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9/11 AND COMMEMORATIVE ART

Abstract
This paper deals with how the abstractization inherent to commemorative art allows people to process the 9/11 attack, meditate on it, and learn from the past in order to create a better future by finding a balance between remembering and renewing. This paper explores the affect theory by examining the guilt and shame people feel when talking about a tragic event without being the direct victim of it and how, by contemplating abstractions in artworks about it, we free ourselves from these constraining feelings and allow ourselves to openly empathize with the ones directly affected, beyond the historical and factual concreteness of the event. The research is based on works of art about the attack that happened on September 11, 2001 and on *The Affect Theory Reader*. It discusses how art and history intersect with the purpose of helping people honor the past, be at peace with the present, and be hopeful about the future.

It is fascinating how art, history, psychology, and sociology intertwine in the search for the perfect balance between commemorating the past, meditating about the present, and planning for a better future. In this paper I will discuss how important it is to come up with the best approach regarding commemorative art, especially when we deal with such an impactful event like 9/11, and why artists and architects use an abstract and minimalist style to send the right message to people and to get them to meditate about the event. The reason for this approach is the fact that, in order to make the viewer reflect on the event through the art piece, artists have to encourage them to enter a dialogue by creating a work of art that is not too explicit, that leaves space for interpretation and internalization. A minimalist work of art does not only trigger the visual sense, but the cognition too and the effect is an active viewer, who not only sees the object and thinks of the event that it is based on, but also emphasizes, meditates about the cause, the effects, and what they can learn and do from now on with these new feelings, realizations, and information. Furthermore, since September 11 had enormous social and political repercussions, the way artists have created memorials is also extremely impactful on people's morale and understanding of the tragic event.

When creating commemorative monuments, artists' responsibility is to trigger affect, not emotion. It is essential to make the difference between these two terms. In *The Affect Theory Reader*, it is explained that the affect has the capacity "to retain, to accumulate, to form dispositions and to shape subjectivities" (2010: 269) and that the affect generates "a sense of self formed through engagement with the world and others" (2010: 270). Memorials are not regular pieces of art as they are about crucial events in our history. When we look at one, we do not only analyze art, but we also analyze our own feelings, involvement and responsibility towards that event. To be able to do that, we need an environment that invites us to meditate and reflect, and

this kind of environment and stance is achieved by using a minimalist and abstract style. In *Bad New Days*, we encounter the idea that artists should "engage in dialogue with the other without neutralizing him" (2017: 119), having, once again, enhanced the importance of acknowledging that the artist and the viewer are two active participants. Judith Butler writes: "we come to exist, as it were, in the moment of being addressed, and something about our existence proves precarious when that address fails"(2006: 130), sharing the same perspective. We depend on the viewers' implication in the piece of art, on their implication in finding meaning and meditating about the event because that is the implication they will put into commemorating the event and taking action in helping the society recover the tragedy. So, in order to have a long-term effect on people's understanding of an important event, artists should not give them a very explicit and direct monument, but a monument whose message meets them halfway, letting them enter this state of reflection on their own, making them actively think and engage with art, history, and society at the same time.

September 11 is described as follows: "People were agape in shock at the enormity of it. The immediate shock gave way to lingering fear, relaying the danger into a remainder of surplus threat. September 11 was an excess-threat-generating actual event that has perhaps done more than any other threat-o-genic source to legitimate preemptive politics" (Massumi 2010: 60). The event has impacted, of course, first and foremost, the ones who were part of it and its' witnesses, their friends and families, but it has also impacted how people perceive safety, life, uncertainty, the Islamic world and much more. Thus, commemorative art receives a social responsibility because morale is the basis to actions, it is the "spring" of action, as Landis (qtd. in Anderson 2010: 173) puts it, or the "gift" to action, in Hocking's words (qtd. in Anderson 2010: 173) because it is organized around a faith in the future. Elaine Scarry (qtd. in Anderson 2010: 173) says that the basis of the promise of morale is a suggestive association between morale and the creative founding, enabling, or making of future worlds. Morale is also the force that enables continued mobilization under catastrophic conditions.

Given the complexity of this tragic event, the art about it had to find the perfect balance between grief and hope, strength and vulnerability, and past and future in order to have the right effect over the population. It is important to meditate about September 11 because it had a huge impact on people's morale, the general state was one full of confusion, concern, and fear. People needed to put their thoughts and feelings in order, to grieve the ones lost, and to figure out what the best thing to do from now on is: "Morale promises, therefore, to enable bodies to keep going despite the present, a present in which morale is either targeted directly or threatens to break given the conditions of total war" (Anderson 2010: 173). Therefore, reflection and meditation were crucial for healing the population and for the state not to act impulsive, out of unjustified anger and fear. What memorial places have done is to offer people a calm space where they can think about what happened, how they feel

about the event and how they can help. With an event that impacted so many areas of American society, it is difficult to avoid racist propaganda, but memorials helped in this way by creating neutral spaces, by reminding people through art that they should not focus on hatred in such times, and that they should not judge the whole Muslim community based on the actions of a few of its members.

Imposing a certain feeling or perspective on the viewer by displaying a very direct, straightforward, factual piece of art can lead to the annihilation of affect. Instead of projecting a desired identity onto the viewer, artists that dedicated their art and skills to 9/11 victims let the viewers find their own identity in relation to the event. In contrast to other types of art, commemorative art should create a dialogue instead of a discourse. Free indirect discourse performs the impossibility of giving a ready-made point of view on the matter, and therefore forces the viewers to unfold to what they are seeing, thinking, and understanding.

A perfect example of a space that invites people to meditate about the catastrophe is *Reflecting Absence* (2004). Michael Arad and Peter Walker created a calm, quiet place in the middle of the busy city, replacing the two towers with pools and surrounding them with trees. The two pools have two deep waterfalls incorporated in them, symbolizing the void and loss. The sound of the water falling mutes the noises of the city and offers the visitors a natural, calm sound that helps them reflect on what happened in that place and, combined with the 4000 m2 of white oaks that surround them, create a true sanctuary: "At once overwhelming, awe-inspiring, gut-wrenching, sobering, and uplifting, *Reflecting Absence* manages to capture a palpable sense of loss to profoundly poetic effect"(Rubin 2004: 118). On the sides of the pools, the names of the victims are engraved in an order based on their friendships and relations and, on their birthdays, a white rose is put next to their name. Michael Arad affirms: "This descent removes visitors from the sight and sounds of the city and immerses them into a cool darkness. As they gradually proceed, step by step, the sound of water falling grows louder, and more daylight filters in from below. At the bottom of their descent, they find themselves behind a thin curtain of water, staring out at an enormous pool that flows endlessly towards a central void that remains empty" (qtd. in 2004).

National 9/11 Pentagon Memorial (2008) is located near where American Airlines Flight 77 hit the Pentagon and the memorial includes 184 benches made out of polished stainless steel, inlaid with Spanish granite. Each bench represents one of the victims of the attack, their names being written on the side. Each bench is under-lit and positioned over a small pool of trickling water, again, offering the visitors the perfect environment for meditation. The benches that are dedicated to the people who were on the plane are oriented towards where the plane came from, while the benches dedicated to the people who were inside the Pentagon at the moment of the impact face the building.

Flight 93 National Memorial (2002) combines landscape and architecture transforming the place into a minimalist memorial that helps the viewer heal and

reflect. The memorial includes a wall with the names of the victims, a walkway that connects to the crash site with blackened concrete as aeronautical references, and a land full of vegetation. A quite recent addition to the memorial is *The Tower of Voices*, a 93-foot-tall musical instrument composed by forty wind chimes that make different sounds, each symbolizing a different voice.

9/11 Memorial and Museum (2006), designed by Snohetta and Davis Brody Bond, is not only an invitation to meditation due to the way it is organized and built, but it prompts an extremely emotional reflection on who the victims of 9/11 were. The artifacts exhibited in the museums are fire trucks, torn seatbelts from the plane, but also personal objects such as photographs, wedding rings, drumsticks, and ballet slippers. Contemporary memorials mark the loss of a tragedy through listing the names of the victims and giving details about their personality and story in a very subtle and sensible manner. The names of the victims are the heaviest symbol of absence of any memorial.

Memorials find the balance between the sensibility and vulnerability that are needed in order to grieve and achieve the strength that is necessary for overcoming difficult times by combining natural elements such as trees, water and light with hard materials like concrete and steel. In *The Affect Theory Reader*, the timelessness of the affect is brought into discussion: "Affect is cross-temporal, implying a participation of temporal contours in each other, singly or in the looping of refrains. This cross-temporality constitutes the movement of experience into the future (and into past, as memory)" (Gregg & Seigworth 2010: 146). One important aspect about commemorative art is that it has an ethical responsibility to educate and make people remember the past as much as it has the responsibility to encourage them into taking the right actions for the future by learning about the event. An abstract style can incorporate both the past and the future and to let us grief the lost ones without letting us forget our duty to honor them by building a better future.

Staten Island September 11 Memorial (2003) is an example of a monument that creates a connection between past and present through the fact that the two walls are shaped like postcards oriented towards the sky, giving the impression of lightness, or even flight. The idea of sending messages to the loved ones makes the visitors feel more in touch with the people lost during the attack, offering them the chance to be at peace and hopeful. Inside the memorial, on granite plaques, there are the profile silhouettes and names of the victims. The silhouettes can be seen in natural light during the day and, at night, thanks to artificial light installations.

Fritz Koening's *The Sphere* is one of the greatest symbols of New York City's strength and resilience. It was created in 1971 and it stood between the two towers until the attack. It was damaged on September 11, but it was saved from the ruins and displayed without being repaired to symbolize the fact that the city can overcome and recover from tragedies, while the missing parts that were lost during the terrorist attack don't let people forget the event.

Miya Ando's *After 9/11* (2015) is a historic piece of art made from a recovered piece of steel from Ground Zero. Its abstract shape was not modified at all, its surface was only polished because the artist wanted to inspire hope through the shiny surface: "It is my hope that by standing upright the fallen steel columns, I may evoke a quiet yet strong message of transcendence, and the role of education in the growth of hope from tragedy. It was my hope that this sculpture will stand as a beacon for the educational programme"(Ando 2011).

Tree of Blood (2001) is a piece of art that Bruce Brooks started before the attack and it was initially meant to be a part of a series dedicated to trees, one of the artist's passions. But, after seeing the news the event left a mark on her feelings and art. Red paint and writings have been added to the original tree, the canvas being a real-time reflection of Brooks' feelings and thoughts. The painting is proof of how artists are influenced by what is happening in the society and how art is a way of helping people understand and process their raw emotions.

September 11 has impacted the theatre world as well, leading to the creation of plays such as *Come From Away* (2017). *Come From Away* is a Broadway musical by David Hein and Irene Sankoff based on a true story of how 7000 passengers had to land in a small town, Gander, in Newfoundland. The people of Newfoundland welcomed the people from the planes and the play is about how people of different cultures, backgrounds, and statuses create meaningful connections and find hope and strength in order to overcome together the hardships that they had to face. The play reminds people about what is important to remember and focus on during difficult times, and that even the most tragic events can give you something unexpected that you can be grateful for or that you can learn from. The design is minimalist, only a few chairs and a couple of tables are used during the whole show. The chairs are moved in real time by the actors and used as plane seats or bar chairs depending on the scene. The way artists adapt the limited stage design to what they need is a reflection of how people of Gander had to adapt to the unexpected guests and also how the US citizens had to deal with a tragedy that they were not prepared for. The stage designer, besides the chairs, used real trees in the background for a natural effect and to match the rawness of the emotions.

September 11 memorials, through their minimalist and abstract style, found the way to guide people in grief without losing hope, commemorate and learn about the past in order to assure a better future and find balance between vulnerability and strength.

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ANGEL CLARE
ECOPHOBIA AND PAGANISM IN THOMAS HARDY'S *TESS OF THE D'URBERVILLES*

Abstract
Thomas Hardy places the character of Angel Clare in the fictional countryside of Wessex and addresses topics such as industrialization, religion and Victorian double standards through him in his novel *Tess of the d'Urbervilles*. Angel is a young man with a theological education who questions the common religion and adopts his own form of neopaganism, seeing the world through the lenses of his belief and perceiving it according to how he wants it to be. This paper focuses on this character and his obsessive paganist idealization of Tess, a representative of the natural world, and a manifestation of his reluctance of accepting an ever-changing environment.

Thomas Hardy places the character of Angel Clare in the fictional countryside of Wessex and addresses topics such as industrialization, religion and Victorian double standards through him in his novel *Tess of the d'Urbervilles*. Angel is a young man with a theological education who questions the common religion and adopts his own form of neopaganism, seeing the world through the lenses of his belief and perceiving it according to how he wants it to be. This paper focuses on this character and his obsessive paganist idealization of Tess, a representative of the natural world, and a manifestation of his reluctance of accepting an ever-changing environment.

In *Tess of the d'Urbervilles*, Angel Clare's idealization of Tess, which is disrupted on their wedding night by the confession that she had had intercourse with another man, reflects his reluctance to accepting an environment which has been "corrupted" by man. Parallels have been drawn before between Tess/Alec and Eve/Satan (Humma 1989), which support the expression of corruption and sin, the latter being "transferred from one to the other" in a ritualistic manner on Tess and Alec's wedding night (Hazen 1969). Hardy draws to the reader's attention the genderless side of temptation and opens a conversation about Victorian double standards. Further biblical symbolism can be identified in the erotic context of "The Chase," when Alec forcefully feeds Tess a strawberry. The scene carries dual symbolism: it can either be looked at from a Christian point of view, or a pagan one, since these are the two theological areas Hardy circles around in the novel. If we choose to look at the scene as a parallel to the Book of Genesis, an important detail that is worth mentioning is the illusion of choice, which Hardy creates through constant ambiguity. Eve is persuaded by Satan, but Tess is not, instead she is forcefully fed the fruit, the erotic element that causes her downfall. Christian philosophy talks about free will, but Hardy notices the lack of it in a patriarchal

society, a problem that arises from the societal norms rather than religious beliefs, since not only Angel, who questions the popular theism, is able to view it as relevant, even though he succeeds in acknowledging it: "You were more sinned against than sinning, that I admit" (Hardy 2005: 251).

In Chapter XX, Hardy places the biblical roles onto Tess and Angel directly, he creates a time and space where "they seemed to themselves the first persons up of all the world" (2005: 145). This Garden of Eden where the two find each other in the morning is one where Tess is "no longer the milkmaid, but a visionary essence of woman–a whole sex condensed into one typical form" (Hardy 2005: 146). This is one of the key scenes in the novel that shows the idealized version of her, as Angel sees it in concordance with the environment surrounding them: "When the day grew quite strong and commonplace these dried off her; moreover Tess then lost her strange and ethereal beauty" (Hardy 2005: 147). This scene, in particular, shows the relationship between nature and woman on the basis of beauty – they coexist when perfect and both lose their image when not. Angel paganizes her in this religious moment, placing upon her two names: Artemis and Demeter, both goddesses of nature, the former attributing the role of the maiden to Tess and the second one that of fertility (Louis 2016: 88).

For a paganist approach, it is important to mention a parallel between Tess and the Greek goddess Persephone, which has been observed in detail by Margot K. Louis in her novel *Persephone Rises*, which, among other aspects, looks at the ways in which the seasons change in the novel and how they correspond to the cyclical nature of the myth: Tess returning to Alec throughout different points of her life marks her return to the "social underworld" (2016: 88).

The scene mentioned previously doubles the paganist dimension of Tess and Alec's relationship and it is immediately noticeable that there is an association between the strawberry used as an agent of the Eros and the pomegranate from the original myth, whose appearance is prominent in the second of The Homeric Hymns:

> I leapt up at once for joy,
> but secretly he slipped into my mouth a seed
> from a pomegranate, that honey-sweet food,
> and forced me, made me taste it against my will (2003: 22).

The fruit has the role of trapping Tess in the goddess' attributes. A similar effect can be found in the scene where Alec "gathered blossoms and gave her to put in her bosom" (Hardy 2005: 47), once again drawing a parallel to specific mythological scenes which are mentioned in Greco-Roman classical poetry in connection to Persephone. I have chosen to present the following excerpt from Ovid's *Metamorphoses*:

> One day, Proserpina, Ceres' daughter, was there in the woodland,
> happily plucking bunches of violets or pure white lilies,
> filling the folds of her dress or her basket in girlish

excitement (2004: 193).

It is worth mentioning that the Augustan poet intends to show her the minor goddess' connection with nature, her already existent side which does not come from her abductor, whereas here it is another way of placing Tess into the role of a goddess of nature.

Penny Boumelha notes how Alec feeds Tess with berries on their way to the wedding and how "the two ride to their wedding in a sinister, funereal carriage" (1982: 132). This scene is relevant because it highlights Angel's connection to the Hades archetype, which is usually represented through an analysis of Alec's character. Angel not only paganizes Tess, but also takes upon themselves these roles which foreshadow death. Let us not forget that it is not Alec, but Angel who carries Tess over the river in chapter XXIII, which further emphasizes his connection to the Underworld, specifically to the river Styx.

