out, I am a great event./I do not have to think, or even rehearse." ETC.
"Most plastic-windowed city, I can hear"	"I'll go out and sit in white like they do I smell that whiteness here, beneath the stones I can see no color for this whiteness. I tire, imagining white Niagaras"	"I remember The dead smell of sun on wood cabins"
"I sought my image So I stared in that furnace"	"I had to sleep in the same room with the baby on a too-short cot,/ But I didn't know how to cook, and babies depressed me./Nights, I wrote in my diary spitefully, my fingers red/I remember you playing "Ja-Da" in a pink piqué dress/And rented an old green boat. I rowed. You read/I see us floating there yet, inseparable--two cork dolls.	"Years later I Encounter them on the road-"

Table 4. Examples of first-person in Sylvia Plath poems

The present research aimed to examine the way the traumatic events and environments can shape the literary works of writers Edgar Allan Poe and Sylvia Plath. The effects were found to be various patterns, such as the use of the first-person pronoun. The findings of this study suggest that literature can be a therapeutic technique for individuals that experience trauma. The major limitation of this study is a large number of short stories and poems that have to be analyzed from a close reading perspective to illustrate all the patterns that can appear in connection to the use of "I" for a more precise result. Despite its limitations, the study certainly adds to our understanding of the way trauma can affect an individual and the effects it can have on the victim's repetitive behaviors. Further research might explore other language patterns that can appear as a result of the repetition-compulsion practice, or how the use of the first-person pronoun constitutes an effect on other writers than Edgar Allan Poe and Sylvia Plath, ones who also experienced traumatic events throughout their lives.

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AUDIENCE-DRIVEN VARIATION OF AFRICAN-AMERICAN ENGLISH IN BROADCAST INTERVIEWS

Abstract: African-American English (AAE) as it is spoken today is usually conceived of as existing on a spectrum with Standard American English (SAE). Where the speech of African-Americans is located on this spectrum is generally stratified based on sociodemographic factors like gender and socioeconomic class. Furthermore, speakers can style-shift on this spectrum. Speakers normally tend to shift to speech styles that more closely resemble the speech of their audience. Does this behaviour also extend to African-American celebrities? The speech of 24 speakers, equally distributed according to gender and socioeconomic background, in 48 broadcast interviews, split by the audience's racial background, was analysed. Significant effects were found for audience, with celebrities using more AAE-associated features in African-American contexts, and the interaction between audience and class, with celebrities with a working-class background engaging in style-shifting more than those with a middle-class background. Other comparisons did not yield a significant result.

Introduction

Few American dialects have been subjected to the same degree of sociolinguistic study as African-American English (AAE). AAE, as a dialect spoken mostly by African-Americans, suffers from negative evaluations by the general US population in professional contexts (Larimer et al. 1988: 52–55; Speicher and McMahon 1992: 400–403; Doss and Gross 1994: 289–291; Koch and Gross 1997: 223–225). Simultaneously, however, as the cultural capital of African-American culture has increased in recent decades, mostly due to the rise of hip-hop culture, so has that of AAE: so much so, in fact, that even some non-African-American musicians have incorporated linguistic features belonging to the dialect into their performances (Eberhardt and Freeman 2015: 320–322).

The speech of most African-Americans should be conceptualized as existing on a spectrum between AAE on one end and Standard American English (SAE) on the other (Britt and Weldon 2015: 801). When investigating what influences how someone places his or herself on this spectrum, it is instrumental to keep in mind that language is, as Ahearn puts it, "not a neutral medium for communication but rather a set of socially embedded practices" (2017: 3). What that means for the study of the AAE-SAE spectrum is that language is a means of constructing and expressing identity (Holmes 2013: 2). The use of dialect features associated with AAE, for example, *indexes* (i.e., points to) an African-American identity (Ahearn 2017: 21).

African-Americans' place on the AAE-SAE spectrum is also correlated with their gender and socioeconomic background. Generally, studies have shown that African-American men and African-Americans with a working-class background

use more AAE-associated features in their speech than African-American women and African Americans with a middle-class background (Rickford 1999: 10–11; Britt and Weldon 2015: 804). Important to note is that one's location on the spectrum need not be static: speakers can employ different *styles*, which together form a person's *linguistic repertoire* (Coupland 2007: 82–85; Holmes 2013: 8). In the case of AAE, a style corresponds with a location on the AAE-SAE spectrum. People can shift their style based on, for example, the formality of the conversation they are engaging in, with more formal situations usually leading to the use of styles closer to the standard language (Holmes 2013: 9). However, Bell describes another factor that influences style choice: the (perceived) audience of the speaker (2001: 142). Speakers seem to tailor their speech based on the identity of the person they are speaking with, something which Bell terms *audience design* (2001: 139).

