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EXCLAMATIONS AND ECHOES

While traditional grammars recognize four types of sentence functions: *statement*, *question*, *command* (or *directive*) and *exclamation*, some modern grammars, especially those which focus on speech acts, the way they are constructed and what their functions are, recognize a much larger range of functions. Even if emphasis is placed only on the four 'classical' types, though, there are certain aspects which have to be added for the sake of clarity. In particular, as David Crystal (2003: 218) explains: "the notion of 'question' covers several different kinds of construction; the sentences called 'commands' express other kinds of meaning in addition to commanding; the notion of 'exclamation' is unacceptably vague; and there is an important sentence type (the 'echo' utterance) which fits into none of these four categories." Thus, more attention should be paid not only to the form and meaning of these structures, but also to their usage.

The purpose of this paper is to analyze exclamations and echoes, the way in which they are used and what functions they have, given that they are an important and active part of everyday language and they are used with increasing intensity not only in traditional forms of communication, but also in new environments (such as chat rooms). Some of the examples present in this paper are selected from a number of sources, including literary texts and grammar books, while others have been constructed especially for the purpose of illustration and thus are not followed by references.

1. Exclamations

There are two kinds of clauses with an exclamatory structure. The full form begins with a *what* or *how* phrase, and is followed by a statement order – subject + verb: "What a day we've had!"; "How nice of you to invite me!" The reduced form uses only the opening element: "What a day!"; "How nice!" (Crystal 2004: 76). Michael Swan (1996: 193) also notices that exclamations may also be constructed with *so* and *such* ("You're so nice!", "She's such a nice girl!") and that negative forms are also common ("Isn't the weather nice!", "Hasn't she grown!"). Virginia Evans

(2008: 257) adds that exclamations can also be formed by beginning the sentence with an adverb or an adverbial particle ("away", "up", "out", etc) followed by a verb of movement and a noun, or a pronoun and a verb of movement: "Off went the boys?", "Out they went!".

In speech, the exclamatory force is typically signalled by the use of high or wide pitch range, and also by increased loudness. In formal writing, a single exclamation mark is used; in informal writing, depending on the strength of feeling, more than one exclamation mark may be used: "I love you!!!!!" (Crystal 2004: 76).

Any type of clause can be used in an exclamatory way: statements, questions, and directives, and minor sentences are also exclamatory: "He's a fool!"; "Isn't that sad?"; "Look at that!"; "Hey!" But exclamative clauses are the only clause type whose function is solely to express an exclamation. Any clause element can be the exclamatory focus, as demonstrated by David Crystal (2004: 76):

- In "What a trip we've had!", the focus is on the object (compare "We've had a trip")
- In "How beautiful this is!", the focus is on the subject complement (compare "This is beautiful")
- In "How easily it runs!", the focus is on the adverbial (compare "It runs easily")
- In the less-used "What a lot of people came!" the focus is on the subject (compare "A lot of people came").

The reason why exclamatives are used, as is the case with any type of exclamation, is to highlight the strength of feeling which lies behind even the simplest utterance. Hortensia Pârlog (1997: 140-143) notes that, depending on the type of intonation used, a variety of emotions can be expressed by using exclamations: boredom, sarcasm, enthusiasm of various degrees, surprise, indignation etc. They are mainly used in conversation and fictional dialogue, especially in older literary writing. Such is the case of Alice reacting to what the Queen of Hearts thought about the March Hare in Lewis Carroll's *Alice in Wonderland*:

> "'He's murdering the time! Off with his head!'
> 'How dreadfully savage!' exclaimed Alice." (Carroll, 2008)

Imaginative monologue uses them too. Here is Mr. Lockwood recalling his feelings in *Wuthering Heights*: "Oh, how weary I grew. How I writhed, and yawned, and nodded, and revived! How I pinched and pricked myself..." (Brontë, 2007) And in at least one case, a literary character's exclamative has become a catch-phrase. As Joe Gargery repeatedly says to Pip in *Great Expectations*: "What larks!" (Dickens, 1994: 200)