Alice Lavina provides a valuable ecocritical perspective on Clare's character and his "romantically touristic adventure" to the countryside (1993: 47). Angel spends the entirety of the novel idealizing Tess and, through her, the world around him. The surprising part about this aspect is that on his wedding night, the moment when the "spell" breaks, and he stops seeing Tess as a goddess, his first instinct is to flee to an exotic, unknown land. At this point nature becomes a sought-after refuge rather than a home, but, even then, the omniscient cruelness seems to follow him, as he falls ill and his only friend dies. Angel's ecophobia comes from his fear of a changing environment, one that is bound to change due to the technological progress of the times and one that already presents irreversible changes. His character reflects the way in which "mankind, even though praising the environment, cannot resist from altering it" (Lavina 1993: 49), thus distorting reality through the lenses of a romantic, his relationship with nature being constructed in parallel to that with Tess, whom Angel understands better than anyone else, but still cannot stop himself from ignoring that which he cannot accept, until his perfect image is shattered.

His apathy towards nature reflects the human's choice of industrial progress over the already corrupted nature, expressed through Tess. Angel Clare is incapable of accepting the differences between his ideal image of nature and what it really has become, similarly with Tess, resorting to a paganist idealization of both.

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THE LANGUAGE OF CLONES AS SELF-REFLEXIVE PRACTICE IN *BRAVE NEW WORLD* AND *NEVER LET ME GO*

Abstract
The posthumanist dystopian novels *Brave New World* (1932) and *Never Let Me Go* (2005) point to the conclusion that language-use, as narrative discourse, has the inherent quality of actually shaping diegetic worlds. Essentially, this study assesses self-reflexive language-use in both novels. In order to do so, references to political and social linguistics are employed, alongside theories of defamiliarization. The protagonists' use of language is analyzed contrastively with a view to understanding the way it structures literary world-building. As it turns out, the language of clones (in the spotlight across both novels) displays metafictional undertones and builds on extradiegetic discursive practices – the kind readers likely employ on a daily basis themselves – but with a twist: it is purposefully altered so as to accommodate particular worldviews (i.e., hedonism or cloning normalizing).

The Language of Clones

Placed in dystopian settings, *Brave New World* by Aldous Huxley (1932) and *Never Let Me Go* by Kazuo Ishiguro (2005) are two novels that tackle themes of cloning and human replicants against the backdrop of posthumanism. The present study in the field of literary history aims to explore the particularities of the language employed in the two primary sources with a view of assessing the extent to which it underpins representations of different posthumanist diegetic worlds. Closer attention will be paid to the language clones use – a language similar to the extradiegetic discursive practices readers likely employ on a daily basis themselves.

This is a matter worthy of study firstly because the "apprehension of the abstract structure and meaning of a piece of literature is determined by linguistic arrangements" (Childs & Fowler 2006: 126). Thus, by analyzing the representation of language in both novels, a better understanding of their meanings, significance and implications is granted, just as David Herman argues (2009): "Mapping words (or other kinds of semiotic cues) onto worlds is a fundamental – perhaps the fundamental – requirement for narrative sense-making" (105). Secondly, this endeavor is relevant because language is an essential element of the plot's unfolding since readers are exposed to literary language proper, i.e. the actual instances of "appropriate language [chosen by the] author's poetic decisions" (Childs & Fowler 2006: 126), as well as to subtle metafictional considerations on and about language as discursive practice in the diegetic world.

Interestingly enough, the literary language pertaining to the two primary sources no longer denotes the meanings readers would normally attach to words (e.g., 'father' as in "a male parent" – Merriam-Webster Dictionary), but rather imbues

them with unconventional implications ('father,' in *Brave New World*, is perceived to express an abject reality since child-bearing is also looked down on in the diegetic world of the novel). Therefore, the gap between the characters' use of language is bridged by the metafictional frame offered by the authorial voices. Above all, the narrative appropriation of language conceptualization as a literary motif is tackled in both novels. The following analysis of the representations of language (as hinted at previously) will be prompted by findings in political and social linguistics, as well as by theories of defamiliarization in literary theory, in an attempt to account for the differences in the narrative discourses of both novels.

Brave New Languages. The Case of *Brave New World*

Huxley builds in his novel a literal 'Brave New World,' a fictional, ultra-modern world in which clones have overtaken humans and now live their best possible lives, surrounded by top-level, innovative technology. The dystopian plot references the staging of eventfulness by the very means of the discourse audiences experience while reading. As such, the narrative is two-layered: the unfolding of actual events in the diegetic world contrasts with the meanings assigned to them by the dystopic framing of scientific progress embodied by the literary motif of human replicants and cloning. Essentially, mundane happenings acquire ominous significance because technological breakthroughs threaten to blur the boundaries between good and evil in pursuit of utopia.

As a consequence, language turns to be of great importance: it proves to be at the core of every social practice. Hypnopedia is, in essence, words repeated over and over again while characters sleep. Cast division is upheld by phrases entrenched in the clones' minds: "Gammas are stupid. […] Oh no, I don't want to play with Delta children. And Epsilons are still worse" (22). Furthermore, resorting to drugs, especially to the "euphoric, narcotic, pleasantly hallucinant" soma (46), is also an effect of slogans: "A gramme [of soma] is better than a damn" (47) or "'[o]ne cubic centimetre cures ten gloomy sentiments,' said the Assistant Predestinator citing a piece of homely hypnopædic wisdom" (46). Hence, presiding over any social interaction, language shapes in an almost 'orwellian' way the diegetic world of the clones: "Control language and you control people" (Amundsen 2015: 12).

Theories of political linguistics can be employed to make sense of the representation of language in the novel at hand. Ultimately, as Chilton and Schaffner (qtd. in Dunmire 2012: 735) argue, "it is surely the case that politics cannot be conducted without language, and it is probably the case that the use of language in the constitution of social groups leads to what we call 'politics' in a broad sense'' (206). In this respect, the 'politics' of the World State leaders is pushed forward through particular instances of language.

What is more, literary language and literary language-use are a means of rendering fictional discourses on identity perception in *Brave New World*. The novel

displays metafictional undertones in that it tackles notions of identity perception as a construct of literary language per se. Readers are exposed to authorial discourses that suggest the reality of the diegetic world while the very use value of language comes under scrutiny. The work of fiction explores by means of represented discourse the motifs that are linked to the clones' identity, placing them in a posthumanist context. Thus, the represented language of *Brave New World*, through the twists and turns of the novel's linear plot, provides insightful observations on the status of clones in a posthumanist, seemingly utopian society. The motifs closely linked to the fictional discourses of clone identity perception are hypnopaedia, hedonism, and drug-consumption. Ultimately, they point to the fact that the characters might face difficulties when it comes to properly making sense of the surrounding diegetic world and of themselves.

This also draws the readers' attention, as they themselves are exposed to such instances of language. If characters seem oblivious to the psychological manipulation conducted by means of phrase repetition and hold their society in high esteem, readers grow aware of the possibility that the depicted world might not be, in fact, utopian, but rather the opposite. A direct consequence of the readers' critical engagement with the text is the shortening of the narrative distance between the narrator and themselves (a concept defined by Louise Harnby, in 2021, as the 'emotional' distance between the two entities, measured by the reader's depth of connection to "the narrator and their experience of the fictional world they inhabit") as the latter finds him/herself sympathizing with the innocent, oppressed protagonists.

What is more, this novel hints at a failure of language to communicate meanings. This is suggested through actual instances of characters' intercourse that refer to words and discourse itself. For example, in Chapter IV, Helmholtz, a friend of Bernard's, makes a thought-provoking, surprising observation on the represented language of the diegetic world, not at all common for the unmindful clones:

> Words can be like X-rays, if you use them properly–they'll go through anything. You read and you're pierced. That's one of the things I try to teach my students–how to write piercingly. But what on earth's the good of being pierced by an article about a Community Sing, or the latest improvement in scent organs? Besides, can you make words really piercing–you know, like the very hardest X-rays–when you're writing about that sort of thing? Can you say something about nothing? That's what it finally boils down to (60).

The main idea that he tries to convey is that, ultimately, words are useless in a context where there is no final meaning to be communicated. In the absence of the signified, the signifiers became pointless. Such open metafictional references shape the way readers make sense of the storyworld, as the use of the *myse-en-abyme* technique "can alter the fundamental narrative structures that [readers depend] on" (*Narrative and Memory* 2013). This interplays with readers' perception of the narrative discourse: though it aims to create an idealistic storyworld, i.e. a suffering- and injustice-free

"world evoked implicitly as well as explicitly by a narrative" (Herman 2009: 106), it actually fails to do so, because of its concealed metafictional understandings.

However, the narrative transaction of meanings, which refers to the process of delivering the narrative message that the narrator intends to get across to the narratee (Herman 2009: 65), takes place even if the represented discourse of clones proves to be incongruous at times. Thus, the readers attention is drawn to the implied metafictional considerations on the construction of language in posthumanist literary texts. According to these instances of textual self-reflexivity, the clone identity narrative is not to be taken for granted; rather, the readers are prompted to engage critically with the diegetic world of the clones to be able to distinguish for themselves between the positive and negative considerations of literary motifs such as cloning, hedonism or cutting-edge technology.

Brave New Languages – The Case of *Never Let Me Go*

Roughly the same goes for the other primary source, *Never Let Me Go*. The literary discourse of the novel conveys very much the same central idea that language, as represented in the novel, holds the ability to control masses, to shape ideologies and to create and uphold social class distinctions, all featured against a posthumanist, dystopian backdrop. However, the narrative discourse of *Never Let Me Go* differs from that of *Brave New World* in a few important aspects.

Firstly, the literary language of *Never Let Me Go* is not invested in backing up fiction with science-informed statements, i.e. it lacks the heavy ornamentation of scientific terms. Whilst in *Brave New World* readers are exposed to a more varied range of bewildering scientific language (which includes terms such as 'hypnopaedia,' 'neo-pavlovian conditioning,' 'blood-surrogate,' 'peritoneum,' 'placentin,' 'thyroxin' or 'Bokanovsky's Process'), the second primary source surprises readers through its accessible language, through simplicity in depicting the diegetic world of clones. Even so, it is this common language that shows metafictional undertones and draws the readers' attention to considerations on and about literary discourse. Explicitly, readers are exposed to words familiar to them that, in spite of this familiarity, acquire new meanings. In this respect, Gabriele Griffin makes a relevant observation:

> In *Never Let Me Go*, there is – seemingly – no import of scientific language. Instead, ordinary or everyday language is 'made strange'…" and that "words and phrases such as 'carer', 'donor', 'fourth donation' and 'her own kind' all appear on the first page, 'carer' and 'donor' repeatedly, to establish an apparently closed world narrated by Kathy H. (qtd. in Amundsen 2015: 34).

Essentially, she indicates the fact that the terms which make up the literary language of the second primary source have undergone a 'defamiliarizing' process. Pelagia Goulimari (2015) describes this artistic technique as follows: "one might

defamiliarize by reinterpreting the facts, by seeing things differently" (155) and Nasrullah Mambrol (2016) defines defamiliarization as "the literary device whereby language is used in such a way that ordinary and familiar objects are made to look different […] a process of transformation".

For example, clones that are brought up at Hailsham are called 'students.' The word is improperly used, as it no longer primarily denotes "a person formally engaged in learning" (Dictionary), since the 'students' are clones, enrolled against their own will at Hailsham, "a private school […] where the children were sheltered from the outside world, brought up to believe that they were special and that their well-being was crucial not only for themselves but for the society they would eventually enter" (Ishiguro 2005). This is only one example of words that convey different meanings than those readers would associate with them based on their own cultural and social experience. This points to two conclusions: 1) literary language, having aesthetic purposes, can 'borrow' terms from non-literary language and change their meanings (having, thus, greater versatility) and 2) narrative discourses, based on discursive practices that readers themselves employ, but having transformed them, display metafictional undertones in that they hint at language's ability of accommodating ideologies (here, clone normalizing).

In *Never Let Me Go*, the normalization of cloning, as disguised by a twisted language, is a rather subtle ideology. Characters, as well as readers gradually come to the understanding that clones are brought up for the single purpose of organ harvesting,not 'organ donation' since, as Eskedal Amundsen points out, "a donation is supposed to be voluntarily, not forced or coerced. Thus, [because clones have no say in the matter and cannot choose to do otherwise] what actually happens is not donating, but harvesting of the organs" (2015: 36). This happens relatively late in the narration – at about one third in the novel, as there is "a reluctance in spelling it out loud" (Svensk 2009: 14).

Conclusions

The narrative discourses of both primary sources point to the Orwellian conclusion that language shapes thinking (Crick 2007: 147). In *Brave New World*, this is done so through the literary motif of hypnopædia. Characters are exposed over and over to phrases and slogans in their sleep up to the point that these get entrenched in their minds, consequently steering their social behavior. Through a political linguistic perspective, it can be observed that the literary discourse of the clones promotes specific ideologies – hedonism and consumerism.

In *Never Let Me Go*, the narrative discourse operates on roughly the same level (shaping the characters' perceived thinking), by means of different representations. Therefore, in this novel, words are defamiliarized to the extent that they become euphemisms, softer words to describe harsh realities. As such, they prove to be more efficient than the literary language pertaining to the first primary source: in *Never Let*

Me Go, in contrast to *Brave New World*, all clones lose their free will and accept bluntly their imposed social destinies.

Moreover, considering the fact that "narrative literature […] is pervasive ideological means of representing identity" (Colăcel 2013: 141), the two primary sources can be read as clone identity narratives, where literary language is a means of character (self)identification. This suggests a dramatic shift: the way clones use language (i.e. their discourse) reveals that they are not 'made' anymore (i.e., assembled and used by humankind), but full-fledged persons whose actions, linguistically referred to, take their toll on the very idea of humankind. Ultimately, the afterlives of the literary motif of the clone in English-language popular cultures (TV series, Hollywood blockbusters) can be viewed as the litmus test of dystopian fiction as the genre that produces highly influential ideas on how to interpret our relationship with sentient artificial intelligence.

Further research topics could include the extent to which the literary language of the clones, as represented in these novels, is made up of perlocutionary speech acts. According to the Speech Acts theory (Searle, Kiefer & Bierwisch 1980), a perlocutionary (or performative) speech act is, as Cuddon puts it (2013: 525), that which "does not merely describe something but enacts it." The Speech Acts theory could bring new insights into the workings of literary language, as it "provides a systematic […] framework for identifying the unspoken presuppositions, implications, and effects of [characters'] speech acts" (Nordquist 2020). As argued, the unfolding of the novels' plots points to the conclusion that language actively shapes diegetic worlds. Further research could branch out on what the exact implications of the narrative discourses of both novels are and by what mechanisms language enforces and enacts a specific social behavior on the characters' part.

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DELILLO THROUGH THE LOOKING GLASS
THE STREAM OF OPTICS IN *WHITE NOISE* BY DON DELILLO

Abstract
The descriptive techniques used by various writers have long been an area of interest for the Humanities. It is now well established that descriptions play a significant part in the creational process of the setting, but most importantly, in how the reader interacts with and understands the transmitted information. The present study attempts to show that, in *White Noise*, Don DeLillo constructed a reliable "reality" using the visual equivalent of the stream-of-consciousness as a descriptive technique. Therefore, the present research analyses various excerpts from DeLillo's novel by applying the theory of the four lenses, specifically the window, the camera, the binoculars, and the microscope to illustrate the various layers of description that create the effect of the stream of optics.

Introduction

The descriptive techniques used by various writers have long been an area of interest for the Humanities. It is now well established from a variety of studies that descriptions play a significant part in the creational process of the setting, but most importantly, in how the reader interacts with and understands the information that is transmitted. Studies such as Christopher R. Butler et al. (2011)discuss the importance of descriptions for transmitting a mental image of the written information. Hana Loucká similarly talks about the connection between the theme and the choice of words in a descriptive text in the paper "Thematic Connexity and Phrastic Forms in a Literary Description" (2008). However, the mechanisms that underpin the descriptive system are not fully understood, particularly the ones that follow a more experimental "guideline." This paper attempts to show that, in *White Noise*, Don DeLillo constructed a reliable "reality" using the visual equivalent of the stream of consciousness as a descriptive technique, specifically, the theory of the four lenses. This paper begins with a theoretical background regarding the concept of the stream of consciousness and the stream of optics, followed by an explanation of the four lenses and an analysis of excerpts from the novel, based on the characteristics of each lens: the window, the camera, the binoculars, and the microscope.

The Stream of Optics and The Four Lenses

Literary Fiction and Vividness. How do We Engage with a Text?

An aspect that may justify DeLillo's inclusion of the stream of optics in the creational process of his dystopian world is the relationship between literary fiction as a whole and the concept of vividness. Amy Kind explains the reader's contact with a

fabricated form of vividness "as an explanation for our engagement with fiction," also stating that in comparison with other forms of art, or even other forms of literature, fiction has the power to generate stronger emotions, that state evoking vivid images the reader craves for (2017: 48).