While the previously described factors all certainly play a part in determining to what degree AAE-associated features are used by speakers, Fought notes that some of these patterns, such patterns influenced by gender and socioeconomic background, do not need to extend to *all* communities that use AAE (2006: 52–53). One possible community of speakers that is markedly different from the "general population" is that of celebrities: their speech is likely to be heard by tens of thousands of people. This is a fact that could certainly have an influence on their language use. While studies that delve into sociodemographic factors that might influence the use of AAE by African-American celebrities are scarce, a study by Ezgeta provides us with important insights. As far as the sample of African-American celebrities that he studies is concerned, male celebrities (especially those associated with hip-hop culture) employ more AAE-associated features than female celebrities (2012: 179). He also briefly touches on the possibility of the influence of social status but does not analyse it beyond indicating that those with a higher social status likely use more standard language. It seems that, broadly, the use of AAE of African-American celebrities lines up with that of the general African-American population.

We are left with a gap in knowledge: while African-American celebrities are *currently* part of the upper class, what about the socioeconomic circumstances in which they grew up? And what about the influence of their audience—do they change their use of AAE-associated features when engaging with a non-African-American audience? The aim of this study is to answer the following question: based on the racial identity of the target audience of the speech context, to what degree do African American celebrities vary their usage of features associated with AAE, and to what extent is the answer specific to the gender and socioeconomic background of the speaker? Based on previous research, I hypothesize that African-American celebrities use more features associated with AAE in contexts where they are speaking to an African-American audience and that male African-American celebrities and African-American celebrities with a working-class background use more AAE-associated features than their female and middle-class counterparts.

Furthermore, interactions between factors cannot be ruled out: it is possible for speech to differ between genders and socioeconomic backgrounds not only in their absolute feature usage numbers but also in the degree to which they switch between audiences. The research questions will be answered by means of the collection and analysis of broadcast interviews that contain the speech of African-American celebrities.

Method

Speakers

In order to generate a valid sample of speakers, a set of participants was generated that contained only African-Americans of roughly the same cultural prominence relative to the average population of African-Americans: only participants who appeared on one of the covers of *Ebony* magazine between 2005 and 2008 were selected. Barnett and Flynn describe *Ebony* as a magazine "for Black people, by Black people", with a circulation "that peaked at nearly two million" (2014: 30). An equal number of male and female speakers were selected, and biographical research was carried out to ensure an equal distribution of speakers with a working-class background and speakers with a middle-class background. Socioeconomic background was determined using the living condition during the speakers' childhood and their parents' occupations as main factors.

Corpus

Speech contexts were selected by making use of Google's video search engine and were filtered based on a number of criteria. Firstly, the interaction was required to have been broadcast to a larger long-distance audience in order to ensure the existence of a larger target audience. Secondly, the contexts were required to contain a naturalistic interview between one or more hosts and an interviewee. The recordings were categorized based on their target racial group. Because most broadcast programs do not publicly state what their racial target group is, they were categorized based on the following criteria:

(a) The majority of the hosts are African-American;
(b) The majority of the physical audience (if present) is African-American;
(c) The guests that normally appear are mostly African-American;
(d) The program usually deals with African-American cultural topics.

Any recording that met *all* points was categorized as African American-oriented, while any recording that met none was categorized as white-oriented. Any recording that could not be categorized was discarded.

The resulting corpus consisted of a collection of 48 transcripts, two for each participant, with one transcription being from a white show, and one from an

African-American show. The original recording dates were ensured to diverge no more than 5 years to minimize the chances of a significant shift in idiolect. In order to ensure all transcripts constituted approximately equally representative sections of speech, their length was constrained to 300 to 450 words. The participants were transcribed verbatim, but prosodic and rhythmic contours did not figure in the transcription process.

The corpus was then analysed for the presence of AAE-related grammatical features. The reason for focusing solely on grammatical features is twofold. Firstly, determining the presence of grammatical features requires no specialized software, which is not the case for phonological features. Secondly, Rickford and Rickford report that African Americans are often identifiable by their phonological features by untrained ears, which implies that phonological variation is less variable than grammatical variation in AAE (2000: 102). In total, 33 grammatical features, based mostly on Rickford (1999: 4 –9), were taken into account. For the complete list, see Pieterse (2020: 19–20), the thesis on which this paper is based. Each time a feature occurred in the transcript, it was marked. Once all features were counted, a dialect density measure (DDM) score was computed by dividing the number of features in a text by the total word count, multiplied by 100. The DDM score was computed for each of the two transcripts separately for each speaker.