Due to their immediate effect, especially when used in their reduced form, exclamations have been used efficiently in titles, headlines and advertisements: "What a great idea!"; "What A Wonderful World"; "What a farce!", "What a lot I got" (Smarties advertisement). (Crystal, 2004: 77)

Exclamations have been used frequently in hymns, as for example in the opening verse of Frederick Faber's 1849 text: "My God, how wonderful thou art, / Thy majesty how bright / How beautiful thy mercy seat, / In depths of burning light!" (Faber, 2009) The subject and verb can change places in this style. This hymn continues: "How dread are thine eternal years..." (Faber, 2009) The inversion is often seen in older literary style: "How often did I think about Mary!" David Crystal (2003: 219) acknowledges the fact that exclamatory utterances with inversion between subject and verb are possible, but rare.

2. Echoes

Statements, questions, commands (or directives), and exclamations are the four functions of the major sentence recognized by traditional grammar. A fifth function cuts across this classification: the echo utterance. Any type of sentence can be echoed, with changes sometimes needed in the pronouns (Crystal, 2004: 78):

- "A: Have you got my money? B: Have I got your money?
- A: Ann said she'd arrive by five. B: Ann said she'd arrive by five?
- A: She said what? B: By five?"

Even though echoes may be similar to questions, they do not possess the properties of proper questions. Genuine questions typically ask for information, while echo questions ask about the character of the preceding utterance. According to David Crystal (2004: 78) there are two main reasons why echoes are used. One is to recapitulate: confirmation of what was said is needed. Sometimes this is because the speaker was not clearly heard. More often it is because what was said causes surprise or seems implausible: "A: Janice is leaving London. B: Leaving London?" The confirmatory role is often emphasized by a tag: "Leaving London, did you say?" The range of attitudes expressed is quite wide – from mild irony to total incredulity. The second reason why echo is used is to explain: clarification of what was said is needed. This meaning is conveyed by wh- questions: "A: She's left a letter. B: Who's left a letter?"; "A: Look at this! B: Look at what?" This usage is often abbreviated: "A: Look at this! B: What?"

David Crystal (2004: 79) clarifies the fact that echoes demand an immediate response from the speaker, which has to be verbal in the case of explanatory echoes, but it can be nonverbal (such as a nod) in the case of recapitulations. By their nature, echoes will be found only in informal interaction or fictional dialogue. They are a

feature of a familiar interactive style, and outside of an intimate setting they can appear abrupt and impolite:

> A: Tom's left a book.   B: What book?
>   B: What did you say?
>   B: What?

There is some regional variation in the shortest response: British English finds "What?" rude, and prefers "Pardon?" or "Sorry?", as in "Sorry, what key?". American English is more likely to use "Excuse me?" or "Pardon me?" (Crystal, 2004: 79).

The informality of the usage in utterances can be noticed where speakers use *who* and *what* in unusual ways. In the following example, a noun is being referred to by an impersonal question word: "A: My mother's a dermatologist. B: She's a what?" Here, it is being used as an adjective: "A: Tom had a very harsh upbringing. B: A what upbringing?" In the following sentences, *what* is being used as a countable noun: "A: I've bought some new clip-ons. B: Some new whats?" and as a verb: "A: I've just penalised him about that error. B: You've just whatted?" Overall incomprehension or lack of belief can also be expressed by using only a single word: "A: I've decided to get married. B: What?"