On the other hand, even if emotional involvement does play a significant role in the individual's real-like imaginative relocation, the psychological process which results in vivid images and emotions is not specific to fiction as a genre. Most likely, even in this category, the common reader may identify texts not meeting the vividness requirement, as the reader's involvement is directly manipulated by the writer's ability to create images through words. Christopher R. Butler and the team define vividness as "the degree to which mental images, however they arise, resemble objects in real life or objects whose perceptible features can be inferred from texts" (434). Marghareita Arcangeli summarizes this definition by stating that vividness is "the psychological attitude that recreates perception" (2019: 307). This recreation of perception is the result of the combination of "clarity," "amount of detail," "brightness," and "color intensity" (Kind 2017: 39). That being said, the reader's involvement in a text can't be assigned to a whole literary genre, but it may be the result of the writer's use of real-life characteristics and sensorial elements.

The stream-of-consciousness and the stream of optics techniques can be described as the two facets of the same coin. On one side, stream-of-consciousness is identified as a literary technique that imitates "the 'atmosphere of the mind' - the uncompleted and endless flow of emotion and ideas," preponderantly used in the Modernist texts (Noor 2013: 107-110). On the other hand, stream of optics can be perceived as its visual equivalent, imitating the flow of images that an individual has to interact with on a daily basis, both physically and mentally.

Taking into consideration the "classic" use of the stream of consciousness, it can be observed that an author includes this technique in a text by generating a flow of thoughts through an abundance of words and sentences (often having little to no connection to the previous topic). Its visual counterpart doesn't share the same characteristics in terms of literary depictions. Linking this to the concept of vividness, both stream of optics and the stream-of-consciousness are techniques experiencing "the degree to which an imaginative experience is like the corresponding real-life experience. The more the imaginative experience is like the corresponding real-life experience, the more vivid it is" (Butler et al. 2011: 441).

One way in which the flow of "raw" images are able to create a vivid experience inside the fictional world is the use of "the theory of the four lenses" in the descriptive parts of a literary text. The lens that this theory refers to represents a means of communication between the reader and the information that he or she wants to visualize. This lens is manipulated by the writer to depict a specific type of information or environment, with the reader having access to the text only by "looking" through the lens that the writer chooses.

The Four Lenses: Definitions, Examples, Characteristics

Four types of lenses can be identified, each of them being displayed in the table below (Table 1). In the first column we can see the representative terms of the four lenses, the window, the camera, the binoculars, and the microscope. The terms were designated based on their real-life characteristics and how these characteristics shape the interaction between an individual and an ordinary context. In the second column were included examples of how the lenses can shape the cooperation between the viewer and other two elements (in this case, the tree and the house), a main object (highlighted in bold), and a subordinate object (highlighted with a tin line). In order to further explain the characteristics drafted in the table, the following part will analyze an excerpt from the novel White Noise written by Don DeLillo, the excerpt being divided into four parts as the representatives of each of the lenses. As a differentiation of the experimental technique assembled in this novel, the excerpt will be compared with a fragment extracted from the novel Moby Dick, written by Herman Melville. The excerpt (consult anex1 for a better view of the layers) illustrates how the four lenses are layered, not individually included, to create for the reader, the natural effect of watching the world around through his or her own eyes, the analysis being focused on the individual.

Lenses	**Examples**	**Characteristics**
Window	I see a tree and a house.	-one image -flat surface -no movement on the levels of observation -the objects are evaluated as they are, with no exterior influences -both objects are evaluated equally
Camera	I see a tree on my left /1and a house on my right/2.	-two images/multiple images -sectioned observation -The objects are evaluated in two separate plans -the evaluation is influenced by a pause between the two pictures
Binoculars	Now I will see the tree because I saw the house earlier.	-one image -the objects are observed on different levels -a distance is created between the watcher and the objects -the two separate objects create one image by being evaluated together
Microscope	I see a tree with its shadow slowly falling into the abyss of the house.	-one image -close details - (can be) overly descriptive -the main object is evaluated based on the presence of the subordinate object

		-the evaluation is not made from the observer's objective experience

Table 1 *An Analysis of the Four Lenses in Don DeLillo's* White Noise

In the following fragment it can be observed the use of the window lens, a traditional type of description:

> At this hour of the night, of the last day of the week, that quarter of the town proved all but deserted. But presently I came to a smoky light proceeding from a low, wide building, the door of which stood invitingly open. It had a careless look, as if it were meant for the uses of the public; so, entering, the first thing I did was to stumble over an ash-box in the porch (Melville 1992: 9).

The author here illustrates the way the narrator is finding his way in a town, observing various elements around. Even though, at first glance, Melville seems to be creating a complex amalgamation of elements, all of them are treated on the same level. The description is linear, the narrator is describing only one image (that of the traveler's path) by creating no movement on the levels of observations. The narrator observes the "smoky light," the "wide building," "the door" and the "ash-box in the porch" like they are standing side by side, with no interruption in the observation. This creates the effect of censorship on what the natural reaction of a human being would be in that context, presenting only the main elements for the reader to fill in the gaps with extra, imaginative information.

In the same situation is the following paragraph:

> I crossed the high school lawn and walked to the rear of the building and toward the small open stadium. […] Then she turned and walked back down, […] She walked with her hands on her hips, […] When she reached the bottom step she turned to face the seats and did some kind of neck stretching exercise. Then she started running up the steps (DeLillo 1985: 17).

Just as in Melville's case, this example can be identified as a linear and flat observation made from far away, with Babette being the main element. She is doing some exercise, each of these sentences describing her at a similar distance from the viewer. Babette is interacting with various subordinate objects such as "the small open stadium", "the bottom step," "the seats" and "the steps," all of them being evaluated on the same level as her.

The following example represents the camera lens: "Babette was running up the stadium steps. I sat across the field in the first row of stone seats" (DeLillo 1985: 17). In comparison with the window examples, in this case, the description is made on two different planes, like taking two different pictures with a camera. We have the sectioned observation of Babette "running up the stadium steps" and the narrator sitting "across the field." Even if the two elements exist in the same area of observation, they are separated in order to create a discrepancy that the real eye would associate with looking left and right.

The binoculars are used in the next example: "The sky was full of streaking clouds. When she reached the top of the stadium she stopped and paused" (DeLillo 1985: 17). The movement of the description coincides with the use of binoculars. We have two different planes: the sky and Babette. Both of them are seen from afar, creating a distance between them and the viewer. Still, the effect of this discrepancy doesn't create the same rupture between planes as the camera lens provokes. Even if this lens gives the sensation that the picture is made of two separate elements, they are brought together by being placed at the same eye level. This creates the up-and-down motion of the eye and the person looking to the sky and then at Babette.

Lastly, the following fragment is a depiction of the microscope: " putting her hands to the high parapet and leaning into it to rest diagonally. […] breasts chugging. The wind rippled her oversized suit. […] fingers spread. Her face was tilted up, catching the cool air, and she didn't see me" (DeLillo 1985: 17). In this case, the focus of the description is on details. The watcher is playing the role of the microscope by focusing on elements that are not usually seen from a distance, but by doing a close observation. In this case, the main object remains Babette, with subordinate details such as "her hands," "breasts" and "fingers spread." In this case, the main object is no longer the center of attention, the details becoming the focus of the watcher. In this way, the writer is mimicking the way an individual pays attention to various details while observing the world around him or her, not just focusing on the bigger picture.

Conclusion

The present study was designed to determine the experimental descriptive techniques used by writers such as Don DeLillo to create the visual equivalent of the stream of consciousness. The findings of this research provide insight into the various reasons why a writer would choose this type of descriptive mechanism, in this case, the intention being to design an effect of credibility in a dystopian environment. The major limitation of this study is represented by the lack of more theoretical background regarding the existence of the stream of optics in literature, the majority of studies focusing on the verbal stream of consciousness phenomenon. Notwithstanding these limitations, the study suggests that the four lenses, the window, the camera, the binoculars, and the microscope, were used in the novel *White Noise* as a layering technique for the reader to be manipulated into "watching" the fictional environment in a natural and realistic manner. Further research might explore other writers who can be identified as writing with the same layering technique as Don DeLillo, or even other types of lenses representing different perspectives of looking at either a real or a fabricated reality.

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DEPICTION OF GENDER-DRIVEN INSANITY *JANE EYRE* BY CHARLOTTE BRONTE AND "THE YELLOW WALLPAPER" BY CHARLOTTE PERKINS GILMAN

Abstract
Insanity, hysteria, depression, and instability are all nouns classically associated with female feelings of impotence and fury. Bertha (*Jane Eyre*) and the unnamed protagonist ("The Yellow Wallpaper") are just quintessential examples of similar labels being used against women characters. Both characters, considered mad by their husbands, are imprisoned and isolated from society on account of morality enforcement. They represent the double standard in mental health as there has always been the case across patriarchal societies. My feminist reading of character delineation seeks to answer the following questions: is madness the overarching theme of both plots? Are narrative voices qualified to "diagnose" the above-mentioned afflictions? Is madness related to women rather than men characters? Are men and women "essentially" different in literature?

According to Virginia Woolf "all extremes of feeling are allied with madness" (Woolf 2018: 21), especially if you are a woman. After a glimpse into feminist literary criticism, we will discover that often madness in literature (and in society in general) is related to women characters. Men characters are usually portrayed as the victims of their neurotic wives. For most of the wives, what appears to be the only choice is, allegedly, to lock them up and isolate them for their, 'own' protection. Bertha (*Jane Eyre*) and the unnamed protagonist ("The Yellow Wallpaper") are just the quintessential examples of social the violence against women that this discourse engenders. Both characters, considered mad by their husbands, are imprisoned and isolated by society. They represent the double standard in mental health as there has always been the case across patriarchal societies and their customary ways of enforcing notions of practical morality and ethics. What sets them apart is that morality dictates and defines one's beliefs, while ethics imposes a set of rules that are seen as acceptable by society.

My feminist reading of character delineation seeks to answer the following questions: is madness the overarching theme of the plot in these two works? Are narrative voices qualified to 'diagnose' the above-mentioned afflictions? Is madness related to women more than men characters? Are men and women "essentially" different in literature? These are some of the questions that I propose to answer in my study. Such questions are valid and relevant even in today's world, where the feminist movement is bigger than ever before.

In the book, *Women and Madness*, Phyllis Chesler states that "what we consider 'madness,' whether it appears in women or in men, is either the acting out devalued

female role or the total or partial rejection of one's sex-role," in other words "the ethic of mental health is masculine in our culture" (1972: 56). This transposed in the subject of many literary works throughout time, especially in books written by women. Charlotte Perkins Gilman, being one of them, shared her own journey in the story "The Yellow Wallpaper," "a story born out of anger and a need for public revenge, but more than that it is a story about women living lives that are confined in every possible way- in a world controlled by men" (Crompton 2022: 7). Being diagnosed with "melancholia," she was prescribed the classic treatment of the 19th century for women: 'the rest cure,' a cure that pushed her to an emotional collapse. She follows her heroine who is treated for the same mental problem with the same treatment. Both become aware of the injustice thereof as the plot draws to a close.

Charlotte Bronte also chooses to represent insanity and madness in literature, even if, at first, madness is not presented as the main theme of the novel. However, the character of Jane and her Gothic double, Bertha, can help readers deduce that both characters are labelled as mad. On the one hand, there is Bertha who is trapped in the social nets of the 19th century, on the other hand, there is Jane whose freedom of choice is limited, being imprisoned in the predefined life of a stereotypical Victorian woman.

As a response to these works of literature (and many others), the old tradition of feminist criticism, which is defined as "an attempt to describe and interpret (and reinterpret) women's experience as depicted in various kinds of literature – especially the novel, and, to a lesser extent, poetry and drama" (Cuddon 2015), is renewed. One of the most important works in the field is *The Madwomen in the Attic* by Susan Gubar and Sandra M. Gilbert, a ground-breaking book that references the novel Jane Eyre, alongside the work of other female authors including Mary Shelley, Elizabeth Barrett, Emily Dickinson, Jane Austen. One of the major subjects addressed is the theme of madness concerning the physical, emotional, and psychological well-being of women characters. The writers argue that many that were considered mad in literature were not mad but essentially imprisoned, socially confined to a given cultural role. Trapped in a society that expected them to engage with nothing more than cleaning, taking care of their husband and the house, ultimately subjected to motherhood. Essentially, they were expected to support and limit themselves to everything that patriarchal figures had decided for them. Women characters were supposed to act as shadows, to be seen not heard.

Bertha and the unnamed protagonist of *Jane Eyre* and "The Yellow Wallpaper" respectively are not mad, but victims of a patriarchal society. They 'become' mad after the authoritarian men labelled them as such. They are not mad in women's eyes but in men's eyes. Fundamentally, what we often forget is that at that time, men were the only ones to make laws. According to their laws, what was considered madness in the women's personality was considered a strength in men's personality, what was anger for women was seen as instability when it comes to men, and what is now depression was then hysteria.

Bertha Mason, often an overlooked character in *Jane Eyre*, is worth looking into. She is presented as the first wife of Mr. Rochester, which mirrors the tremendous role of the animalistic woman, almost monstrous, which is easily associated to a character denied the opportunity to speak for herself. She is described through the eyes of others such as Jane (the character-narrator) or the eyes of masculine figures like Rochester or her brother, Mr. Mason. They depict her as a monster, a savage creature, and "all together reminiscent of a vampire" (Bronte 2019: 318). The only character who gives her importance and is genuinely worried about her is Jane, even if, for most of the novel, she is unaware of her existence. From their first indirect encounter, when she hears her laugh "a curious laugh; distinct, formal, mirthless" (Bronte 2019: 121), she understands the power of that laugh over Thornfield. She is represented as an obstacle in the novel, a problem between the love of Rochester and Jane, but if we were to look at the story through her eyes, would this not be reversed? Essentially, Jane herself comes across as the main issue in the diegetic world.

Bertha's story begins with her marriage which as we later found out was more a practical arrangement and a means of financial survival than a romantic tale. For the husband, Rochester, their marriage was a way to secure his status and to gain control over her property. Although throughout the novel he denies this and argues that he was tricked into this marriage by his father and brother, that everything he had wanted from his spouse was pure love and equality, and that he had been ready to offer the same, this is not the case. Many critics dismiss this possibility and claim that "he had married Bertha for status, sex, and money, everything but love and equality" (Gilbert and Gubar 1979: 356), a fact proven in the novel by the way he behaves with Jane, with obvious superiority: "Excuse my tone of command; I am used to say, 'Do this,' and it is done: I cannot alter my customary habits for one new inmate" (Bronte 2022: 120). For Bertha, this marriage also seems to be related to financial survival, the financial survival of her family. The law stipulated that, for a woman to maintain her propriety in the 19th century, it needed to be owned by a man, so paradoxically she was also tricked into this marriage by her family for the same reasons as Rochester - money.

Her madness becomes a poignant reminder in literature, representing the effects of a male-dominated society. She is described as "a wild beast" unable to be confined to domestic life. Conveniently for Rochester, she starts acting 'mad' once they are married so this gives him the perfect excuse to imprison her in the attic of his house for years. He treats her madness as a choice, saying to Jane: she "came from a mad family," with a mother who was "a madwoman and a drunkard," and "like a dutiful child, she copied her parent in both points" (Bronte 2022: 327). Once in England, she becomes the 'other.' She is not presented as the typical wife that obeys her husband, who takes care of the property and gives birth to children. Instead, she represents the rebellious woman, who is compared to the devil (a strong and powerful comparison in that time, when Christian values were upheld strongly).

Because she couldn't be controlled by the English society, labelling her as mad was the most obvious thing to do, insanity being considered mainly an inherent feminine trait.

Charlotte Perkins Gilman's short story "The Yellow Wallpaper" "develops Bronte's representation of Bertha's insanity by calling into question the medical and cultural oppression of women" (Canton 2016: 131) within a chauvinistic society. The character considered 'mad,' in Gilman's story narrates what she endures as a hysterical wife in the 19th century and how she slowly finds a form of herself in the 'horrid paper' from her room, a faded, dull yellow wallpaper. Later, she realizes that she and the woman from the wallpaper are alike, both imprisoned in a controlled environment, without voice or autonomy. Consequently, she makes the purpose of her days to free that woman and fight her husband. The wallpaper becomes a fundamental symbol of the domestic life that was imposed on all 'normal' women.

In contrast to Bertha, she controls her narration, mainly because the whole story is written in the form of a secret diary. Also, the roles she plays in the story are more complex. The cardinal role is the role of the patient, as she mentions that she suffers from a "temporary nervous depression-a slight hysterical tendency" (Gilman 2022: 2). It is important to mention that her affliction is diagnosed and observed by her husband and her brother, who are both physicians and perhaps "one of the reasons [the patient] does not get well faster" (Gilman 2022: 1). Other roles that are embodied by the main character are the role of mother, wife, narrator, and prisoner.