Results

After the collection and analysis of the corpus were completed, a mixed ANOVA was carried out on the data with the racial background of the audience as a within-subjects variable and gender and socioeconomic background as between-subjects variables. Two outliers were detected, but these were determined not to be anomalous. The statistical test determined there to be a significant effect of audience on DDM scores ($F(1, 20) = 17.431$, $p = .001$, partial $\eta^2 = .466$). On average, the speakers used more features in African-American contexts ($M = 0.99$, $SD = 1.10$) than they did in white contexts ($M = 0.45$, $SD = 0.74$). The test returned no significant main effect of gender ($F(1, 20) = 1.550$, $p = .228$, partial $\eta^2 = .072$) and socioeconomic background ($F(1, 20) = 1.372$, $p = .255$, partial $\eta^2 = .064$) independently, and no interaction between the two factors was found either ($F(1, 20) = 0.000$, $p = .993$, partial $\eta^2 = .000$). Furthermore, no interaction between audience and gender was found ($F(1, 20) = 0.544$, $p = .469$, partial $\eta^2 = .026$). However, a significant interaction between audience and socioeconomic background was found ($F(1, 22) = 10.308$, $p = .004$, partial $\eta^2 = .340$), with speakers with a working-class background displaying a higher *difference* in DDM scores (i.e., the DDM scores for African-American contexts with the DDM scores for white contexts subtracted) between white and African-American audiences ($M = 0.96$, $SD = 0.79$) than those with a middle-class background ($M = 0.12$, $SD = 0.36$). Lastly, there was no significant three-way interaction between audience, gender, and socioeconomic background ($F(1, 20) = 0.000$, $p = .998$, partial $\eta^2 = .000$).

Discussion

The results carry with them several important implications. The most important of these is that they lend support to the hypothesis that African-American celebrities style-shift based on the racial background of the audience to which they are speaking. This lends support to Bell's audience design theory and partly solidifies the idea that the use of AAE-associated features by African-American celebrities lines up with the general African-American population, as Ezgeta's (2012: 179) results have already led us to suspect.

The second important result is that there seems to be a difference in style-shifting behavior between African-American celebrities with a working-class background and those with a middle-class background. This is notable, as it indicates that the socioeconomic circumstances under which a celebrity has grown up have a lasting impact on their style-shifting behavior. This could be due to multiple reasons. Firstly, it is possible that those with a working-class background use African-American English — which is generally spoken more by those with a working-class background (Britt and Weldon 2015: 801) — to signal a working-class identity, despite their current socioeconomic status. Secondly, it is also entirely possible that some of the speakers with a middle-class background were simply not exposed enough to AAE during their youth for it to be a part of their linguistic repertoire. Exactly how these possibilities factor in, however, will need to be the subject of future research.

This study was not without its limitations. The largest of these is the fact that most of the comparisons did not yield a significant effect. It is important to note that this by no means implies that the non-significant effects do not exist in reality: their non-significance could have just as well been caused by the relatively small size of the analyzed sample. As such, their non-significance cannot be interpreted in relation to the research question and the hypotheses. In order to ensure that the non-significant factors really do not play a role in African-American celebrities' language use, a study with a larger sample size will need to be conducted. Secondly, the type of recording was also not ideal—while broadcast interviews are decently naturalistic, they are not as ecologically valid as completely spontaneous speech. However, it was still the wisest choice considering its ready availability. Still, future research could focus on whether the same significant effects exist in completely spontaneous speech as well. Lastly, because this study made use of collected pre-recorded interviews, the speakers could not be asked what the motivation behind their language use was. This could have led to an increased insight into the discovered patterns, including to what degree the observed style-shifting behavior was a conscious choice. Acquiring the speakers' motivations, therefore, also forms an important line of future inquiry.

Conclusion

The main aim of this study was to answer the question: based on the racial identity of the target audience of the speech context, to what degree do African American celebrities vary their usage of features associated with AAE, and to what extent is the answer specific to the gender and socioeconomic background of the speaker? The answer is that African-American celebrities seem to style-shift to AAE-heavier styles when speaking to African-American audiences and shift to AAE-lighter styles when speaking in front of white audiences, lending credence to previous studies on style-shifting and African-American celebrity language use. Furthermore, the socioeconomic background of the speakers had a significant influence on the degree to which they style-shifted, with celebrities with a working-class background style-shifting significantly more than their middle-class counterparts. This behaviour is possibly the result of celebrities with a working-class background's desire to express their original socioeconomic identity, a lack of exposure of those with a middle-class background to AAE during their youth, or both. The other comparisons did not yield a significant result and could therefore not be interpreted. The results indicate that there is still much to be investigated about the language habits of African-American celebrities, and I strongly suspect that this will not be the last study to delve into the topic.

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AUXILIARY-NEGATION CONTRACTION: DISTRIBUTION IN THREE REGISTERS FROM CANADIAN ENGLISH

Abstract: English pronoun-auxiliary-negation structure can be contracted as either PRO-AUX (e.g., *it's not*) or AUX-NEG (e.g., *it isn't*). Biber et al. (1999: 1132) have shown that the two types of contractions, although both informal, have different distributions in various registers. Thus, this project aimed to find out if there is a subtle formality difference between the two types of contraction by examining their usage in academic writings, news articles, and spoken data from both the *Strathy Corpus of Canadian English* and *the International Corpus of English - Canada*. All data were also categorized and analysed based on their auxiliary verbs. Spoken data were then compared with data from Tagliamonte & Smith (2002). The results found formality differences among both forms in specific environments, and suggested that negation contraction patterns in Canadian English may trace back to the peripheral areas of Britain.