Echoes can have a social function, to fill an awkward gap in a conversation or to provide feedback to the speaker (Crystal 2004: 80):

> "Tom (sadly): So Mary never got married. (Pause)
> Jack: Never got married? (shaking head)

In written form, by ending the echo with different exclamation marks (question mark, exclamation mark or dots), the writer can convey a number of different nuances (Crystal 2004: 80):

- Never got married? (said in a puzzled way)
- Never got married! (said in a shocked way)
- Never got married. (said in an unemotional way)
- Never got married… (said in a reflective way)

After a question was asked, echoes can be a useful way of temporarily evading an issue or just playing for time while we decide what to say: "A: Where is this taking us? B: Where is this taking us? That's a very good question." It is a strategy often used when replying in interviews: "A: What do you think about the 1989 Romanian revolution? B: What do I think about the 1989 Romanian revolution? Hmm…" Of course, if the person has never heard of the 1989 Romanian revolution

and doesn't want to acknowledge this fact, he/she can echo in a tone of voice which suggests that the answer is so obvious the question should never have been asked in the first place. David Crystal (2003: 219) offers the example of the film version of the novel *Being There*, by Jerzy Kosinski, in which "Peter Sellers played the role of a simpleton gardener who repeats (in a slow, almost meditative style) what other people say to him. The result is that he is thought to be highly intelligent. A similar strategy is not uncommon in life off the screen. For example, if we find ourselves out of our depth in a conversation, it is possible to convey an intelligent impression by occasionally echoing parts of what the other people are saying. Sometimes, speakers may even be congratulated by others for having sensible ideas, when all they have been doing was to repeat, at irregular intervals, fragments of what had emerged in the other speakers' own monologues."

The time interval present between sending and receiving makes echoes much less likely to appear in e-mail exchanges, but they do occur in chat room conversations. The only complication is that an echo may not appear next to the sentence it echoes, because interventions from other speakers can get in the way. Here is an example from a group discussing a James Bond film:

> "SPEEDY: it was great when he went over the cliff
> FROGGER: yeah and the crash was brill
> JO-JO: how they do that do you think?
> FROGGER: I dunno – models I suppose
> BONEHEAD: Fan – tastic!!
> SPEEDY: they use stuntmen
> SPEEDY: models? no way!!!" (Crystal, 2004: 81)

Some people echo out of habit. Other people find this very irritating:

> "A: After I got the job, I went out with a few friends to celebrate.
> B: After you got the job you went out? Where to? With a few friends? Who with?
> A: I went to John's pub with Ally and James.
> B: You went to John's pub?! With Ally and James, of all people?!
> A: Yes. We drank a few pints.
> B: A few?
> A: I swear, I'll throw you through the window if you repeat anything I say once more this evening...
> B: What was that you said? You'll throw me through the window if I repeat anything you say once more this evening?..." (Crystal, 2004: 81)

Thus, exclamations and echoes are not only an integral part of language, but they are also used with various purposes to various effects. This is why attention

should be paid to them and awareness of their function should be known by the highest number of speakers.

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OLIVER TWIST: DICKENS AS A CRITIC OF VICTORIAN SOCIETY

Charles Dickens was born in 1812 as the second child of a clerk. Dickens's childhood was not a happy one, and at the age of 12, he had to go to work in a blacking warehouse while his entire family was imprisoned because of his father's debts. This traumatizing experience marked him for the rest of his life. According to Alan Shelston in *The Penguin History of Literature, The Victorians*, edited by Arthur Pollard, years after he had become a well-known novelist, he confessed to his biographer John Forster:

> The deep remembrance of the sense I had of being utterly neglected and hopeless; of the shame I felt in my position; of the misery it was to my young heart to believe that, day by day, what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, was passing away from me, never to be brought back any more, cannot be written. My whole nature was so penetrated with the grief and humiliation of such considerations, that even now, famous and caressed and happy, I often forget in my dreams that I have a dear wife and children; even that I am a man; and wander desolately back to that time of my life (1993: 82).

Many of the characters portrayed in Dickens's novels were inspired by his own experience and, as Alan Shelston mentions: "Dickens, the chronicler of affected children, saw in his own childhood the archetypal experience of the child frustrated by the pressures of an urban and commercialized environment" (1993: 82).