Being the narrator and, at the same time the character, the protagonist illustrates the paradoxical situation of her position in the story: getting closer and closer to the woman in the wallpaper, she becomes more and more lucid about her current situation and her inner-self. This makes the whole narration field with personal thoughts about insanity, and her place as a woman in society, which gives us access to a first-person perspective.

The monopolization of madness as being a feminine trait comes from the gender stereotypes of the 19th century. As I have already mentioned, women characters are often written and described as emotional and fragile, while men characters as rational and reasonable. Madness was thought to be a separation from reason, female characters were already separated from reason in the view of the writers of that century, through gender. Therefore, it made sense for them to be more prone to insanity. This explains the higher frequency of the syntagma of the 'madwomen' in comparison to 'madmen' in relation to notions of mental illness in the 19th century as, most of the time, women characters were the ones diagnosed with such an affliction. The problem with this was that it was considered more than a mental disorder. Effectively, it was treated as any other medical illness. In society's eyes, insanity was a label that would follow characters in every aspect of their diegetic life.

This did not mean that men were not suffering from madness, not at all. The difference was that their madness (as anything else in Victorian society when it came

to gender) was different from women's madness: "The characterization of madness in men centered on a world of violence, addiction, and fixation that sets masculine madness apart from female madness." (Bennett 2015: 21). The character of the madman is aggressive, while the character of the madwoman was sexually provocative and primarily self-abusing.

The question of women and men being essentially different because of biology or of culture is an inquiry that can be answered from the definition of the term social construct: "a complex concept or practice shared by a society or group, not arising from any natural or innate source but built on the assumptions upheld, usually tacitly, by its members" (Social Construct, n.d.). So, what makes men and women different is biology, and sex, not gender. Because even if we are tended to say that gender and sex are the same, The World Health Organization will disapprove of us, claiming that:

> Gender interacts with but is different from sex, which refers to the different biological and physiological characteristics of females, males, and intersex persons, such as chromosomes, hormones, and reproductive organs. Gender and sex are related to but different from gender identity. Gender identity refers to a person's deeply felt, internal, and individual experience of gender, which may or may not correspond to the person's physiology or designated sex at birth (World Health Organization 2019.)

The distinction between gender and sex was made in the 1970s, so this explains why women characters in the 19th century (Muehlenhard and Peterson 2011: 791–803) were still written by men in a different manner. This is why some male authors still considered women characters different from men characters. This comes to explains madness as a women's heritage. But as Jane Eyre said: "women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do" (Bronte 2019: 124).

Masculine figures were, no doubt, glorified in Victorian society. Both authors, Charlotte Bronte and Charlotte Perkins Gilman, attempted to overturn the fact that the ultimate truth is held by men. They represented men characters and women characters as equals, as a backlash against the idea that madness is a feminine disease. Through their literature, they argue that the same features and circumstances make both female and male characters mad, whereas the very same also make some characters (mostly those that self-identify as male) feel powerful.

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'LONG-HELD HATREDS' MILLER AND FEDERICI ON SCAPEGOATING AND ITS ROLE IN THE WITCH TRIALS

Abstract
For years now, there has been a surge of interest in the witch trials. Often times, the emphasis is placed on the metaphysical rather than on the ethical issues the practice of witch hunting raises. This study claims that the mechanism of scapegoating employed in narratives about witches serves a socio-political purpose, which is colonial and capitalist in nature. Therefore, the present research analyzes Arthur Miller's depiction of the Salem witch trials in *The Crucible*, while also referencing Silvia Federici's *Caliban and the Witch* (2004).

One key component of feminist research is uncovering and understanding the truth about women's lives, together with the prejudice and discrimination that they face. The witch trials, both in medieval and early Renaissance Europe, and on the American continent, represent key historical events that shed light on the development of gender roles and the emergence of new value systems. One of the main practices that allowed the trials to gain their momentum was scapegoating, which consists of fully laying the blame on an inconvenient group of people, thus serving as the basis for the kind of othering used to justify the executions of the witches. Scapegoating encapsulates both a psychological and a socio-political dimension, given the emerging modern mind's tendency to establish order in the world and to justify especially economic progress by any means possible.

In her book, *Caliban and the Witch*, Silvia Federici reinterprets the role the witch trials, especially the ones in Germany and France, have played in history, particularly within the development of the capitalist system. She sees scapegoating as an ever-lasting practice and cites Arthur Miller's play, *The Crucible*, as a model for understanding scapegoating in political, rather than metaphysical, terms (Federici 2004: 239). Miller uses the trials as a starting point for his critique of McCarthy's Red and Lavender Scare of the early 1950s, a time when left-wing and queer folk were blacklisted on the sole basis of their identity, oftentimes without actual evidence. Miller depicts these borderline dystopic realities of 1950s America, veiled by the historical setting of the early Puritan colonies, as follows:

> Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible's charitable injunctions. Land-lust which had been expressed before by constant bickering over boundaries and deeds, could now be elevated to the arena of morality; one could cry witch against one's neighbor and feel perfectly justified in the bargain. Old scores could be settled on a plane of heavenly combat between Lucifer and the Lord; suspicions and

> the envy of the miserable toward the happy could and did burst out in the general revenge (Miller 2003: 8).

In this paper, I set out to analyze Miller's text in the light of Federici's understanding of the witch trials. I will be highlighting how the trials are connected to capitalism and colonialism, and I will also develop on the mechanism of scapegoating employed in *The Crucible*.

Federici correlates the transition from feudalism to capitalism with the point in history during which women became fully confined to the household. This is understood as a huge step back in terms of women's rights and human rights at large. Therefore, a particular understanding of the natural world follows from the way people at the time conceived of the supernatural forces of evil. In order to pin down this understanding of the natural, Federici references Marx's notion of primitive accumulation as the groundwork for capitalist development and Foucault's body-politics in relation to the practice of policing women's bodies. While Federici conducts her research from the perspective of socialist feminism, seeing women's struggle as class struggle, she criticizes both Marx and Foucault from omitting women's condition from their areas of interest.

The Witch Trials and Capitalism

Reproduction is to be seen as added value, since women essentially provide the workforce. This work of having children and raising them to the point where they can contribute to the capitalist system is an unpaid form of work. Within the development of capitalism, confining women to the household ensures that this womanly work gets done, being hugely profitable to the overall system. Domestic work therefore becomes the woman's duty. Furthermore, primitive accumulation implied violence against women and the policing of their bodies, which were seen as inferior to male bodies, mainly in connection to the original sin (Federici 2004: 24). Miller also acknowledges this deprivation of certain freedoms and the confinement to one role: "The witch-hunt was a perverse manifestation of the panic which set in among all classes when the balance began to turn toward greater individual freedom" (Miller 2003: 7). Within this climate of surveillance and performativity, the community becomes fragile, as seen in the play: besides the two-man patrol existing, people were generally quite invested in one another's private affairs, gathering the kind of pretexts needed to support accusations and scapegoating.

The Witch Trials and Colonialism

Federici specifically looks at how, during the pre-colonial witch trials, the natives were the primary scapegoats, being seen as servants of the devil (Federici 2004: 371). This form of othering and villainizing in order for the colonizers to justify domination and violence is also acknowledged by Miller in *The Crucible* in relation to

the Native American populations: "the virgin forest was the Devil's last preserve, his home base and the citadel of his final stand. To the best of their knowledge the American forest was the last place on earth that was not paying homage to God" (Miller 2003: 5). The Puritans were perceived however as highly productive, despite their extremist views and in relation to budding capitalism: "To the European world the whole province was a bar-baric frontier inhabited by a set of fanatics who, nevertheless, were shipping out products of slowly increasing quantity and value" (Miller 2003: 4). In the play, Tituba's character provides a telling instance of racial tensions playing into the scapegoating of women.

The Mechanism of Scapegoating

Times of crisis make people even more prone to baseless blaming and black and white thinking (Federici 2004: 23), as Miller himself points out: "The times, to their eyes, must have been out of joint" (Miller 2003: 6). There is a thin line between people finding the root cause of a problem and just projecting it onto whoever is closest. While looking for a system that protected them from evil, people condemned one another in good conscience, or rather blamed the vulnerable for all kinds of small tragedies: "social disorder in any age breeds such mystical suspicions, and when, as in Salem, wonders are brought forth from below the social surface, it is too much to expect people to hold back very long from laying on the victims with all the force of their frustrations" (Miller 2003: 6).

Closing remarks

Exercising critical thinking and uncovering a history of resistance are the two utmost aims of an analysis such as mine. In the case of witch trials, moral panic and essentialization, along with the belief in the original sin, fueled by economic motivation all came together so that the most effective course of action was investigation and restoration of order in the community through eliminating the other, using scapegoating as its basis. However, as Elaine Showalter points out, once people run out of victims to blame, the perpetrators themselves are held accountable. (Showalter cited in Campbell 2012: 121).

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CREATING A FACTUAL SELF FACING TRAUMAS WITH (UN)RELIABLE NARRATION IN LAUREN SLATER'S *LYING*

Abstract
How can a memoir be a representation of trauma writing? This paper understands Lauran Slater's *Lying* as a narrative of trauma. At first glance, it seems that an unreliable narrator (Slater) is trying to prove that she has epilepsy and that this is her recovery journey. Nonetheless, she is constantly in a quarrel with herself about what the reality is. She does not come up with a certain argument to defend herself and I claim that this unreliability comes from her coping with her parental traumas. Here, I want to show that Lauran Slater, in her memoir *Lying*, uses epilepsy as a metaphor and narrates her story by dividing it into four stages of the classic grand mal seizure in order to cope and overcome - by lying to avoid and giving vital memories to heal - the parental traumas that are depicted in the text.

Lauren Slater's memoir *Lying: A Metaphorical Memoir* is a disputed literary work in which the author vividly portrays her early epileptic episodes. "By the end of the book, the reader is, indeed, left to wonder whether, or to what degree, Slater has suffered epilepsy, or if she has used the disease as a meaningful metaphor to convey what are otherwise unutterable experiences in her life" says Hayward Krieger, a person created by Slater herself, in the introduction of the book (2001: IX). As a memoir, *Lying* almost mocks the life-writing tradition with her unreliable narrator and memories. However, the book functions for a higher purpose than just sharing her life. It is a testimony and a text of scriptotherapy for her journey to recover from parental trauma. The intention of this article is not to claim that the persona or the writer herself does not suffer from this disorder. Instead, my aim is to demonstrate that the narrator in this book uses epilepsy as an excuse to avoid her problems while trying to give us her deep memories about her life and her relationship with her parents, and, at the same time, to face her traumas.

Often, people express traumatic experiences in multiple ways such as art, literature, and other significant means. Writing is one of the many methods used to address trauma phenomena. As such, scriptotherapy is a sort of treatment in which written narratives or scripts are used to explore and resolve emotional or psychological difficulties: "Writing is effective as a therapeutic approach to working with clients in their solution of life difficulties, especially those that are unnoticed, denied, unresolved, or traumatic" (Gladding & Drake Wallace 2018: 1). The theory behind this practice is that writing may be a powerful instrument for self-expression and self-reflection, and that it can help people acquire insight into their ideas, feelings, and behaviors. As Suzanne A. Henke says, "authors have instinctively turned to modes of autobiographical expression to implement the kind of healing

made possible through the public inscription of personal testimony" (2008: xxii). It is a place where the writer can experiment with his or her writing for therapeutic purposes. Thus, one of the primary goals of traumatic life writing would be to depict some severe emotional crises that the writer's characters could not communicate or discuss. This essay, as it focuses on a memoir, will put the writer herself in the center. Coming to terms with her own self, or, in other words, overcoming the failure of not living up to her mother's expectations and demands, Slater becomes a self-healing storyteller.

The book opens with the part called "The Onset," which, in in terms of pathology, means the beginning of an illness. It starts with a simple sentence, "I exaggerate" (Slater 2001: 3) and the reader is left with this one sentence since the first chapter only consists of this. From the start, Slater encourages the reader to be skeptical about the narrator. The unreliable narrator is prominent from the very beginning.

The next chapter, "Three Blind Mice," gives the history of how Slater's illness began and how it affected her relationship with her parents. The chapter, and the book as a whole, puts her mother at the center. The act of lying seems to be inherited from her mother. Lauren says that "she rarely spoke the truth. She told me she was a Holocaust survivor, a hot-air balloonist, a friend of Golda Meir. From my mother I learned that the truth is bendable, that what you wish is every bit as real as what you are;" (2001: 5). Therefore, stealing the act of bending the truth as a token from her mother, Slater draws a frame of lies, which she embellishes with the story of her mother. Even though she writes her story of recovery, she feels like the story is not hers but her mother's. She is lacking a mother to such a degree that even the recovery from her parental issues does not fill this void in her since her mother has already taken this void from her too.

Growing up with emotionally unavailable parents that are indifferent towards her, Lauren finds herself searching for ways to recover. She begins daydreaming, and she isolates herself by going to the woods. It can be said that escapism becomes her first coping mechanism. Further in the same chapter, Lauren talks about the time she and her parents go to Barbados for a family trip. She looks at her parents, "[sleeping] on their separate sides of their bed" (Slater 2001: 15). Slater describes her mother in this encounter as: "[s]he seemed monstrous. She did not say a word. Just saw me standing there and stared, and stared, as if to say, 'so now you see'" (2001: 16). Highlighting what her mother said to her, namely "so now you see," Slater shows that her mother is clearly aware of the coping situation, but seems not to care at all. In fact, she basically pushes her into reality. Going back and forward between reality and the fictitious, her mother leaves Lauren in an in-between situation. She is taught only lies, but she is wants to see the truth, a thing that had never been in her life before.

In the end, this trip results in Lauren's first seizure. The trigger point for this seizure appears to be her mother, who is portrayed as an alcoholic, and on the night

of the seizure, she again consumes an excessive amount of alcohol and embarrasses herself by yelling at the pianist in the restaurant where they are eating. Just as previously stated, the illness becomes her mother's. Lauren does not have any bad or good outcomes from this incident. This whole trip is to please her mother as she secretly, and sometimes aloud, begs her daughter to be pleased. However, she has an incident that is not very pleasing, and because of this, that very first seizure seems to be performed for her mother. When her mother finally embraces her disease, the fact that she can make her mother smile lets her continue with this illness. As the onset of her disease and her seizures seems to be related to her mother and their relationship, it can be said that "[every condition related to epilepsy] - which include aura, seizure, fit, spasm, fall, and split - has a metaphorical as well as a literal dimension" (Libovická 2006: 47). That is why the unreliability created by this disorder can hide and highlight the causes and the triggers of her traumas.

Slater tries to display the process of her recovery. However, it is not a linear journey because she jumps from memory to memory, sometimes making one up or simply lying because just as Plato says in *The Republic*, lying is not just a matter of deception but also an essential aspect of oneself and one's soul (qtd. in Ferrari 2000: 68-69). Slater creates this unreliability almost as a learned mechanism to face the world and most importantly herself. As Donaldson argues, "'Epilepsy,' if it can be pinned to anything specific in this text, is a metaphoric vehicle or conceit that describes Slater's relationship to her mother, not a specific medical condition or disorder" (2009: 17). This metaphor starts as a way of trying to fit into her mother's reality. The onset starts with the grip of Lauren on her mother.

The second part of the memoir is called "The Rigid Stage." According to the description at the beginning of the book, there is no fear of her injuring other people during this stage. The beginning of the habits of stealing and lying makes this stage exceedingly related to scriptotherapy because, while the reader reads what happens after the reveal of her illness and seeing how the mother-daughter relationship progresses, Slater gives little glimpses of her truth by hiding them behind stolen goods and lies. The opening chapter, named "Learning to Fall," introduces memories of when Slater goes to a Catholic school in Topeka where children with special needs get an education on how to live with their challenges - from falling without hurting themselves to doing basic house chores. Later in the book, when Lauren remembers these days, she says that "[n]uns taught [her] how to cope with life, how to be strong and practical, by scrubbing floors, by washing windows, by baking bread; it was therapy. And it helped" (Slater 2001: 205). Libovická shows that "Lauren, who has always felt like a puppet controlled by the strings her mother moves, manages to let go and free herself of her mother's suffocating grasp. This falling may or may not be literal; however, it is certainly symbolically apt" (2006: 34). The grip of the onset begins to loosen in the rigid stage, Lauren becomes more stubborn as a person, and the metaphor of illness slowly moves away from the reality of her mother.

Considering that Slater's family is Jewish, being sent to a Catholic school where nuns are the teachers and caregivers, it is very likely that she, a child who had trouble bonding with her parents, was affected by other figures in her life. There is no male figure, however, who can be a replacement for her father in the school. Her father does not have any effect on her to be a father figure; therefore, nothing many changes in that sense except her Jewish identity. As seen in the later parts of the memoir, there are times when Lauren compares Judaism and Christianity, and she is always on the side of the latter as she sees it more welcoming and sincere. The only practicing Jew in her life is her father, and if the relationship between them is taken into consideration, it is inevitable for her not to reject Judaism, considering her experience in this Christian school.