Introduction

Contractions in English can take on multiple forms. Auxiliary verbs can be attached to the subject as clitics, and the negation marker *not* can be reduced to *n't* and attached to an auxiliary verb (Wescoat et al. 2005). As a result, when an auxiliary verb and the negation marker appear together, the auxiliary can be contracted and attached to the subject, such as in the case of *it's not*, or take on the reduced negation marker and form a separate word, e.g., *it isn't*. Although contractions are generally deemed to be informal and should be avoided in formal settings, it is suggested by Fee & McAlpine that avoiding contractions altogether may result in a "stilted style" (1997). Therefore, it is hypothesized that contracted forms, although informal, also carry formality information, and that there could be a formality difference between the two types of contraction.

Thus far, studies discussing the auxiliary-negation contractions have largely focused on British English (Tagliamonte & Smith 2002) and American English (Montgomery 2014). Few has researched how they are represented in Canadian English. Therefore, it is the intention of this paper to investigate how different forms of negation contractions function with auxiliary verbs within a Canadian setting, as well as to see if there are formality differences between various types of contraction.

Background and Hypotheses

In the following sections of this paper, I will refer to structures such as *it's not* as a PRO-AUX contraction, and structures such as *it isn't* as an AUX-NEG contraction. On the one hand, academic writings have the highest standards in formality compare to

other forms of writings, as the usual standards require authors to express themselves clearly through organized and logical phrases (Mair 1998). On the other hand, day-to-day oral conversations are thought to have the lowest level of formality (Heylighen and Dewaele 1999). Therefore, if one variant has higher rate of usage in academic writing than other variants of the same variable, it can be inferred that this variant in question has the highest formality level; concurrently, if one variable occurs significantly in oral conversations but rarely in academic writings, then the variable would be informal.

In the case of an auxiliary-negation contraction, according to Biber et al., among the three constructions, the uncontracted form has an occurrence rate of 95% in academic writings, but less than 3.125% in conversations (1999). Thus, it can be concluded that the uncontracted form carries the highest level of formality. The other two forms, PRO-AUX and AUX-NEG contractions are considered informal. Biber et al. have shown that in conversations, PRO-AUX has an occurrence rate less than 20.625% and AUX-NEG appears 75% of the time (1999: 1132). Therefore, if register differences are a reliable proxy for differences in standardness, PRO-AUX constructions such as *it's not* are closer to the standard than other informal forms. Biber et al. provide insights on how different variants of contractions are present in a mix of English varieties, without singling out any one of them (1999). As a result, upon investigating how formality of different auxiliary-negation contraction variants, Biber et al. (1999) can only be a guidance point, not a result. Based on this, I hypothesize that PRO-AUX constructions are considered the more formal form between the two informal variants.

Methods

Data are collected from three types of sources with different formality: academic writings (ACAD), news articles (NEWS), and oral conversations (SPOK). All ACAD tokens were extracted from the *Queen's Quarterly* (QQ) magazine through the *Strathy Corpus of Canadian English*, mainly due to its richness of data as well as its interdisciplinarity, so as to keep the possibility of subject- or style-specific writings affecting the use of contractions to a minimum. For NEWS, all tokens were extracted from the official website of the *Canadian Broadcast Company* (CBC), also through the *Strathy Corpus*. Data from news articles are collected for its neutrality in formality. The guidelines for writing news articles often have requirements regarding clear logic expressed with syntactically and semantically complete sentences which can guide readers through the information they wish to pass on. Therefore, their use of language is more formal than those in oral conversations. On the other hand, unlike academic works, news articles do not specifically target any group of professionals to pass on detailed academic findings, thus their formality requirements are not as high as academic works. For SPOK, all data are collected from the *International Corpus of English (ICE) - Canada*. The number of collected data amounts to 1379 tokens. After

analysing the distribution of data, results from this project are compared with those collected by Tagliamonte & Smith (2002). As all data collected by Tagliamonte & Smith (2002) is spoken, only spoken data collected from ICE for this project are used for comparison. There is no reason to suspect that the variable is above the level of consciousness or socially meaningful or currently changing, so the study does not examine social factors or change over time.

Results and Analyses

Figure 1 and *Table 1* show the distribution of PRO-AUX contracted tokens with each form of the auxiliary verbs.