This is also the case with Oliver Twist, the main character of the novel published as a monthly series in the magazine *Bentley's Miscellany* between 1837-1839. Oliver Twist, an orphan, suffers the bad treatment of the adults around him. From the first pages of the novel, we are introduced to the miserable conditions of a workhouse, the place where Oliver Twist is born. Dickens describes with irony and sarcasm not only the poor material circumstances in which the birth of a human being takes place, but also the misery of those who assist the delivery. The nurse is described as "a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract" (Dickens, 1994: 2). The writer cynically notes that: "if, (…) Oliver had been surrounded by

careful grandmothers, anxious aunts, experienced nurses and doctors of profound wisdom, he would most indubitably have been killed in no time" (Dickens 1994: 2).

Oliver, in spite of, or due to the poor medical assistance given to him, survives, but becomes an orphan because, unfortunately, his mother passes away. She is found in the street, exhausted, with her shoes worn to pieces, and with no wedding-ring on her finger, which meant that she was carrying an illegitimate child, a capital sin according to the moral standards of the members of the Victorian society. Oliver grows up in the workhouse, actually in the baby-farm, together with other children, orphans, just like him.

Dickens depicts in dark colours the circumstances in which the children live. As R.C. Churchill states: "The first few chapters of Oliver Twist, the workhouse chapters, are among the best things that Dickens ever wrote" (1990: 123). The workhouses were led by a parochial board, which decided about all the matters regarding the workhouse and their inhabitants. Children were neglected in these places and many of them died: "it did perversely happen in eight and a half cases out of ten, either that it sickened from want and cold, or fell into the fire from neglect, or got half-smothered by accident" (Dickens 1994: 6). Dickens reveals this reality to the English public. R.C. Churchill says that

> Dickens held strong views on the reformed workhouses, and they went clean against the views expressed by the enlightened opinion of his day. That enlightened opinion was, in fact, the main cause of the misery of those people unfortunate enough to be separated from their families under the new rule (1990: 124).

There were a lot of orphans in the streets of London in those times and a system of social security didn't exist. Jeannie Duckworth (2002: IX) writes:

> A mass of humanity poured from the countryside into towns and cities, particularly London, without any prospect of employment or shelter. Children ran wild on the streets, surviving as best as they could, often by crime, and only the tough and quick-witted survived (2002: IX).

All that the state could offer to those in need were these workhouses, where people died because of the corruption of the parochial-officers and because of the inefficiency of the parochial-boards, but more slowly than on the streets;

> The members of this board were very sage, deep, philosophical men; (…) So, they established the rule, that all poor people should have the alternative (for they could compel nobody, not they), of being starved by a gradual process in the house, or by a quick one out of it. The diet consisted in three meals of thin gruel a day, with an onion twice a week, and a half a roll on Sundays (Dickens 1994:13).

Due to this 'healthy diet', Dickens would say, the inhabitants of the workhouse looked thin and pale and feeble, with their rags fluttering loosely about their bodies. In contrast to the workers, the members of the board, including Mr. Bumble, the beadle, look very healthy, fat and with red cheeks. The climax of this antithesis is reached in the famous scene in which Oliver,

> "desperate with hunger, and reckless with misery (…) advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity: 'Please, sir, I want some more.' The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper" (Dickens, 1994:15).

According to R.C. Churchill, Dickens "saw the Workhouse Board, not as an institution, but as so many individuals anxious to assert their authority at someone else's expense" (1990: 124).

Dickens creates with great talent typologies of characters in his novels. In this novel we meet the type of greedy and corrupt representatives of authority, who actually steal money from the inhabitants of the workhouse, including helpless and hopeless infants. Such a figure is Mrs. Mann, the one in charge with the baby-farm: "She knew what was good for children; and she had a very accurate perception of what was good for herself" (Dickens 1994:5).