In the end of this chapter, Lauren mentions the time she fell into a grave due to a seizure. This falling functions as the breaking point for Lauren to reach out for freedom from her mother. After this point, though the traces of the mother are always explicit, she fades away from the story. Moreover, just as the reader expects the chapter to end, Slater starts the following page in a humorous manner: "Not quite. […] I confess. […] I didn't really fall into the grave. I was just using a metaphor to try to explain my mental state" (2001: 60). Even though this distancing allows Lauren to see her problems to some extent, she is still stuck with the way of living them by bending the truth, just like her mother. Therefore, just as Libovická (2001: 49) argues, "[t]o accept the reality of falling is to embrace the reality of emptiness, and to do that means to find oneself and one's unremitting balance." Slater creates a reality in which she lies to fill the void while discovering her real self.

The book continues with the next chapter: "Chapter 4: Sincerely, Yours." In this chapter, Slater describes the years when she begins to steal, lie, and pretend. Although the structure seems like a letter to the reader, it becomes an epistle and a testimony to herself. In this chapter, Slater says, "I was not, anymore, under [my mother's] consideration or otherwise" (2001: 64). The relationship with her mother weakens while her journey to find herself and face her traumas ultimately begins. She fakes seizures to get people's attention. She lies to go to parties and gain popularity, and most importantly, she steals to, in her words, "feel full." Although she separates herself from her mother, she still lives with her ways.

The places where she feels comfortable change, beginning with her home and moving on to the Christian school, to other people's houses and lastly, hospitals. By the time the reader encounters hospitals, Lauren has begun to create different identities in case people recognize her. When these identities are introdyced, the narrator shifts into 3rd person perspective from time to time. Bythe end of this chapter, this identity crisis turns into the turning point of her journey. She questions her mother's decisions about her surgery and, on the whole, her life (Slater 2001: 93-94). She ends the chapter with "remember this, remember this, no, not you, Juliette, not you, Bobby, not Maria or Kayla or April or June but Lauren- Love Lauren" (2001:

97). This chapter in the form of a letter, although addressed as "Dear reader," becomes a testimony for Lauren to finally face her mother.

After this self-reflective chapter, Slater introduces an article called "The Biopsychosocial Consequences of a Corpus Callostomy in the Pediatric Patient." It is said to be written by Dr. Carlos Neu, her doctor at the time, and the doctor who operates on her. The article describes tendencies epileptic people have that almost look like justifications for every action of Lauren's up to that point. In addition, the medical terms used in the article are written wrong, such as corpus callosotomy, or non-existent like the temporal amygdalan area of the brain. It can be said that this article is also a part of Lauren's fictitious reality. The chapter acts as a tool for Lauren to justify her behavior and represents a transition to the next part of the book and her life after giving such an intimate letter that offers a glance at her traumas.

The third part of the book: "The Convulsive Stage," mainly focuses on the time when Lauren starts writing and the beginning of her college journey. She starts writing because it gives her pleasure, stating that, "the words were pure pleasure, physical rhythmic objects that released dreams like birds from a magician's fist. Faster and faster, I flew, yellow bird, red bird, and when I was done, I saw a story before me" (2001: 111). Then her pleasure transforms into a passion, so she decides to go to Bread Loaf, the writing camp where she meets Christopher Martin. As time passes, Christopher and Lauren get closer. She seeks validation from the first male figure whois slightly interested in her. Her father had never been a father figure in her life, but her doctor was. However, the change from Dr Neu to Christopher is drastic, as can be seen in her growing and starting to have other needs: "In a way, I already loved him, simply because I thought he might love me, […] he holding my hand, I, for once, feeling sure and safe and also strangely strong" (2001: 125-129). Writing turns from a passion to a need to be loved, to be accepted by the only person who cares about her, but the irony is that Christopher does not know the real her. The only real thing that remains is her writing. She writes to be seen, to be understood.

Later in the chapter, she is reminded of a series of memories, of whose accuracy she is certain, in spite of the fact that her mother denies them. Her mother's refusal to validate the story seems to make no difference to Slater, and she writes a nonfiction vignette entitled "The Cherry Tree," which is accepted for publication. It seems that, much like Slater's entire memoir, this chapter also functions as a stand-alone metaphor. The cherry tree not only represents from the loss of her virginity, but it represents her seizures and falls from epilepsy. Whether or not the actual event ever happened, Slater finds truth in it.

In the chapter entitled "How to Market this Book," Slater includes an email sent to her editor about how the book should be marketed and why it should be a nonfictional memoir. Here, Slater says: "If I were making the whole thing up - and I'm not saying I'm making the whole thing up - but if I were, I would be doing it not to create a character as a novelist does, but, instead, to create a metaphor that conveys

the real person I am" (2001: 162). She is never hesitant to play with the reader in this way. However, the claim of this article is that this in-betweenness has nothing to do with the reader, but is a result of her journey to face herself. As she said, it is to convey the true self she is.

Overall, in "The Convulsive Stage," Slater talks about the inconsistent father figures and diminishing but rather strong mother figures while giving a head start to writing. Writing seems like escapism to a different dimension, but since she has chosen to write memoirs, this escapism functions as a ghost of her traumas rather than a key to the cage of her life.

Finally, the last part and the chapter of the book is called "the Stage of Recovery." Lauren joins an Alcoholic Anonymous group and gets a new perspective on life. The chapter starts with a quote saying that "metaphor is a strategy of desperation, not decoration" (2001: 169). Throughout the book, she leaves clues about why this memoir is a metaphorical memoir. It is not a tool for Slater to write a more sophisticated, elevated book but an instrument to compose her words. Furthermore, the reader observes her first encounter with the AA group. After, like many times before, bending the truth, she finds herself as a member of the group. For a while, the AA functions as the new place of comfort for Lauren. In the end, "Lauren's mother has never completely left it, despite ever really being there. What I mean is that Lauren's mother kept exercising great power over the life of her daughter, yet she has never given her the love and attention Lauren so much needed and desired" (Libovická 2006: 67). Even though Lauren still lies , epilepsy becomes less prominent, just like her mother.

In the middle of the chapter, Lauren visits her parents after an extended period of time. Her mother has found a new job and sounds very happy, which is reflected in the relationship between them. They have a mother-daughter bonding moment: "we all laughed together in a nice way, a little bit close, a little warmth, an ending of sorts, except this: I was still in costume," Slater says (2001: 191). She finally learns to live with her traumas and leaves them behind.

Later, when she goes back to AA, she talks about the fifth step of the twelve-step recovery journey. In the fifth step, you become completely honest and tell another person about all the wrongs, deceits, and manipulations. She says, "in a way, this memoir is like my fifth step" (2001: 192). If Slater is to overcome her trauma, she must do more than write to witness. Readers must witness *Lying*'s contents in return. That is why this book functions as scriptotherapy, as Slater displays her story from her window. She says: "I hid […] through lies, but at the same time, every tale I told expressed a truth. It has been very confusing for me. (…) I have finally, finally been able to tell a tale eluding me for years […]. I have told it all and it is a relief. A relief to put it to rest" (2001: 207-220). Gingerich argues that "the reader hears the narrator's voice from a 'healed' perspective recounting her life when she was 'sick'" (2003: 6). Slater finally establishes a sense of victory from the journey she starts as scriptotherapy.

To sum up, in the memoir *Lying* by Lauran Slater, epilepsy is employed as a metaphorical tool. The author effectively narrates her personal journey by demonstrating her coping mechanism of resorting to falsehoods to evade the haunting effects of parental traumas, while also employing the act of selectively disclosing vital memories as a means of healing. Accordingly, the four parts of the book not only represent her stage of epilepsy but also function as a testimony of her mental illness.

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"AN ACHE … THAT NEVER CEASES" SEXUALITY AND CLASS IN NELLA LARSEN'S *PASSING*

Abstract
Nella Larsen's 1929 novel *Passing* provides insight into the lives of the Black bourgeoisie of the Jazz Age. The narrator of the novel, Irene Redfield, is forced to defend her New Negro ideology as she is faced with one of her old friends, Clare Kendry. The rigid borders of identity Irene supports mean nothing to Clare, who lives her life as an upper-class white woman despite having been born Black and poor. I argue that Irene's struggle to reinstate the peace and order she treasures is at the center of the novel, her relationship with Clare serving as the cause of the chaos.

Speakeasies filled with cigarette smoke, loud jazz music, women in sparkly fringe dresses—when we think of the Roaring Twenties, especially in New York City, that is the mental image we get. The post-World War I United States enjoyed an economic boom, elevated by the Nineteenth Amendment (1919) that granted women the right to vote. The morals about sexuality, especially female sexuality, were loosening, which further helped create the Gatsby-esque parties we associate with the era. Nella Larsen's *Passing* (1929) approaches this period, which the general public has a lot of misconceptions about, rather intriguingly. The novel explores the unique intersection of sexuality, class, and race in the context of the New Negro Black bourgeoisie, creating a multi-faceted, layered story. This presentation focuses on how the intersection of race and class influences the characters' lives, with specific attention paid to Clare Kendry. After briefly introducing the plot, I will offer a short socio-historical contextualization of Black women's place in the contemporary society depicted in *Passing*. Then, I will analyze Clare Kendry's character and her intersectional identities in the context of the novel and its historical context in order to argue that the gap between what she longs for and what space is afforded to her is what drives the plot and leads to its denouement. Therefore, the "ache that never ceases" (1929: 9) is presented in both her and the other characters' lives as a longing for a different society, one where their identities do not conflict.

The main character and narrator of *Passing*, Irene Redfield, is a white-passing middle-class Black woman who lives in New York City's Harlem neighborhood. Harlem, the birthplace of the New Negro movement, was the center of the Harlem Renaissance, a cultural and intellectual period the ideas of which shaped much of the 1920s for the Black community in the United States. Irene's physician husband, Brian, provides Irene with the comfort of the middle-class life she has grown accustomed to. She grew up in a middle-class household and it is the lifestyle that she knows best.

Maintaining this privilege requires her to fully support and protect the very social hierarchy she is oppressed by—the clear boundaries of race, class, and sexuality—as she also heavily benefits from it. The upkeep of her social standing is her main priority as she faces the threats presented to her in the novel, including the appearance of an old friend, Clare Kendry, the possibility of infidelity, and even a mysterious death. Her status is directly linked to the New Negro ideals of womanhood, ones she intends to preserve.

While the ratification of the Nineteenth Amendment drove the emancipation of women further, it did not immediately solve every issue. Black women's political influence was still restricted through several different practices, including tax qualifications or grandfather clauses. The anti-working class political and social climate of the era further put the majority lower-class Black community into an unfavorable position (Dumenil 2007:24).

Distance from the perceived 'undesired' identities, most often ones associated with the lower classes, became a crucial point for many Black women, especially for those that wished to belong or belonged to the upper classes. The preservation of this ideology required its constant observation by everyone in the community, and interference of the elite, who had the monopolized the cultural authority of deciding what is or is not appropriate. The Black bourgeoisie had to make sure that members of their community, members of their own upper classes and lower-class individuals as well, follow the constant interference required of the Black elite. This interference entailed self-policing as well: the self-surveillance exercised by these women created a vulnerable environment, one that focused on societal structures and carefully constructed conversations more than the actual individuals themselves.

The upkeep of respectability was of the utmost importance. One of the biggest threats to this hard-earned and carefully crafted respectability was sexuality, especially female sexuality. Contemporary educator and activist Elise Johnson McDougald noted that Black women have been "singled out and advertised as having lower sex standards" (1925: 434) compared to women of other races. McDougald continues by saying that "sex irregularities are not a matter of race, but of socio-economic conditions" (1925: 434), statements that labeled the working-class women of the community as 'less than.' Critic Elizabeth Dean argues that "strict sexual morality became crucial to the elites' claim to respectability, and thus the members of their own community who deviated from these norms were subject to intense community surveillance" (2019: 2). Rafael Walker also notes that, at the beginning of the twentieth century, "female desire functioned as one of the principal factors shaping and reinforcing the racial binary"(2016: 167), and this reinforcement was supported by both the white majority and the Black community, especially the Black bourgeoisie, who "sought to eradicate the stereotype of black women as hypersexual primitives by depicting black heroines who exemplified Victorian womanhood" (2016: 168). The overbearing stereotype of the sexual, promiscuous seductress simultaneously dehumanized and sexualized Black female bodies.

Respectability, on the other hand, was tied to modesty and purity, to the New Negro idea of the 'race woman:' a respectable, upper-class socialite who works toward the uplift of her people, that is, everything the public perceives Black women are not. According to this social construct, the New Negro woman uplifts her community, finds comfort in her heterosexual marriage and her privileges, and serves as a tool for dismantling harmful stereotypes and furthering an agenda rather than being her own person.

On the other hand, the New Woman of the white majority rejects these Victorian ideals and creates a new, extended definition of femininity — the free-spirited New Woman is educated, and what is even more important in the context of the New Negro woman, uninterested in marriage and having children. Following simply one of the two expectations laid out for women existing at the intersection of these two racialized constructs would have negative consequences and leave them in a strange no man's land, stuck between these, often conflicting views. Interpreting the novel requires the knowledge of both sets of expectations, as they heavily influence these characters, and play a huge role in their everyday lives.

The novel utilizes these differences between the two expectations for women, contrasting them within the characters. The title of the novel, on the one hand, refers to the act of racial passing, where a lighter-skinned person of color (in the case of the novel, Black women) "passes" as white. To be able to pass as white, these women then need to be aware of the white majority's ideal of womanhood, while still adhering to the expectations of their own community, an incredibly demanding circumstance that requires constant attention from the person passing. Passing allows these people to experience life from radically different points of view: through it, they are able to enter whites-only spaces not only physically, but ideologically as well. Their teetering on the fragile borders of not only race, but of sexuality and even class, helps them gain insight into the different lives people live, and the privilege that comes with belonging to the majority just as much by ideology as by appearance. On the other hand, I argue that it refers to the novel's passing as one solely about racial issues, as well as the characters passing as strictly heterosexual, and even their passing as a member of the upper class.

Heterosexuality played a vital role in the New Negro ideology: the traditionally assigned role for women confined them to the household and the task of motherhood, any behavior deviating from that being seen as a threat to not only male dominance but the overall structure of society. Therefore, queer individuals, especially women, were not as welcome in Harlem as many white contemporaries thought. It is important to mention that definitions regarding queer identities have changed a lot in the past century — sexologists in the 1920s understood same-sex attraction as a form of gender inversion, equating gender identity to sexual identity. The sexual binaries at this time were not as well-established as they are now — one had to see oneself as a lesbian to be a lesbian, for example. Our contemporary

definitions do not relate sexuality to gender in that way anymore, defining same-sex attraction as sexual or romantic rather than related to gender expressions.

Unlike Irene, who practices the surveillance required of the Black middle class, her old friend, Clare Kendry, does not. She does not follow the New Negro ideology — she interprets the borders of identities as fluid, and tiptoes between the expectations for white women and those for Black women. Clare was raised in a working-class household as a mixed-race girl. After her father's death, Clare went to live with her poor, white, religious aunts, where Clare was "expected to earn [her] keep by doing all the housework, and most of the washing" (1929: 28) because she "had Negro blood and [her aunts] belonged to the generation that had written and read long articles headed 'Will the Blacks Work?'. She had a "hard life for a girl of sixteen" (1929: 28), but, in the novel, she is nevertheless thankful that her aunts took her in and raised her. However, her experiences and upbringing entailed certain hardships that Irene, or most other members of Irene's social circle, never had to experience. The determination to get what she wanted, the comfort and stability of upper-class life, led her to pass every day, not just occasionally. Through her marriage to John Bellew, a rich, but racist businessman, she is able to attain a place in the white bourgeoisie, going from a Black maid in her aunts' home to a white housewife. This class mobility is what is needed of her to catch up with her childhood friends in terms of social standing: now she is the one with maids, trips to Europe, and a rich husband, for the price of giving up her racial identity and sacrificing her community.

Clare and Irene are relatively similar in the sense that they both consider belonging to the upper classes a necessity. Irene does so because it is the only way of life she has ever known: being in a position of privilege is not special to her, it is merely a condition she intends to maintain. On the other hand, Clare has never known privilege. In her point of view, her only chance at achieving it is if she marries well—she sees an opportunity in whiteness, in passing, in her marriage to John Bellew.

The reader only sees Clare through Irene's descriptions of her since, as scholar and author Deborah McDowell established, Irene is a "classic unreliable narrator" (2006: 372), and these descriptions might not be the most accurate. Cherene Sherrard-Johnson considers Clare a representation of the hypocrisy and the desires of both the Black community and the white majority society: the fascination with mixed or light-skin Black women only results in them getting sexualized by both groups of society, denying them their personhood and their autonomy. Clare is heavily objectified by Irene as well, whose unreliability as a narrator manifests in her descriptions of Clare (2007: 39). She describes Clare using very detailed, sexualized expressions, such as "she's really almost too good-looking" (1929: 20), "her lips, […] were sweet and sensitive, a tempting mouth" (1929: 25), "appealing, seductive voice" (1929: 26), or a "smile […] a shade too provocative for the waiter" (1929: 13).