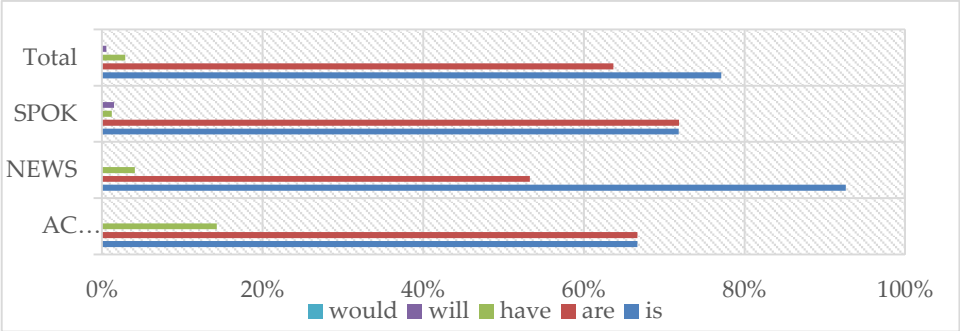


Figure 1. The distribution of PRO-AUX contractions in different registers by specific auxiliary verb forms

	ACAD			NEWS			SPOK		
	%	N	All	%	N	All	%	N	All
will	0	0	6	0	0	112	1	1	66
would	0	0	5	0	0	50	0	0	91
have	14	1	7	4	2	49	1	1	82
is	67	14	21	93	125	135	72	252	351
are	67	2	3	53	73	137	72	125	174
is + are	67	16	24	73	198	272	72	377	526

Table 1. Distribution of PRO-AUX contraction with three auxiliary verbs by register

Will/Would & Have

Throughout the eight regions in Britain which Tagliamonte & Smith examined, the distribution of *will* with PRO-AUX contractions was almost categorically null in southern and northern Britain, with tokens less than 5%, including some with 0%, whereas for regions located in central Britain (including Northern Ireland), PRO-AUX contractions were largely favoured, with tokens more than 70% (2002). In the token file collected for this project, there is only one PRO-AUX contracted token with *will* among the 184 tokens collected. *Will* contractions are categorically AUX-NEG among the three registers chosen in Canadian English. Unlike *will*, where variations are found in different geographical locations in Britain, the PRO-AUX *would* contraction

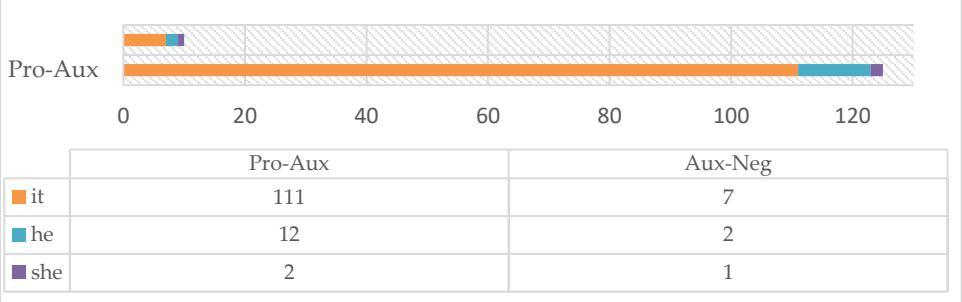
appeared to be almost categorically null among all locations examined in Britain by Tagliamonte & Smith. There are only 1% of PRO-AUX contractions found within one of the communities, with 0% found in all others (2002). The same pattern is found in this project as well. Among the 146 collected tokens of *would*, none of them have a PRO-AUX contraction. Overall, it can be concluded that in the data collected from Canadian English sources, it appears that *will* (including its derivative *would*) is categorically null with PRO-AUX contractions, as they only contract with the negation *not* rather than the subjects. Fee and McAlpine also mention that the use of *won't* is greatly widespread in Canadian English (1997). Thus, the differences in formality between PRO-AUX and AUX-NEG contractions cannot be found with the results from analysing *will*.

For the auxiliary verb *have*, only the use of *have* among three registers is analysed. The forms *has* and *had* are not taken into consideration due to the fact that the contraction of *has* is *'s*, the same as *is*, and the contraction of *had* is *'d*, the same as *would*. Although data with *have* is relatively small, by viewing the usage of PRO-AUX contraction with *have* in general, we can still see that AUX-NEG is favoured in all registers, especially in spoken data, where the use of AUX-NEG is nearly categorical. Among data from news articles, although the rate of PRO-AUX is higher than spoken data, AUX-NEG represents 96% of all contracted forms. In academic sources, the use of PRO-AUX contraction with *have*, although a minority, has the highest rate of use compared to other registers. As the formality requirement rises from spoken to academic data, the use of PRO-AUX contractions also increases. Therefore, it can be inferred that, with the auxiliary *have*, PRO-AUX contractions are more formal than AUX-NEG contractions. Upon comparing the data from this study with Tagliamonte & Smith (2002), similar patterns can be observed. Tagliamonte & Smith found that in all eight places in Great Britain, the distribution of PRO-AUX contractions with *have* is either categorically null or very minor (2002), which matches with the distribution in spoken data, as shown in *Table 1*. Thus, we can say that *have* behaves the same across Britain and Canada.