The children are not only neglected, but also sent to work. Oliver begins to work at the age of 9 and has to pick oakum. Later he almost becomes a chimney-sweeper, but arrives to an undertaker, Mr. Sowerberry. After a while he has to flee to London. Here we are introduced to a robber gang led by Mr. Fagin, who wants to make a thief out of the young boy. As Jeannie Duckworth states: "The character of Fagin, in *Oliver Twist*, was probably based on the famous Jewish fence, Isaac (Ikey) Solomon, whose methods of employing and training boy pickpockets were the standard practice and remained so for several decades" (2002: 25). Dickens shows that the representatives of the state, as well as the robbers have greed in common. In their very essence they are all the same. Mr. Fagin is driven by his love for watches and diamonds, and Mr. Bumble by his love for money and fancy clothes.

It is as Dickens would say: there is no difference between the honourable members of the parochial-board, and the wicked members of the robber gang. They all steal, they all abuse children, who become their victims, and they are all greedy and corrupt. Alan Shelston notes that: "the institutions are important not in themselves but as metaphors for a repressive social psychology, in itself the consequence of a predominantly selfish economic ethos, that in its pressure on the helpless individual is identifiably Victorian" (1993: 94).

Mr. Bumble, the beadle, as well as Mrs. Corney, the workhouse matron, simply steal provisions of food, wine and coal from the paupers, and their superiors know that, but they do nothing to correct it. Mr. Fagin, in order to reach his goals, manipulates orphans to become thieves and/or prostitutes. He says: "The man against the child for a bag of gold" (Dickens 1994: 177). In his value system gold stays above the child. But isn't this the same for Mr. Bumble and his wife? In their rush for gold they all seemed to abandon compassion and empathy and forget about their humanity. As Alan Shelston states, "the malignancy is rendered more complex by the way in which it is embodied not only in the dramatically criminal figures of Fagin and Bill Sikes but also in the representatives of established authority like the Board of Guardians and the police magistrate Mr. Fang" (1993: 90).

In the workhouse, children are condemned to a slow death; outside, in a gang, they are condemned to a life of deep moral misery and live under the terror of their patron, and under the terror of being caught and hanged by the authorities. These children are caught in the middle of nowhere, without any chance of escape. J. Hillis Miller notes that

> [t]he characters of *Oliver Twist* find themselves in a world in which they are from the first moment and at every moment in extreme danger. Not how to 'succeed', how to 'rise in the world', but how to live in this world at all, is their problem. Neither the social world nor the world of nature is willing to give them the means of life (1987: 30).

Nancy, the girl who saves Oliver in the end, sacrificing her own life, is an orphan, too. She was saved by Fagin, who made a thief and a prostitute out of her. Fagin is a master of manipulation and he claims that his secret society is maintained by the philosophy of "one for all and all for one." He reveals his rules to Noah Claypole:

> you depend upon me. To keep my little business all snug, I depend upon you. The first is your number one, the second my number one. The more you value your number one, the more careful you must be of mine; so we come at last to what I told you at first-that a regard for number one holds us all together, and must do so, unless we would all go to pieces in company (Dickens 1994:403).

Actually, he is the first who does not observe this contract, and, according to J. Hillis Miller: "Fagin's apparent philosophy of one for all hides an actual philosophy which sacrifices all for one. He lives only by condemning others to death" (1987: 40).

Again Dickens emphasizes the similarities between the hypocrisy of those in charge of helping the poor in the workhouses, but who in fact abuse them, and the hypocrisy of Fagin. Fagin's underground society coexists with the legal society, the

one of legality and respectability, the society represented by Mr. Brownlow and Mrs. Rose Maylie. Rose is an orphan, too, but she has the luck of being adopted by a good-hearted lady, who takes good care of her and who in the end becomes her mother-in-law. Rose has a good and happy life. Nancy is not that lucky. Juxtaposing Rose and Nancy, Dickens seems to suggest that life and destiny is actually a matter of luck.