These descriptions do not only describe Clare: everything Irene deems worthy of mentioning also highlights her own appearance and personality, which the reader otherwise is only allowed to see through Irene's vague words about herself. Throughout the novel, Clare becomes a sort of "psychological double" (Little 1992:177), through which the reader can see not only Irene's physical features but her deep desires and motivations as well. Tying her sexuality to and exploring it through another person, Irene is allowed to experiment with the aspects of her identity that do not fit into the New Negro woman mold. By characterizing Clare as the seductive one, Irene also explores her own sexual side, not only the expression, but the attraction as well, the details that are not proper nor appropriate for a woman of her social standing.

Interpreting the two women's relationship as just psychological or just sexual does not fully capture the nuances of it. They do not simply exist as, in Claudia Tate's words "external and internal" (1980:144) portraits that complement each other, but they also share a more intimate, romantic bond with each other. A one-sided understanding that omits the multiple aspects of their bond does not fully account for Irene's obsession with Clare, since as the novel progresses, Clare becomes both the object of desire and identification. Irene's identity becomes inseparable from Clare: we see her as what Irene wants to have and wants to become. What the purely psychological reading of this relationship leaves out is perfectly worded by H. Jordan Landry: "the idea of black women having lesbian desire for other black women, specifically due to their embodiment of blackness and femaleness, is virtually incomprehensible in a society that repeatedly marks African-American women as victimized and blameworthy rather than touting their positive potentialities" (2006: 27-28). The idea that Black women are not only worthy of desire, but capable of looking at their fellow Black women as desirable is an uncommon and rarely explored one. In a community where no deviation from the carefully established norm or ideal is accepted, queerness, specifically lesbian desire, is a radical form of rebellion from both the minority ideology and the behaviors accepted by the majority population as well. Denying the novel's "flirtation" (McDowell 2006: 371) with sapphic desire brings the denial of a specific, often overlooked and demeaned fragment of Black women's sexuality, and the exclusion of a community vital to then-contemporary Harlem.

Clare's character is intriguing not only because of the role she plays in Irene's life, but because of her relationship with identities and their boundaries. Clare's approach to the fluidity of identities is similar to our contemporary understanding of racial and sexual identities. Our society no longer looks at the world as inherently binary. Thanks to the work of multiple activists, our current understanding of both sexuality and race is that they exist on a spectrum and are relatively fluid. Mixed-race individuals are gaining the space to identify as members of all of their racial communities, for instance. What a century ago was seen as disruptive and deviant thinking is now becoming widely accepted, and it even raises the question of how

satisfactory it is to live a life adhering to societal expectations. According to Sherrard-Johnson, the desire expressed by both Irene and Clare is not necessarily romantic or sexual or out of jealousy, but is rather present as a "desire for a community in which economic and social parity does not require an erasure of culture" (2007: 36) — a space that is as Black as it is queer, a space that does not require the adopting of oppressive ideologies to accept members into its circle.

Through the novel, the reader does not only gain insight of the glamorous parties and privileged way of living of the Roaring Twenties' upper classes, but also of the issues that influence their decisions and choices. Because of the misogyny faced by Black women both from members of their own community and from outsiders, they adopted an ideology that—at the expense of alienating a few members of their community—granted them respectability and a sense of security. The New Negro ideology mostly supported by the main character, Irene Redfield, compels her to ignore and reconstruct her own sexuality and desires to maintain her respectability. She enforces the social boundaries she lives by, and wholeheartedly imposes it on others, including her childhood friend, Clare Kendry. Because of Clare's mobility and fluidity, she is seen as a threat by Irene, her representation influenced by Irene's unreliability as a narrator. The two women's complicated relationships with their race and social standing leads them to view the act of passing as a means to reach the desired wealth they associate with whiteness.

The "ache that never ceases" (1929: 9) that Clare talks about in her letter in the beginning of the novel refers not only to her wish to be with Irene again, but also to a community that accepts and respects her as the mixed raced woman she is, no matter her sexual orientation.

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THE KING'S BODY
RETHINKING THE MONARCHY IN *RICHARD III*

Abstract
This article examines the relationship between kingship and monstrosity in Richard III. Instead of viewing the monarchy as a means of emancipation for the bodily inadequate villain, as it has previously been read, my analysis focuses on the way Richard disrupts the cosmic order of kingship, altering the medieval notion of the king's two bodies. As the cause and vehicle of his usurping schemes, Richard's impaired body natural takes precedence, subverting the sanctity of the body politic. Earthly and moral monstrosity replaces transcendence, and the king's perishable body becomes the sole legitimizing principle of the monarchy. By conducting a comparative analysis between Richard and Richmond's kingship, my work shows that Richard's rule is actually a naturalization of the monarchy, functioning in accordance with the same naturalist principles that govern his body, while Richmond's victory represents the return to the traditional divinity of the king.

Richard III is a history play about an unusual monarch. Richard's grotesque yet awe-inspiring body dominates the play, eclipsing everything else. In the ensuing analysis, I intend to show that Richard's ascension to the throne is the culmination of a new order of the body within the institution of the monarchy. Drawing on Ernst Kantorowicz's theory of medieval kingship (2016), I wish to show that Richard alters the cosmic order of the monarchy, substituting the spiritual body politic with the body natural, in a regressive process where materiality replaces transcendence. A comparative analysis of Richard and Richmond as sovereigns in the second part of this paper will show that Richard institutes a naturalization of the monarchy, as nature and the body become its legitimizing principles, whereas Richmond brings about the revival of the divinely recognized, sanctified king.

During the Middle Ages and the Early Modern period, political thought and theology were closely intertwined. The monarchy was not just another worldly institution, as it might be perceived today. It was infused with divine authority, and the relationship between the king and his subjects was compared to that between Christ and the Church (Kantorowicz 2016: 489). Thus, the king was understood as a bipartite figure, comprising a body natural and a body politic (Kantorowicz 2016: 7). The body natural, understood as the monarch in the flesh, was perishable, while the body politic was eternal due to the sanctity of the office and its link to God (Kantorowicz 2016: 12-13). Therefore, the theoretical framework presented by Kantorowicz (2016) will serve as a starting point to my analysis of Richard III as monarch defined by a body natural which actively dethrones the body politic.

Previously, Richard's ascension to the throne has been read as an emancipation, where he "exchange[s] his misshapen, half made-up body for the

'King's Body' and its divine perfections" (Charnes 1993: 32). Such a view aligns with Richard's original schemes, but it does not reflect the deeper reality of the play. Politically, this evolution is not achieved. As king, Richard lives in crippling fear of potential usurpers and fails to secure the loyalty of key subjects, such as Buckingham. Political miscalculation is doubled by a spiritual involution of the monarchy. From his coronation onwards, Richard does not evade his body, but tries to protect it at all costs, by annihilating pretenders. Furthermore, his famous last line, "A horse, a horse! My kingdom for a horse!" (Shakespeare 2008, V.6: 7) underlines the greater significance placed on the body than on the kingdom. According to medieval political theory, the kingdom should represent "a social collective or aggregate" part of the "corpus mysticum" (Kantorowicz 2016: 211) of the king. Bodily individuality replaces the community endowed with grace (Kantorowicz 2016: 211) which makes up the body politic. This is the end of Richard's tragic schemes, but the dynamics of substitution and alteration can be glimpsed from the germination phase of his plans.

Before examining Richard as monarch, it would perhaps be useful to establish Richard's relationship with his body and see how it relates to kingship. The non-normative body is the motivation of Richard's crimes, since it dooms him to the status of pariah. The ambiguous phrase "determined to prove a villain" (Shakespeare 2008, I.1: 30) has attracted extensive scholarly attention. Renaissance thought was in favor of the naturalistic perspective on bodily and moral monstrosity, expressed most prominently by Francis Bacon:

> Deformed persons are commonly even with nature: for as nature hath done ill by them, so do they by nature, being for the most part (as the Scripture saith) void of natural affection; and so they have their revenge of nature. Certainly there is a consent between the body and the mind, and where nature erreth in the one, she ventureth in the other […] Therefore all deformed persons are extreme bold – first, as in their own defence, as being exposed to scorn, but in process of time, by a general habit (1985: 191, emphases in the original).

The view presented by Bacon is reflected in Margaret's perception of Richard as "the slave of nature" (Shakespeare 2008, I.3: 227). David Berkeley shows that Richard's determination refers to personal ambition or to divine pre-ordinance (1963: 483-484). Harold Bloom interprets this phrase as the struggle of Richard's will against ill-favoring nature (2008: 196). Such critical interpretations are tributary to Renaissance thought. However, my contention is that Shakespeare undermines the perception of his contemporaries. The naturalistic view of Richard's body is much more complex than simple determinism. I believe that in the case of Richard, the works of "dissembling nature" (Shakespeare 2008, I.1: 19) are internalized psychologically by means of a fallacious syllogism which has the body at its centre. The confusion leads to the ambiguity between free will and natural preconditioning.

Analyzing his failed trial of conscience near the end of the play, Harold Bloom has accused Richard of possessing "no inwardness" (1998: 66). Nonetheless, the audience has access to Richard's inner world from his opening soliloquy, where he expresses feelings of personal inadequacy and alienation. Notably, Richard describes

his inner state of mind by emphasizing his body. For instance, when he complains he is "unfinished" (Shakespeare 2008, I.1: 20), the audience infers both his possibly premature birth and feelings of an unfulfilled potential. The same kind of confusion arises in terms of Richard's morality. Aesthetic values pertaining to physical repulsiveness or deformity (an outward reality) substitute or "determine" ethical categories (the inner world). Furthermore, John Jowett indicates in a footnote that the phrase "rudely stamped" (Shakespeare 2008, I.1: 16), by which the protagonist refers to his body, is reminiscent of the act of imprinting a coin with "the monarch's image" (2008: 148n16). Symbolically, the monarchy will be imprinted on Richard's body, "rudely stamped" (Shakespeare 2008, I.1: 16), grotesquely rendered, retaining only a faint trace of its traditional dignity. Like currency bearing the monarch's likeness, Richard's body legitimizes kingship through external appearances and tangible realities.

Contrary to first impressions, Richard does not act in spite of his body. Instead, he is a "successful deceiver" because of his body (Torrey 2000: 126) since he defies the Renaissance science of physiognomy by making others think that his body is not reflective of his malign character (Torrey 2000: 126). In this respect, the body, albeit a source of shame, is actually the primary motor (alongside language) of Richard's usurpation plans. In order to become king, his body must prevail over other bodies. In the play, the body decides who is fit for the throne, through such highly emphasized events as death and birth, which have the body at their core. The villain's succession to the throne is motivated by his physical resemblance to his father: "Withal I did infer your lineaments, / Being the right idea of your father, / Both in your form and nobleness of mind" (Shakespeare 2008, III.7: 9-11). The absurdity of the remark in Richard's case relies on the traditional importance of the king's natural body, as the legitimate body of the son provides the continuity of the monarchy (Kantorowicz 2016: 392, 398).

Nonetheless, Buckingham's words only confer the appearance of natural continuity. In actuality, Richard does not succeed his father, but George and Queen Elizabeth's sons, whom he murders. Richard is the first Shakespearean character to undertake "the most important bit of symbolism in his tragic world – the killing of the King" (Danby 1961: 60). However, he is not the only usurping monarch of his age since similar political machinations were frequent during the Wars of the Roses. Richard has become "the consciousness of his time […] tear[ing] away the mask his confederate society is wearing" (Danby 1961: 60). Therefore, the body natural legitimizes the usurpers' claims to the throne. Richard lives in an epoch where the body natural (the physical existence of the monarch) surpasses the continuity of the body politic, tied to God (Kantorowicz 2016: 489-490). He ensures the continuation of usurpation, which replaces divinely instituted monarchy. Richard's agency also contradicts the advice that Francis Bacon offers kings: "Memento quod es homo, and Memento quod es Deus, or vice Dei: the one bridleth [kings'] power, and the other their will" (1985: 119).

Nonetheless, the limitations imposed by the human body do not render Richard powerless. Instead, he uses them to his advantage. Likewise, Richard acts as a self-proclaimed deus since he orchestrates many of the events that happen on stage. As demiurge of his own destiny, Richard fashions a personal ethics that is in direct opposition to the statutes of Christianity. He uses scripture to legitimize himself, but he does not follow its precepts. Thus, Richard takes the politics of the body to the next level, by implying that the natural body driven by a strong will can secure divinity and omnipotence, transgressing the boundaries of traditional kingship and exhibiting a high degree of self-sufficiency.

England is at war, divided between contentious factions: "This noble isle doth want her proper limbs" (Shakespeare 2008, III.7: 119) – and Richard's acolytes shrewdly claim that his very monstrosity will mend the country. Obviously, such ironic remarks provide comic relief, but they also pinpoint deeper inadequacies. Kantorowicz shows that the relationship between the king and his subjects is akin to a body, where the monarch is the head, and the subjects are the limbs (2016: 13). Thus, the aforementioned remark may also highlight Richard's lack of authentic popular support, which Buckingham bemoans: "like dumb statues or breathing stones / Gazed on each other and looked deadly pale; […] / And some ten voices cried, 'God save King Richard!'" (Shakespeare 2008, III.7: 21-22, 32). The aspiring tyrant can only use his body to give the appearance of meekness and good will, essential in seizing the throne: "Since you will buckle fortune on my back / To bear her burden whe'er I will or no, / I must have patience to endure the load" (Shakespeare 2008 III.7: 210-213). By this assertion, Richard draws attention to his hunchback, which serves as tangible proof that his character is morally fit to "bear burdens," be they bodily burdens or of state. The transference from body to state, from materiality to spirituality, is evident here. Richard constructs the medieval version of an "election campaign," and rhetoric enables him to manipulate his body so creatively that weaknesses becomes strengths.

Upon his coronation, when he knows all eyes are on him, Richard asks Buckingham to give him his hand, to help him ascend the throne. This creates the idea of helplessness, and enables Richard to claim that he had seized the throne "[by] thy assistance" (Shakespeare 2008, IV.2: 3). Such a statement helps eliminate suspicions of usurpation and instates Richard as "king of the people." There is also the indication that, because Richard had to manage a divided, deformed body all his life, he is a perfect candidate for kingship. This idea echoes Michel de Montaigne's view of Siamese twins, also considered a "monstrous body" at the time: "This double body and these sundry limbs all depending on one single head could well provide us with a favourable omen that our king will maintain the sundry parties and factions of our State in unity under his laws" (1991: 808). Shakespeare twists Montaigne's reasoning by stressing the absurdity of the so-called unity instituted by Richard. His tyrannical reign is a continuation, in the political sphere, of his bodily isolation. The

state, in turn, is left to fend for its own deformed body, cut off from God. All until the arrival of Richmond.

Richmond is perhaps the first who senses that Richard has instituted a new order of kingship. To encourage his army, Richmond emphasizes the relationship between a rightful monarch and divinity, while also touching on a subtler hierarchy: "True hope is swift, and flies with swallows' wings. / Kings it makes gods, and meaner creatures kings." (Shakespeare 2008, V.2: 23-24, my emphasis). By extension, one could argue that the passage emphasized shows the two cosmic orders which the contending monarchs belong to. Richard is a "meaner creature" (Shakespeare 2008, V.2: 24) made king by the force of nature. This type of kingship is characterized by "meanness," by smallness of character, and by the status "creature," a word which has strong undertones of bestiality, of a being emerging through the chaotic creativity of untamed nature.

Richmond calls his adversary "usurping boar" (Shakespeare 2008, V.2: 7) and "foul swine" (Shakespeare 2008, V.2: 10), which supports this idea. Thus, the monarchy represented by Richard is a "natural" one, founded on the body and seized as a result of animalistic impulses. By contrast, Richmond is a rightful king transformed into a god, the equal of God, in tune with medieval perceptions of the body politic (Kantorowicz 2016: 489-490). Furthermore, Richard's victims in the afterlife favor Richmond and torment Richard in his sleep. They see Richmond as their avenger, as "the scourge of God," so Richmond is entitled to the crown by transcendental interference, but also by popular support. Richard is gradually deserted by his allies. In his last moments, he utters, "I think there be six Richmonds in the field" (Shakespeare 2008, V.6: 11). This shows that each soldier on Richmond's side acts as a Richmond, effectively constituting the body politic understood as a community (Kantorowicz 2016: 211).

The difference between the two monarchs, between nature and civilization, is also accentuated by the way in which they situate themselves in relation to a national symbol. Both Richard and Richmond reference the myth of St. George, the patron saint of England, who defeated the dragon. Richmond invokes "God and Saint George" (Shakespeare 2008, V.4: 249), whereas Richard prays that "Saint George / inspire us with the spleen of fiery dragons" (Shakespeare 2008, V.5: 79). John Jowett asserts that, at the time of his ascension to the throne, Richmond's victory over Richard was seen as a symbolic "slaying of the dragon" (2008: 18-19). Therefore, Richmond is legitimized through alignment with a Christian myth, while Richard, identifying himself with the beast, distorts the myth in his usual naturalistic vein, as bodily impulses prevail over divine grace.