Is/Are

The overall usages of PRO-AUX contractions with *be* show consistency across three registers: in all cases, PRO-AUX is more favoured than AUX-NEG. Although AUX-NEG contractions are not favoured overall, they have a slightly higher usage in academic sources with 33%, whereas they only occur in 27% and 28% of news articles and spoken data, respectively. This dataset suggests that, generally, in the case of the auxiliary *be*, there are no register differences between the two contraction forms between news articles and spoken data. The increased usage of AUX-NEG in the academic sources, i.e. the data source having the highest formality requirements, showed that AUX-NEG is more formal than PRO-AUX for the auxiliary *be*.

Contractions with *be* display interesting patterns when analysed by the use of *is* and *are* separately. As shown in *Table 1*, *is* and *are* are surprisingly uniform, both of them occurring 67% in academic sources and 72% in spoken data. There are no differences between the two registers. However, for news articles data, some differences are found. PRO-AUX contractions with *is* are used 40% more than the use of contractions with *are*. An explanation for this inconsistency is the different contraction rates of their subjects. The form *is* can be contracted with the pronouns *he*, *she*, and *it*, whereas *are* can be contracted with the pronouns *you*, *we*, and *they*. A major difference between the use of pronouns is that *it* can function as an expletive, while all other pronouns can only take referential meanings. As shown in *Figure 2*, the expletive *it* is held accountable for a major amount of both types of contractions. Among PRO-AUX contractions, the use rate of *it*, both expletive and referential, was 88.8%. In AUX-NEG contractions, although a lesser number, the rate of *it* was still 70%. As *it* is used significantly more than other pronouns, and *it* can only be proceeded by *is*, it is expected that *is* will have a higher usage than *are*, which could explain the 40% difference. Compared to the other two registers, news articles, neither formal nor informal, have the largest amount of *it*. In academic sources, there were few tokens of *is* and *are* contractions to begin with. Therefore, only very minor, or in this case, no differences between the two forms of *be* can be found. For spoken data, due to the low formality, other informal speech features such as pronoun dropping and/or subject doubling can take place. Subjects other than pronouns can also be in place. Such features reduce the usage of *it*, thus reducing the contractions with *is* in general. Therefore, in spoken data, the difference between *is* and *are* contractions is also quite small, or in this case, zero.



	Pro-Aux	Aux-Neg
it	111	7
he	12	2
she	2	1

Figure 2. Distribution of pronouns with is by contraction type

Although this study is solely concerned with contractions between auxiliaries and pronouns, rather than all types of subjects in general, we need to be keep in mind that *is* and *are* have asymmetric contraction patterns. When the subject is a category other than pronouns, it can be contracted with *is*, but not necessarily *are*. For example, one can say "the bottle's" where *'s* is the contracted form of *is*; but it would be ungrammatical to say "the bottles're". This asymmetry between *is* and *are* contractions with subjects other than pronouns can be explained phonologically: *'s* would be pronounced as either /s/ or /z/, based on the voicing property of its previous

segment and *'re* would be pronounced as /ɹ/. When a subject-auxiliary contraction occurs, the contracted form would be added onto the subject as an extra coda. As the alveolar fricatives are less sonorant than the rhotic, *'s* would sound more natural and have more possibilities of following English phonotactics than *'re*. Therefore, in all forms of contractions in general, *is* would have a higher PRO-AUX contraction rate than *are*.

When we consider *be* as an auxiliary, there are not great differences between the three registers. With a slightly lower usage of PRO-AUX contractions in the more formal sources compared to the less formal sources, we can argue that AUX-NEG contractions are only very marginally more formal than PRO-AUX. No formality differences can be noticed between the two forms of contraction in news articles and spoken data, as the usage of contracted *be* differs by only 1% between the two registers. Although no great formality differences were found, we can conclude that PRO-AUX contractions are favoured by Canadian English users.

Comparing the data collected in this study with those collected by Tagliamonte & Smith (2002) from eight places in Great Britain, both uniformity and inconsistency were found. As shown in *Table 2*, upon comparing *is* and *are*, York, Wheatly Hill, Cullybackey, Cumrock, and Buckie show the same pattern as this study's spoken data: very minor or no rate of differences in use are observed between *is* and *are*. However, if we compare contraction types, the place with the most similar use of PRO-AUX contraction is Henfield in southern England: although the use rate between *is* and *are* is not exactly the same as the data collected from *ICE*, there is only a 5% difference between the two. The overall data from Britain show a general preference towards PRO-AUX contractions, similar to the data collected from Canadian English sources.