In contrast with the darkness in Oliver's life, there is some hope in his providential meeting with Mr. Brownlow. In the house of his benefactor, Oliver enjoys the comfort and warmth of a home for the first time:

> They were happy days, those of Oliver's recovery. Everything was so quiet, and neat and orderly; everybody was kind and gentle; that after the noise and turbulence in the midst of which he had always lived, it seemed like Heaven itself. (Dickens 1994: 116)

Mr. Brownlow stands for the law, for justice. He is the one who wants to make light in Oliver Twist's dark world by searching for the truth. Beside his generosity and the compassion he feels for the boy, he is also rational and willing to make things right. He is a man of noble character and a stable pillar of the society. Dickens creates the character of Mr. Brownlow in order to give an example of how the members of society should behave with one another: rationally, virtuously, compassionately, generously. Oliver Twist finds trust, stability and devotion in Mr. Brownlow. As opposed to the stability of Mr. Brownlow, the novelist describes the buildings in which Fagin and his gang live several times. Fagin, driven by the fear of being caught, moves from one den to another, but the characteristics of those buildings are the same. They seem to be designed with the purpose of falling down and crushing the inhabitants inside:

> A great many of the tenements had shop-fronts; but these were fast closed, and mouldering away; only the upper rooms being inhabited. Some houses which had become insecure from age and decay, were prevented from falling into the street, by huge beams of wood reared against the walls, and firmly planted in the road. (Dickens 1994: 44)

The image of buildings as perpetual danger for the people living in them can be seen as a metaphor for the urban society of the early Victorian period. Jeannie Duckworth notes that [c]ities were synonymous with dirt, disease, overcrowding and noise, which inevitably rendered them unhealthy places in which to live and in some districts there were more deaths than births" (2002: 2).

The bucolic episode in the countryside in springtime suggests that life is better outside the town. People here are truly religious, good-hearted and honest, the

landscape is beautiful, with plenty of good smelling, colourful flowers. Dickens's plea in describing this piece of heaven on earth seems to be one for going back to nature. He emphasises the simplicity and honesty of the inhabitants there, as if he were suggesting the return to Mother Nature as a solution of the social problems of the time. In the countryside, far from the artificiality of the town, human relationships are more natural, more sincere. Here is the place where Oliver is blessed for the first time with the affection of the people around him.

The novel also deals with the question of good versus evil. The characters in Charles Dickens's novel are good or bad, regardless of what happens to them. Oliver is good and remains so, in spite of his miserable fate. They could not make a thief out of him. His conscience remains immaculate, his eyes, the mirror of the soul, stay innocent. He was good not because of his noble background, but because he was born with a gift of a noble character. Due to this noble character he resists the temptation of becoming bad. Mr. Monks, his half-brother, on the other hand, who is also of noble birth, is a villain. Although he grows up under normal circumstances, surrounded by the affection of a family that is financially comfortable, he becomes a bad person. We don't know anything about Nancy's family, but we know that although she has lived a life of promiscuity, she has a noble character. She knows how to distinguish good from bad and she decides to help Oliver.

Nancy is the example of the victim. She was forced to become a prostitute and a thief. Under normal circumstances, she would have had a good and happy life. On the contrary, Noah Claypole wants to become a member of the gang. Nobody forces him; it is his own free choice, his own decision, and not one taken for him by somebody else.

Dickens succeeds in depicting the real, dramatic life of the paupers and of the orphans in the English society at the dawn of the Victorian Age. As Alan Shelston states,

> Character and incident proliferate in Dickens so naturally because they are the product of an imagination that was never still, and of an impulse towards the dramatic evidenced not only by his theatrical activities, but by the details of his day-to-day existence. Dickens would never have understood a theory of fiction based on the detachment of the author; the novels, as they stand, are the expression of the man who wrote them. (1987:87)

In the novel *Oliver Twist*, as well as in *David Copperfield*, *Little Dorrit*, or *Great Expectations*, by describing the destinies of orphan children, the abuses they suffer from compassionless adults, Dickens created a large gallery of human typologies. The novelist portrayed accurately members of all social classes, creating a social

fresco of his time. His literary works are a trustful projection of the social relationships existing in England in the first half of the nineteenth century.