Similar oppositions manifest concerning the two adversaries' view of royal succession. Before battle, Richard courts the daughter of Queen Elizabeth in order to strengthen his claim. He tries to persuade the Queen by implying that future successors by Elizabeth would revitalize the murdered princes: "But in your daughter's womb I bury them / Where in that nest of spicery they shall breed / Selves

of themselves, to your recomfiture" (Shakespeare 2008, IV.4: 343-345). Mark Burnett reads this passage as Richard's impossibility of producing true heirs since they are just "facsimiles of himself" (2002: 75). I would argue that such successors are not even copies of Richard, but copies of death, of a malfunctioning past perpetuated through the bestial act of "breeding." In a naturalistic vein, spiritual continuity is abolished in favor of biological continuity. Conversely, Richmond envisages a future filled with life and divine blessings in his reign alongside Elizabeth: "By God's fair ordinance conjoin together / And let their heirs, God, if thy will be so, / Enrich the time to come with smooth-faced peace" (Shakespeare 2008, V.7: 31-33, my emphases).

By investigating Richard's usurpation and reign against the backdrop of medieval theories of kingship, this study offers insight into the naturalization of the monarchy embodied by the deformed titular protagonist. Our research contests the claim of Richard's emancipatory kingship, showing how the grotesque characteristics of the body natural are transferred into the monarch's body politic. The concept of the natural order of kingship is strengthened by a comparative analysis between Richard's self-instituted, bestial and alienating tyrannical rule, and Richmond's divinely legitimized and popularly supported claim to the throne.

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FAILED COMMUNICATION IN HERMAN MELVILLE'S *MOBY DICK*

Abstract
The topic of communication has been gaining in popularity. How to initiate and maintain good communication is both a primary concern for people nowadays and a highly valued skill. However, it is just as important to ask: what can we learn from the instances in which communication fails, and what are the factors leading to unsuccessful communication? This paper focuses on the meetings between ships at sea in Herman Melville's *Moby Dick* as failed communication situations, looking into the reasons for and the ways in which they have been thwarted, not only within the internal universe of the literary work, but also in relation to an external framework of communication. Consequently, the present research is based on the novel *Moby Dick* by Herman Melville (1851) and on the structuralist model of communication provided by Roman Jakobson in *Linguistics and Poetics* (1960).

Herman Melville's *Moby Dick* (1851) was and still is one of the contenders for the disputed title of "the great American novel," which is quite ironic, considering that this is ultimately a story about failure. More specifically, it is a story about failure in the context of an obsessive pursuit of a goal, with the underlying desire to achieve it - perhaps one of the worst kinds of failure. However, it is not only Ahab's quest that fails in the end. Failure also permeates other episodes of the novel, finding its way into the rare meetings between the Pequod and a series of nine other ships: the Albatross, the Town-Ho, the Jeroboam, the Virgin, the Rosebud, the Samuel Enderby, the Bachelor, the Rachel, and the Delight. These social meetings between whale ships at sea, also known as "gams," can be interpreted as communication situations in which the main participants are the two ships, and, by extension, their captains and their crew. What they all have in common is that not only do they fail as gams, by deviating from the definition provided by Ishmael in chapter 53 (as pointed out by Dove-Rumé in the essay "Melville's Fake Gams in *Moby Dick; or, the Whale*"), but they also fail as communication situations when analyzed according to Roman Jakobson's model of communication, provided in *Linguistics and Poetics* (published in 1960).

The relevance of this topic is directly connected to the current state of events: nowadays, communication is more important than ever before, whether we are referring to communication between institutions or between individual human beings, and regardless of the medium through which communication takes place. Moreover, a great amount of emphasis is placed on communication as a skill which can be improved, with various internet resources explaining how to clearly articulate every single thing that belongs to the common human experience: desire, needs, discomfort. Good communicators are usually praised, while bad communicators are often avoided. However, human beings are not perfect, and it is just as true that, more often than not, communication fails, regardless of our efforts, and even when

we do not intend it to. This is also what happens in *Moby Dick* whenever two ships try to exchange messages with one another: something inevitably goes wrong in the process of communication – sometimes because of factors which have nothing to do with the characters, and sometimes because of the characters themselves and the ways in which they relate to and engage with one another. It is just as important to observe these failed communication situations because, even though they are fictional and more than 150 years old, they show that people's failed attempts to interact with other people are not all that removed from the current reality, which means that there is something to be learned from all of them.

The aim of this paper is to look at the way in which the gams fail according to Ishmael's own definition, and then to analyze each one of the nine gams as communication situations, from a structuralist perspective. By using Roman Jakobson's model of communication, provided in *Linguistics and Poetics*, I will try to identify the ways in which communication is impeded (refused, interrupted, sabotaged, etc.), and to associate these impediments with one or more of the speech event factors, in order to determine what went wrong in those specific cases.

First of all, it is important to note that Ishmael himself presents something which can be seen as a framework for communication situations between whale ships at sea. In chapter 53 of the book, he "learnedly defines" the concept in the following manner: "GAM. Noun – A social meeting of two (or more) whale ships, generally on a cruising ground; when, after exchanging hails, they exchange visits by boats' crews: the two captains remaining, for the time, on board of one ship, and the two chief mates on the other" (Melville 1851: 261). However, as Dove-Rumé states in Melville's "Fake Gams in *Moby Dick; or, the Whale*," "in actual fact, none of the Pequod's meetings corresponds to the above definition facetiously laid down by the narrator in the chapter entitled 'The Gam'" (1991: 391). By taking a close look at all the nine gams between the Pequod and the other ships, it becomes clear that they stray away from the definition, sometimes entirely so.

In the meeting with the Albatross, the two ships do not even manage to exchange hails, because the captain of the Albatross drops his trumpet into the sea. The meeting with the Town-Ho is telegraphically described, giving the reader no clear image of what the gam was actually like: "she gave us strong news of Moby Dick" (Melville 1851: 263). The Jeroboam is not only affected by an epidemic (which makes it impossible for the captains and the crew to meet on board of the ships), but it is also dealing with something akin to a mutiny: Gabriel, the self-proclaimed prophet, does not let the two captains speak with one another, and he becomes an authority figure on the ship. The captain of the Virgin only boards the Pequod to ask for oil, and, because of the language barrier and of the lack of experience regarding whales, the two ships cannot successfully exchange information. In the gam with the Rosebud, Stubb goes aboard the ship to help Guernsey deceive the captain of the ship by convincing him to leave the area where the blasted whale was. However, Stubb also deceives Guernsey in order to obtain the ambergris from the dead whale. During

the meeting with the Samuel Enderby, both Ahab and his crew board the other ship, which shows that this gam does not match the definition either, even though it appears to do so. The gam with the Bachelor only shows the two whale ships exchanging hails, and there is never an exchange between the captains and the crew on either one of the ships. Only the captain of the Rachel comes aboard the Pequod to ask Ahab to help him find his missing whaleboat. Finally, the gam with the Delight shows an instance of hails being exchanged between the two ships, without any further development, because the state in which the ship was in clearly showed that Moby Dick was close by.

Dove-Rumé further elaborates on the reason for which none of the gams abide by the definition provided by Ishmael, claiming that the narrator is trying to "poke fun at superficial readers" (1991: 391) by providing a theoretical framework which does not match the practical situations. While this might be the case, I would also argue that the disparity between what things should be like and what they are actually like shows how prescriptive rules usually fail to capture the complexity and the entirety of real-life situations. In fact, Dove-Rumé herself points out this aspect, writing that: "All of these examples converge to illustrate Melville's implicit message that institutionalized language and communication are not to be set on a par" (1991: 397). In other words, the type of language which is "established as a common and accepted part of a system or culture" (Merriam-Webster 2023), the culture or the system of whale-hunting in this case (the gam as it is described in the definition), and actual communication in real-life situations (the gams as they actually happen) do not converge. Therefore, this observation proves that in *Moby Dick*, "the greatest difficulty is one of communication" (Young 1954: 450).

Considering that the nine gams represent situations in which communication always seems to fail somehow, I believe that Roman Jakobson's model of communication can be applied to each one of these social situations in which communication falls short. In *Linguistics and Poetics*, Jakobson identifies six "constitutive factors in any speech event," which he then uses to define the act of verbal communication:

> The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message requires a CONTEXT referred to ('referent' in another, somewhat ambiguous, nomenclature), seizable by the addressee, and either verbal or capable of being verbalized; a CODE fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and, finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication (2018: 1069).

In each one of the nine gams, one or more of the factors mentioned above is either missing, or it disappears from the communication situation, ultimately causing communication to fail altogether.

The gam with the Albatross begins the series of Pequod's meetings at sea. This first gam sets the tone for all the other gams by making it obvious that to

communicate, and, even more importantly, to establish a connection, is incredibly difficult, and it sometimes also depends on circumstances which cannot be controlled. After Ahab's hail, which will be found in almost all the gams since it represents the most pressing matter for him: "Ship ahoy! Have ye seen the White Whale?" (Melville 1851: 257). Just as the captain of the Goney (albatross) is trying to respond, he drops the object which would have made communication possible: "in the act of putting his trumpet to his mouth, it somehow fell from his hand into the sea, and the wind now rising amain, he in vain strove to make himself heard without it" (Melville 1851: 257). In other words, there is now no way in which to establish contact between the two ships. The physical channel of communication is compromised, and the rising wind, which in turn causes the distance between the two ships to increase, does not help at all. Moreover, Young states that "the falling of the trumpet is, of course, symbolic of the problem of communication" (1954: 451), and this is logical, given that without the trumpet the captain of the Albatross has no physical means through which to carry his message across to the Pequod. Young also argues that "what is dramatized in the first gam occurs to some degree in each one, since all communications are hazardous, tentative, and unsatisfactory" (1954: 451). This is no wonder, given that Ahab's intention when engaging in communication is not to exchange something, but to obtain something. Therefore, communication is not reciprocal, it is one-sided, and it is successful only insofar as it allows him to come closer to Moby Dick by using the information obtained from the other ships.

Pequod's second gam is a very curious instance of communication: on the surface, it appears to be successful since it offered her "strong news of Moby Dick" (Melville 1851: 263). When looking at it in depth, something else becomes clear: the message is missing, and if the message is missing, then this means that contact was not established. The story of the Town-Ho "never reached the ears of captain Ahab or his mates" (Melville 1851: 263) because "it never transpired abaft the Pequod's mainmast" (Melville 1851: 263). Radney's story, who had tried to hunt the White Whale and perished while doing so, could have served as a cautionary tale for both captain Ahab and his crew. In this case, the lack of contact between Ahab and those who knew the story of the Town-Ho leads to a failure in the delivery of this specific message: Moby Dick does not spare anyone and hunting him only leads to catastrophe. "It is a warning which cannot be applied because the sign of danger is held secret" (Young 1954: 452), even though one could argue that captain Ahab had been given many warnings, and he still chose to ignore them all because of his ceaseless obsession.

The third gam of the Pequod comes with its own peculiar set of communication issues. The Jeroboam is currently dealing with an epidemic on board, which makes the act of establishing physical contact more difficult than it would have been otherwise: the captain of this ship "peremptorily refused to come into direct contact with the Pequod" (Melville 1851: 336) to avoid spreading the disease from one ship to another. Distance is the first factor of disturbance. The other

"interruption of a very different sort" (Melville 1851: 337) is Gabriel, the self-proclaimed archangel: he interrupts any attempt at communication between the two captains in order to verbalize his prophecies, which, though not at all far-fetched – "Think, think of thy whaleboat, stoven and sunk! Beware of the horrible tail" (Melville 1851: 339), appear so because they are "made known through insanity" (Young 1954: 454), which greatly injures their authority and believability. Through his interventions in the conversation between the two captains, Gabriel also takes on the role of the addresser, which means that there are now two addressers in the communication situation.

To make matters even more interesting, the problem of hierarchy comes into play: someone who would be considered Ahab's inferior, at least while at sea, addresses him in a very impertinent manner. Communication between the two is impossible not only from this point of view, but also because they each represent two different sides of the same coin: Ahab is the obsessive pursuer of the whale, whereas Gabriel is the obsessive avoider of the whale, going as far as to consider it "the Shaker God incarnated" (Melville 1851: 339). They are both fanatics, but the way in which they manifest their obsession is different. Therefore, psychological contact between the two is impossible to establish, and they speak at each other, instead of speaking to each other, given that they both take on the role of the addresser.

Consequently, how one enters a communication situation is a crucial detail, especially when referring to the attitude of the participants. As Young claims in "The Nine Gams of the Pequod," "[o]ther individuals are what we are not; they may provide what we lack, or add to what we already have" (1954: 450). This statement perfectly encapsulates one of the consequences of communication in the instances in which it serves as an opportunity for expressing conflicting views: it is a very useful method of identifying where we stand on certain issues, who we are, what we believe in, and how all of these various aspects of ourselves are emphasized when interacting with other people, while also providing an opportunity for us to change, or to at least consider some alternatives to our perspectives. Communication sets ideas into motion, it allows people to entertain other ideas, to doubt the things they thought they knew, to question their own existence and the world they live in. That is why it is very important to note that Ahab is "the major hero," who is "remote from us, remote from everybody. He is almost solipsistically enclosed in his own self-sealing discourse, his own realm and range of information and ideas" (Tanner 2000: 65), he is a monomaniac whose only purpose is to find and kill the white whale. He initiates contact with other ships with this goal in mind, and he cannot be deterred from it. This "self-sealing discourse," or fixed perception of the whale as essentially malevolent, is what makes it impossible for him to entertain other ideas, it isolates him from everybody else. Therefore, communication commonly fails when either one of the participants involved in a discussion fails to see that there is no singular way in which one can interpret the world. Instead, there is a variety of ways, and no one can guarantee that either one of them is right.

The three following gams are categorized by Young as gams which depict the three "impossible attitudes" for Ahab: "innocence" – the Virgin, "inexperience" – the Rosebud, and "indifference" – the Samuel Enderby (1954: 455), whereas the last three gams are grouped together as showing "a basis for action" – the Bachelor, "the action itself" – the Rachel, and "the consequences of such action" – the Delight (1954: 459). However, I would argue that the Bachelor fits better in the first group of ships, not only because it deals with an attitude that is just as impossible for Ahab (ignorance), but also because, in "The Function of the Gams in *Moby Dick*," Edward Stone mentions that the Virgin and the Bachelor "form a natural pair" (1975: 175). Their names, as well as the meanings of their names (a single woman and a single man), points at the fact that they could be analyzed within the same context, a context dealing with attitudes, in this case.

The gams with the Virgin, the Rosebud, and the Samuel Enderby, all represent what Young calls "impossible attitudes" when compared with Ahab's own attitude: the Virgin pronounces its "complete ignorance of the White Whale" (Melville 1851: 374) – innocence; the Rosebud declares that it had "never heard of such a whale" (Melville 1851: 427) – inexperience; while the Samuel Enderby announces its lack of further interest: "No more white whales for me. I've lowered for him once, and that has satisfied me." (Melville 1851: 465) – indifference. The Bachelor expresses something which can be defined as ignorance, but not the complete ignorance of the Virgin, or the kind of indifference expressed by the Samuel Enderby after a defining experience, or any sort of inexperience, given that its abundance is emphasized: "everything was filled with sperm." (Melville 1851: 518) This ship experiences the kind of ignorance associated with the popular saying "ignorance is bliss," which can be clearly observed in its captain's reply to Ahab: "only heard of him, but don't believe in him at all" (Melville 1851: 518). This sort of attitude is similar to naivety, and it might have been caused by the fact that the Bachelor has not had to deal with any kind of tragedy. The crew and captain are extremely jolly, and they also have women onboard, a unique situation, not mentioned in any of the other gams.

Why are these "impossible attitudes" so important? Because they are at fault for the unfulfilling communication situations between these ships and the Pequod. Even though in all these gams physical contact can be and is established, psychological contact is what ultimately cannot be found in them. Innocence, inexperience, indifference and ignorance have nothing to offer to Ahab, he cannot obtain any useful information by interacting with the captains who display these attitudes: he has seen the whale, so he is no longer innocent; he has heard of such a whale, he has hunted it and has lost a leg, so he is not inexperienced; he actively and obsessively desires to find Moby Dick and to kill him, so he is by no means indifferent; and he definitely believes in this whale, because of all the aforementioned events. Therefore, he is not on a psychological level which would allow him to effectively communicate with any of the four captains showing attitudes having to do with a certain lack (of experience, of interest, of belief).