	TIVERTON		HENFIELD		YORK		WHEATLY HILL		MARYPORT		CULLYBACKEY		CUMROCK		BUCKIE	
	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N
is	38	61	84	67	56	103	97	32	36	122	96	73	100	118	100	59
are	57	21	79	28	58	62	100	16	93	41	98	45	100	44	100	24

Table 2. Overall distribution of aux contraction with be by auxiliary and community (adapted from Tagliamonte & Smith 2002:270)

Conclusion

The only verb which showed great variation was *have*, with PRO-AUX having a higher formality in this case. Contractions with *will* were categorically AUX-NEG, so no formality differences can be found. Data with the auxiliary *be* suggested that both types of contraction have similar formality, with AUX-NEG being slightly more formal. However, this project was only concerned with register differences. Other social factors, such as gender and age, were not taken into consideration. In addition, a lot of the tokens collected in this project included quotations. Therefore, it is also worth investigating whether there are additional linguistic or social factors that

could affect the choice of type of contraction in further researches. The formality of news articles will be worth examining in further research and cross-checking with style guides from news agencies such as CBC.

The variation found in this study shows a lexical effect. For contractions with *be*, PRO-AUX is favoured. With the other two auxiliaries, AUX-NEG is greatly favoured. The same patterns were observed in places from southern England and northern Scotland by Tagliamonte & Smith (2002). This could suggest that the contraction system in modern Canadian English can be tracked back to a certain subset of British dialects, such as the places in Tagliamonte & Smith (2002) where common contraction patterns were found. However, this claim is not conclusive. More evidence is needed to test parallels and contrasts across varieties, thus facilitating the search for the roots of Canadian English.

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I. A. RICHARDS THEORY OF METAPHOR
THE MULTI-FACETED NATURE OF METAPHORIC LANGUAGE

Abstract: Language can be seen as the social construction that is entwined with cognitive and epistemological development. It is historically evident throughout the discourse of English literary criticism that Rhetoric has always treated metaphor as sort of added power of language. It was the Aristotelian poetics for the first time that established the conception that "the greatest thing by far is to have command of metaphor." There is the assumption that the metaphor is something exceptional and special in the use of language. I.A. Richards refuted this assumption by exemplifying the radically different doctrine of the treatment of metaphor. Richards established the fact that the metaphor is the omnipresent principle of language and is the essence of thinking. Richards claimed that the nature of metaphor is, in essence, unmotivated and therefore infinite. In this paper, I propose to highlight the multi-faceted nature of metaphoric language, i.e. the nature of metaphor being interactive, as thought, as ontological and epistemological and metaphor as organizer and interpreter and not merely the classicist and romanticist notion of metaphor being mere embellishment. Also this paper will highlight the relationship between the "tenor" and "vehicle," the dual part of metaphor, together with the depiction of Richards's proto-cognitivist zeal.

The rhetorical theory of art has its roots in the very basic notion that the language of the art or poetic structure is entwined with the cognitive and epistemological. The cognitive and epistemological nature of communication makes it imperative to include certain devises to produce an unhindered flow of thoughts, one such device in Rhetorical theory being that of 'metaphor.' As such, language can be seen as the social construction that is entwined with cognitive and epistemological development. It is historically evident throughout the discourse of English literary criticism that Rhetoric has always treated metaphor as sort of added power to language. The presence of metaphor is quite pervasive in rhetorical discourse and it is a well-established fact that it never failed to intrigue critics and thinkers of different eras. It was the Aristotelian rhetoric that established the conception that "the greatest thing by far is to have command of metaphor" (Aristotle, 1961: 89). Hugh Blair, the pioneering rhetorician of 18th century, established the fact that metaphor is most frequent and prevalent device in the use of language. The elegance and grace of language in both verse and prose owes a debt of gratitude to metaphorical expression (Blair, 1941: 41). This paper attempts to analyze that how I.A. Richards' theory of metaphor establishes itself as classic romantic antithetical developmental model and will discuss the multifaceted nature of metaphoric language as asserted by the same author.

I.A. Richards, in his most acclaimed work, *The Philosophy of Rhetoric*, refuted the notion established by classicists and romanticists that metaphoric language is a mere embellishment. Richards exemplified the radically different doctrine of the

treatment of metaphor and established the fact that metaphor is an omnipresent principle of language (Richards, 1938: 48). Richard's theory of metaphor provides a refined historical progression towards the development of this sort of antithetical model. To analyze how his theory is a classic romantic antithesis it becomes imperative to interrogate what the tenets of classical and romantic rhetoric were that Richards questioned and refuted.