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UNIVERSAL SYMBOLISM
IN MIRCEA ELIADE'S *DOMNIŞOARA CHRISTINA*

Within Mircea Eliade's fantastic prose, *Domnişoara Christina* holds a very special place. It is indeed a ghost story which can be classified as fantastic literature, but its artistic effect goes beyond such generalities. The folkloric themes it employs do not shed much more light on this matter, as the stereotypical motifs and the supernatural characteristics are always the same. Eliade's novelette is, as Roger Caillois would say, "a game of fear," a minute study of horror, of its springs and amplifications, and of the levels of intensity it can develop. The writer presents us with an ambitious work of literature which manages to surpass traditional classifications. There are many ghost stories, both in Romanian and in international folklore. There is also a wide variety of famous literary works dealing with this theme. Theoreticians have established thematic classes, series of motifs, ways of building the story, of communicating with the ghosts, similar endings and so on. *Domnişoara Christina* is classifiable, just like all ghost stories, but its particularities are a lot more revealing than its traditional patterns. Eliade abandons the prototypes on more than one occasion and makes his own way into a fantastic universe.

The story begins slowly because the author seems interested in the atmosphere. The first scenes are realistic, the events seem natural, and the heroes behave normally. At Mrs. Moscu's manor we find Egor Paşchievici, a painter, and Nazarie, a university professor. The rooms of the two men are situated at opposite ends of the corridor. They think the distance between them is too great, they visit each other and wonder whether the rooms which separate them are empty or not. The silence is oppressive; they think they hear creaks and footsteps. The dialogue between the characters is natural, but a strange atmosphere seems to surround them. Mrs. Moscu has two daughters, Sanda, the elder one, and Simina, who delivers most of the signs of horror throughout the story. She is the one who introduces the character in the title: "Am visat azi-noapte pe tanti Christina, mamă!" Christina is Mrs. Moscu's sister and the girls' aunt. We find out that she died at the age of 20 (in 1907), murdered by her lover out of jealousy. She was a cruel landlady, who ordered the land administrator (her lover) to beat peasants and who liked to twist the necks

of living chickens. This is what Nazarie finds out from the villagers. One evening he tells the painter: "E, în orice caz, ciudată dispariţia domnişoarei Christina. Oamenii spun că s-a făcut strigoi" (Eliade 2008: 24). There is a strange smell in the room where Christina's portrait is hung, "a smell of interrupted youth," as the author says. Christina appears in people's dreams and she asks to kiss their hands or their arms. She is a ghost who visits the living and creates a burdening atmosphere at the manor. The men, who are merely visitors, experience fear in a more intense way than the women who live in that house. The explanation lies in the fact that the ghost is a woman and her family communicate differently with her. Mrs. Moscu, Simina, and Sanda are not very troubled by the atmosphere at the manor.

From an artistic point of view, the authentic mystery comes from a fine analysis of dreams. In this respect, Mircea Eliade proves to be a true genius: the traditional fantastic story is reshaped through a combination of real life and dreams. Mrs. Moscu says: "Vă mărturisesc că visele sunt lumea mea cea de-a doua" (Eliade 2008: 22). In *Domnişoara Christina*, dreams have more aesthetic value than reality. It is known that for the Romantics the dream had a double meaning: the nocturnal, physiologic dream and the state of dreamy meditation. Eliade doesn't make a clear distinction between the two types of dream; he combines them in a confusing way, creating strange sensations.