In addition to this, Ahab does not share the same code with the captains of the Virgin and the Rosebud, who speak German and French respectively because he speaks English. The captain of the Virgin talks in "broken lingo" (Melville 1851: 374), while the captain of the Rosebud does not speak English at all. What he has, though, is a translator: Guernsey. Young refers to the gam with the Rosebud as "a parody of communication" (1954: 456), given that it is quite literally a show put on by Guernsey and Stubb in order to deceive the captain of the Rosebud: "According to the little plan of theirs, the Guernsey man, under cover of an interpreter's office, was to tell the captain what he pleased, but as coming from Stubb, and as for Stubb, he was to utter any nonsense that should come uppermost in him during the interview" (Melville 1851: 429). However, Stubb also deceives Guernsey, given that he wants to obtain the ambergris from the dead whale, "worth a gold guinea an ounce" (Melville 1851: 431). There is no real communication taking place in this case, not only because the language barrier makes it impossible, but also because this is not genuine communication, it is something which only takes the shape of communication in order to point at its inconsistencies, at the way in which language can be used to drive people away, to make fun of them, and to betray them. Its purpose, in this case, is not one of establishing connections, but of severing them in order to achieve an individualistic goal.

One important thing to note about the meeting between the Pequod and the Samuel Enderby is that it had the most potential to be a successful communication situation. The two captains manage to establish a connection, they have had similar experiences with Moby Dick (Ahab lost his leg, while Boomer lost his arm), they speak the same language, and they seem to interact in a way which was particularly peculiar for Ahab – he had not been that excited up until that point, and he would never be that excited at the prospect of meeting another captain of a whale ship until his tragic end. What ultimately severs the contact between the two are their attitudes: Ahab's obsession does not match Boomer's lack of desire for the whale. For Ahab, there is no room for this multitude of perspectives upon Moby Dick. Richard Gray mentions that "[h]ow it is seen, what it is seen as being and meaning, depend entirely on who is seeing it" (2012: 187), but for Ahab, who is completely fixated on taking revenge, there can be no explanation for the whale's behavior other than its "fundamental malevolence" (Gray 2012: 187). His perspective is dominated by the idea that the whale is inherently violent, and that it must be killed, not taking into account that the animal was protecting itself from actual hunters chasing it to its death.

Besides the incapability to establish psychological contact with the Pequod, during the gam with the Bachelor, Ahab is placed into the position of the addressee, which leads to a special kind of failure in communication: the captain of the Bachelor launches an invitation to Ahab: "Come aboard!" (Melville 1851: 518), which Ahab dismisses by not even acknowledging it. Thus, the conative function of language, which "finds its purest grammatical expressions in the vocative and imperative," and

which is "oriented towards the ADDRESSEE" (Jakobson 2018: 1071), is employed. The fact that Ahab covertly refuses the other captain's invitation stops all further communication. Moreover, the Bachelor also does not have a similar understanding of Moby Dick, and this could be interpreted as a difference in the code of the two captains. They cannot help one another, and they cannot exchange information, so they both go on their separate ways.

If the fourth, fifth, sixth and seventh gams of the Pequod can be grouped together as "impossible attitudes" in relation with Ahab, the last two gams of the Pequod show "alternative actions" (Young 1954: 459) in comparison to Ahab's choice of action. Communication with the Rachel and the Delight fails because of the same factor which has been observed in all the previous communication situations: it is impossible to establish any form of psychological contact between the captains of the ships, as a result of Ahab's monomaniac course of action. The Rachel and the Delight share something with the Bachelor: they both turn Ahab into the addressee of the message. The captain of the Rachel employs the conative function of language by making a call to action: he asks Ahab to help him find his whaleboat, lost during a previous whale hunt, by saying "you must, and you shall do this thing" (Melville 1851: 555), two modal verbs which strongly express the idea of duty and obligation. Ahab refuses, fully knowing that his choice is morally questionable: "I will not do it. […] God bless ye, man, and may I forgive myself" (Melville 1851: 556), cutting both the physical and the psychological contact.

The gam with the Delight can be interpreted as the final warning: the ship is in an awful state after a confrontation with Moby Dick, many people from the crew died, and the captain implies that the whale is immortal – asked by Ahab if he has managed to kill the white whale, he replies with "[t]he harpoon is not yet forged that will ever do that" (Melville 1851: 565). After Ahab boasts that he will be the one to kill Moby Dick, he receives the following reply: "God keep thee, old man" (Melville 1851: 565). This formula can be classified as performing an "incantatory function," which is "some kind of conversion of an absent or inanimate 'third person' into an addressee of a conative message" (Jakobson 2018: 1071). In other words, God can be interpreted as the addressee of this message, but the message in itself, or rather the formula, as addressed to Ahab, can also be interpreted as meaning "Take care!" or "Beware!," which clearly employ the conative function of language. By actively ignoring this and moving forward with his purpose, Ahab cuts all contact, ultimately advancing towards the complete destruction of his own ship and crew.

All the previously analyzed situations show that communication fails more often than we might expect. Although its failure is not always the fault of the participants, such as it was the case with the Albatross and the Town-Ho, in the rest of the gams, failure in communication is the direct result of Ahab's refusal to attempt to engage with attitudes other than his own. For him, communication is by no means an attempt to genuinely interact with and discover other people's ideas, it is just another instrument in his pursuit of the whale. He is not capable of any sort of

disagreement regarding his own ideas, which is essentially what seals his fate: by ignoring and dismissing the various ways in which others relate to the whale, he dooms himself. Ahab does not want to discover the truth, in fact, he wants to hide it, because the truth would deem his whole quest useless: if the whale were just a "dumb brute," with no malevolent intention towards him, then his desire of hunting and killing it would become meaningless. He remains unchanged because he refuses to believe that reality can be interpreted in more than one way (his way), and he also fails to genuinely communicate with others because of the same reason.

In conclusion, each one of the nine gams in Herman Melville's *Moby Dick* "deals to some degree with the problem of communication" (Young 1954: 462), and each one of these meetings shows that "communication is uncertain, and alternatives are inadequate" (Young 1954: 463). By analyzing these communication situations with the help of the framework provided by Ishmael in his own definition of a gam, and through Roman Jakobson's structuralist model of communication, it becomes obvious that the gams do not abide by any of the "rules" described within the universe of the novel itself, or outside of it. Given that certain conditions within these frameworks are not met, communication fails, either from the very beginning, or gradually. The common denominator of all these failed communication situations is the difficulty of establishing contact, with psychological contact being the most difficult to create, given Ahab's monomania. Other disturbances appear in the communication process, such as issues with the message, with taking upon the role of the addressee, with the lack of a common language (a shared, familiar code), or with the conative function of language. Finally, the struggle of communication is caused by some sort of missing contact between the two ships, which is doubled by Ahab's fixation on Moby Dick, a fixation that does not allow him to engage with other attitudes or alternatives of action, and, most crucially, with other people.

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PORTRAYALS OF INDIVIDUALISTIC HEROES IN *MOBY DICK* AND "THE RIME OF THE ANCIENT MARINER"

Abstract
Moby Dick and "The Rhyme of the Ancient Mariner" represent two main works in Romantic literature. Herman Melville's novel and Coleridge's poem respectively portray two protagonists that embark on a quest by the end of which they are punished for their ambitions. Although the two literary works are similar in symbolism and narrative structure, their characters are different in their actions and attitude towards loneliness.

Herman Melville's *Moby Dick* (1851) is one of the most important novels in American literature due to its powerful protagonist and the various narrative styles in which it was written. The time when the literary work was published was a period in which several writers, such as Emerson, contributed to creating literature that would mark American culture, while getting inspiration from the European tradition. Melville's novel was inspired by "The Rhyme of the Ancient Mariner," a poem written by Samuel Taylor Coleridge. While the two works seem similar, we may find significant differences that made the American novel unique. In this essay, I argue that *Moby Dick* borrows elements from Coleridge's poem, but its protagonist differs from the Ancient Mariner through his bravery and integrity.

Firstly, the two works express two literary opposite views: Romanticism and Dark Romanticism. "The Rime of the Ancient Mariner" is a Romantic work due to its focus on the relationship between nature and the human being, on egotism and on the moral denouement. In Coleridge's poem, we can see that nature can be man's ally if one lets her guide one. Although the weather was not the most favorable, the wind still blew in the direction the crew needed until the protagonist killed the white bird:

> And a good south wind sprung up behind;
> The Albatross did follow,
> And every day, for food or play,
> Came to the mariners' hollo!
> In mist or cloud, on mast or shroud,
> It perch'd for vespers nine;
> Whiles all the night, through fog-smoke white,
> Glimmer'd the white moonshine.'
> 'God save thee, ancient Mariner!
> From the fiends, that plague thee thus!— 80
> Why look'st thou so?'—'With my crossbow
> I shot the Albatross (Coleridge 2016: 6).

After that, the harmony is disrupted, and the men are haunted by the creatures of the sea. This punishment is a consequence of the Ancient Mariner's ambition, which can be seen as egotistic. He hunted the bird because he believed he was entitled to do it since man is supposed to be the conqueror of wilderness. However, the only way for the protagonist to save himself is to pray for expiation and appeal to the Holy Mother's mercy. It might not be a surprise that the poet chooses a religious resolution in his poetry since literary criticism recognizes Coleridge's preference for prevalent messages. For example, Rafey Habib, in his *History of Literary Criticism: From Plato to the Present*, asserts that the British poet uses Aristotle's principles of the poet who, through his work, presents "essential truths" through certain characters (2004: 452), in this case the Ancient Mariner. Moreover, the scholar quotes from Coleridge's *Biografia Literaria* to support his claim:

> I adopt with full faith, the principle of Aristotle, that poetry, as poetry, is essentially ideal, that it avoids and excludes all accident; that its apparent individualities of rank, character, or occupation must be representative of a class; and that the persons of poetry must be clothed with generic attributes, with the common attributes of the class: not with such as one gifted individual might possibly possess, but such as from his situation it is most probable beforehand that he would possess (Coleridge qtd. in Habib 2005: 452).

The poem's moral denouement tells us we are not more powerful than nature and that we should not try to touch it lest make it turn against you.

In *Moby Dick*, nature no longer communicates with human beings but is rather a malevolent force. Dark Romanticism itself opposes the idea that nature is a place of escape, and exotic locations bring with themselves an unforgettable experience. In the chapter entitled "The Whiteness of the Whale," Ishmael's view on animals and the environment is pessimistic, if not pusillanimous:

> This elusive quality it is, which causes the thought of whiteness, when divorced from more kindly associations, and coupled with any object terrible in itself, to heighten that terror to the furthest bounds. Witness the white bear of the poles, and the white shark of the tropics; what but their smooth, flaky whiteness makes them the transcendent horrors they are? That ghastly whiteness it is which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of their aspect. So that not the fierce-fanged tiger in his heraldic coat can so stagger courage as the white-shrouded bear or shark (Melville 1851/2001).

At this point, white becomes a sign of danger and death because the whale, when associated with this color, becomes a giant in the mouth of whom one can be trapped forever.

In terms of structure, the literary works' ending is similar. They reiterate the idea of paying for one's sins by transmitting the story from generation to generation so that people can learn from their ancestors' mistakes. In both pieces of literature, the protagonist is saved by a miracle. While the Ancient Mariner is pitied by the Holy Mother and kept alive by the angels in order to come back home, Ishmael is saved by a coffin life-buoy that emerges from a vortex (almost out of nowhere) and is

eventually rescued by a cruise ship. Thus, we may observe the narrator in *Moby Dick* is saved by luck not by magical powers and the moral lesson is rather subtly transmitted or prone to interpretation. We may also compare Ahab with the Ancient Mariner because his story of the crippled leg becomes known, although on not such a large scale. This handicap represents a scar he cannot mend, and which foreshadows his destiny, just like Coleridge's character whose "glittering eye" (Coleridge 2016: 3) remains the sign of his fate.

Furthermore, the protagonists are alike in their attitude towards the other people around them. They act according to their own instincts, as they both lead their crew to destruction. Although it represents a good omen for his crew, the Ancient Mariner acts greedily and shoots the albatross because he wants to keep him as a treasure. On the other hand, Ahab pushes the members of the cruise ship to continue hunting the infamous White Whale in order to avenge himself. He seems to value death more than life, as he eventually seems to become one with the whale regardless of the cost. In this captain-crew relationship we see another difference, however: while in *Moby Dick* they are eventually convinced by Ahab to risk their lives for his cause, the Ancient Mariner is punished by the sailors who hang the dead bird around his neck.

Despite their similar behavior, the characters are different types of loners. The Ancient Mariner is tormented by fear and pities himself for the punishment he must suffer: "Alone, alone, all, all alone/Alone on a wide wide sea! /And never a saint took pity on/My soul in agony" (Coleridge 2016: 12). On the other hand, although he faces a lot of danger during the journey, Ahab never seems to run away, but rather confronts the challenge. For example, when during a storm the crew are terrified of St. Elmo's fire, Ahab spiritually confronts the phenomenon by talking to the "clear spirit of spirit fire," showing he is not afraid of it: "Oh, thou foundling fire, thou hermit immemorial, thou too hast thy incommunicable riddle, thy unparticipated grief. Here again with haughty agony, I read my sire. Leap! leap up, and lick the sky! I leap with thee; I burn with thee; would fain be welded with thee; defyingly I worship thee!" (Melville 1851/2001).

Furthermore, while his mates are scared of the burning harpoon, he comes and "extinguished the flame" with his own breath (Melville 1851/2001). Thus, Melville's character is more than he shows himself to be. Although he prefers to be isolated from the rest, Ahab does not lack agency. The protagonist comes to be true to himself towards the end and does not find excuses for what he did. Considering these aspects, Ahab may be perceived as the embodiment of Transcedentalism, a 19th century trend founded by philosopher Ralph Waldo Emerson. In his essay, "On Self-Reliance," he expresses the idea that one should depend only on himself/herself and be detached from society in order not to be influenced by anyone's perspective: "It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude" (Emerson 1950: 150). Ahab wants to be a

'great man' and therefore rarely interacts with any member of the crew, seeming solitary. Furthermore, the writer claims that "to be great is to be misunderstood" (Emerson 1950: 152) and that society tries to instill in oneself certain definitions of friendship, family, desire or generosity so as to mould principles, but actually these are only distractions from one's real self (Emerson 1950: 150-153). Ahab follows Emerson's plea and lives his life alone, not caring what his crew has to say about their voyage (that is now worth it, that it is dangerous, that he will never find Moby Dick) because he goes against all odds even against himself.

Moreover, Melville's captain is as lonely as the Ancient Mariner, but comes to realize he is not made for this kind of life. Although he stubbornly hunts Moby Dick, "The Symphony" chapter unveils a hidden face of Ahab's: "From beneath his slouched hat Ahab dropped a tear into the sea; nor did all the Pacific contain such wealth as that one wee drop" (Melville 1851/2001). He regrets not having cared for the things that really matter in life, like his family:

> for forty years has Ahab forsaken the peaceful land, for forty years to make war on the horrors of the deep! Aye and yes, Starbuck, out of those forty years I have not spent three ashore. When I think of this life I have led; the desolation of solitude it has been; the masoned, walled-town of a Captain's exclusiveness, which admits but small entrance to any sympathy from the green country without-[…] —away, whole oceans away, from that young girl-wife I wedded past fifty, and sailed for Cape Horn the next day, leaving but one dent in my marriage pillow—wife? wife?—rather a widow with her husband alive! (Melville 1851/2001).

His state of mind is described by what Yoshiaki Furui calls "lonely individualism" (2020: 600). In his article, he expands on how the protagonist may seem to be egocentric according to the poor communication he establishes with his mates, differentiating between solitude and loneliness (2020: 600-601). Ahab is much more defined by loneliness as he feels deserted by Moby Dick, with which he tries to communicate through thoughts. He is deceived by his own illusion that the whale responds to him in an encoded manner, while the solitary creature does not have a sense of his existence (2020: 607-608). The tragedy of this character is the consciousness of leaving behind those who love him in order to accomplish a senseless quest. For the scholar, his whole character represents a critique of American individualism (2020: 600). I believe his downfall represents a moral lesson as loneliness does more (psychological) harm than good to him. It reinforces what Ted Billy explained to be the American Dark Romantics' way of showing "that nature has its perils, individualism has its excesses, and social reform has its limitations" (2014: 162). Ahab's destiny seems like an ironic response to one of Emerson's claims: "Nothing can bring you peace but yourself. Nothing can bring you peace but the triumph of principles" (Emerson s.a.: 64). Captain Ahab could not find peace until taking revenge on Moby Dick, a venture which eventually leads to his own ending.

In conclusion, *Moby Dick* and "The Rime of the Ancient Mariner" focus on two independent captains whose great ambitions are punished by fate. Nevertheless, while the Ancient Mariner is characterized by faint-heartedness, Captain Ahab is

defined by courage. Although he may seem conceited in the way he isolates himself from others, Melville's protagonist regrets not being wise enough to renounce his ambition and return to his family. At the same time, he assumes responsibility for his actions until the end, a trait which makes him unique in American literature.

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