The initial development in the study of metaphor was done by Aristotle. In his pioneering work, he argued that the command of metaphor alone cannot be imparted to others and one needs to have an eye for resemblances in order to create metaphors (Aristotle, 1961: 89). Richards refuted these three assumptions by arguing that everyone has an eye for resemblances and the ability varies and can be learned. He further opposes the idea that metaphor "is a grace or added power of language" and insists that metaphor is not an embellishment or ornamentation, but an omnipresent principle of language that is imparted to us with and through language (Richards, 1938: 48). The seminal statement statement by Richards is that:

> with different metaphors the relative importance of the contributions of vehicle and tenor…varies immensely. At one extreme the vehicle may become almost a mere decoration or coloring of the tenor, at the other extreme, the tenor may become almost a mere excuse for the introduction of the vehicle and no longer be the principle subject (Richards, 1929: 221)

This statement sets the tone for the radical departure from the romantic position which asserts that the major power of imaginative romantic metaphors lies in their focus on the physical object, or that the physical object becomes the principle subject hence the vehicle becomes least significant part of metaphor. Paul Ricoeur in *The Rule of Metaphor*, argued that the romantic definition of metaphor is analogous to the Aristotelian definition, which claims that the concept of plot is similar to that of metaphor as the comprehensive position of poetic structure (Ricoeur 1977: 260). This establishes the conception that metaphor assumes both a structural and a mimetic role in the poetic structure and thus metaphor derives its truth and reality from the referential point or its relation to the represented action. Richards disposes of this classic romantic dictum which saw metaphor as a derivative of implicit comparison based upon resemblances only and argued that "when we use metaphor we have two thoughts of different things active together and supported by a single word whose meaning is the result of their interaction" (Richards 1936: 50). I.A. Richards' theory of metaphors depicts the multi-facet nature of metaphoric language.

Richards provides metaphor with an interactive position and the statement quoted above acted as the radical break from the substitution view (in which metaphor is used as a substitution for another by analogy). Richards claimed that metaphor is not only based on resemblances but also includes disparities which somehow widen the range of metaphors and the different meanings resulting from

the interaction decrease the chance of reducing metaphor to some literal equivalent (Richards 1936: 133).

Richards exemplified the radically different doctrine by asserting that not only language is metaphoric but the whole thought process is metaphoric. Richards asserts that metaphor is "a borrowing between an inter-course of thoughts, a transaction between contexts" (Richards 1936: 133). He established the conception that metaphor is the very essence of the thought process not a mere ornamentation added to thinking, this conception representing a radical departure from the Aristotelian notion that established metaphor as a component of style (Richards, 1936:48). Richards' theory of metaphor showcases proto-cognitivist zeal.

Aristotle argued that metaphor is the deviation from the literal and Hobbes argued that the major aim of speech and language is to impart knowledge but this cannot be done metaphorically (Hobbes 1651). Richards refuted these assertions and claimed that metaphor has an ontological and epistemological role. He asserted that it is a flawed claim that metaphor is something exceptional and argued that "we cannot get through three sentences of ordinary fluid discourse without it" (Richards 1936: 133). The major radical departure from the claims of classicists and empiricists came when Richards argued that the "processes of the language […] are superimposed upon the perceived world which itself is the product of earlier or unwitting metaphor" (Richards 1936: 133). This statement also provides the depiction of metaphor as an epistemological and ontological entity.

The rise in the use of mass communication and the exponential growth of popular culture in the changing dynamics of the global scene have made it imperative to investigate the organizing and interpretative nature of metaphor in the mainstream media. Marshal McLuhan named this notion of the use of metaphor for organizing and interpreting messages as "superstimulation" and "psychic numbing" (McLuhan 1964: 166). Metaphor can be seen as the solution for both controlling and giving appropriate responses to the messages. Popular culture is often seen as having multiple meanings because of which any message, be it in poetry or prose, forms a need to be legitimized. For that reason, mass communication and popular culture incorporate metaphor to "control the conflicting and apparently irreconcilable claims of subject matter so that a normal range of meanings is created, a balance between novelty and known" (Enholm 1998: 186).

From the above arguments it is apparent that I.A. Richards, in his groundbreaking work, *The Philosophy Rhetoric*, not only refuted the established notion of classicists and romanticists that metaphoric language is embellishment but also asserted that the metaphors are multitudinous in nature. Richards' exemplification of the radically different doctrine of the treatment of metaphor dismisses the preconceived notion of metaphor as deviation from normal mode of language. He refuted the Aristotelian and romantic conception that the command of metaphor is unique capability of poets. Richards established the fact that metaphor is the omnipresent principle of language and it is the essence of thinking. Richards

claimed that the nature of metaphor is, in essence, unmotivated and therefore infinite. Richards' model is a radical departure from the classic and neo-classic notion of metaphoric language but there are inconsistencies as well in his theory. This model failed to answer questions: What are the ways in which tenor and vehicle resemble each other? How they are different from each other? What is the exact relationship between resemblance and disparity? Richards' claim of disparity is also ambiguous to a larger extent: William Empson (1973) argued that even at the point where disparity dominates the final product of metaphoric expressions is based on some striking similarities. Though there are ambiguities in his model but Richards' theory definitely widened the scope of metaphor.

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