Domnişoara Christina is an exceptional story because it breaks with the conventions of a genre which has been limited for about two centuries. The writer's great improvement is the employment of the dream. Mr. Nazarie tells Egor: "Am impresia că visez întruna de azi-dimineaţă..." The painter replies: "Aş vrea să ai dreptate [...]. Dar sunt aproape sigur că nu visăm... Din nenorocire, adaugă el, mai grav" (Eliade 2008: 56). The painter analyses his dream not only after he wakes up, but also during the dream itself, when he can't believe it is a dream. Egor, who doesn't believe the information that the professor had heard in the village, dreams about Christina. It is natural for the living to dream about the dead, but when he wakes up he sees the dead woman next to him. He notices the bed smells like violets and then the woman leaves. This is where the laws of reality are broken for the first time. Eliade's play with the motif of the dream becomes a way of analysing the character. Egor starts fearing sleep because it presupposes the possibility of the dream. "Numai de n-aş visa," he begs. The painter's fear of this dream is explained by man's fear of nightmares. However, when Egor is convinced he is not dreaming anymore, he wishes reality were a dream. Thus, after fearing the dream, he wishes for it. Generally, man's fear of certain dreams is generated by the impression that the dreams are real. Eliade complicates these matters, as his hero would like to know that reality is in fact merely a dream. Being scared in a dream is natural, but being

afraid of reality is much worse. This is why his wish for everything to be but a dream represents an attempt to escape the terrifying reality.

The characters at the manor oscillate between two different states of mind: when they are together, they have the feeling they are not afraid, but when they are apart, each of them is confronted with intense fear. The exceptional features of the story derive from the analysis of the dream, but they also need to be correlated with the solitude of the characters. Superstition, which was born out of the common convictions of a group of people, is stronger when it acts upon only one individual. If people could dream together, the fear of nightmares would most probably be diminished.

There are many signs showing that Mircea Eliade employs all his best literary means in *Domnişoara Christina*. His heroes are particularly fictional; they are idiosyncratic, and behave very theatrically. They have specific roles and functions within the story. They are actors made to improvise. Their dreams would seem natural if they were not so paradoxically connected to reality. For instance, Egor Paşchievici dreams he is in a town in France and that he meets a man who was in fact his friend, "Radu Prajan, mort de mult, mort într-un accident stupid de stradă" (Eliade 2008: 49). He also sees Christina in his dream, who whispers to him: "De când te aştept" (Eliade 2008: 51). If he had not had this dream during the troubled atmosphere at the manor, it would not have seemed to be such a fearful nightmare. However, the dream is mistaken for reality and the description of the events in the dream is considered to be real. The erotic scenes in Egor's dreams bear another meaning as well. It is a widely known fact that there is a connection between the events in our real life and those in our dreams. When there is no such connection, a feeling of fear may arise. To a certain extent, Egor's dreams lack a direct connection to his daily life. Although he had only seen Christina in a painting and had heard brief accounts describing her, she appears in his dreams. He would expect his dreams to be ordinary, but he finds they are not. "Egor începea să se mire că stă atât de liniştit alături de o moartă. Ce bine că toate lucrurile acestea se întâmplă în vis, gândi el..." (Eliade 2008: 50).

Psychologists say that our passions influence the nature of our dreams. If we applied this principle to Eliade's novelette, we would slightly alter the concrete facts of his work. Egor is not the lover who dreams about the woman he loves. A more plausible explanation would be that a dead Christina dreams of a living Egor to lure him towards her world. The passion which has to be extinguished belongs to the woman, so the psychological situation we are confronted with is inverted. There is an erotic melancholy in this book, which offers a slight comfort during terrifying times. Somebody from the world of the dead wants to relieve moments of a lost life,

if only in a dream. In *Domnişoara Christina*, the horror is toned down by a serene melancholy of life. An illustrative passage is the following:

> Îşi scoase alene o mănuşă şi o zvârli peste capul lui Egor, pe măsuţa de alături. Mirosea acum mai puternic a violete. Ce gust prost să te parfumezi într-un asemenea hal... Simţi deodată o mână caldă mângâindu-l pe obraz. Tot sângele i se scurse din vine; căci senzaţia acelei mâini calde—şi totuşi de o căldură nefirească, inumană—era îngrozitoare. Egor voi să strige de teroare, dar nu mai găsi nicio forţă, glasul i se stinse în gâtlej.
> —Nu te speria, dragostea mea, şopti atunci Christina. Nu-ţi voi face nimic. Ţie nu-ţi voi face nimic. Pe tine te voi iubi numai... (Eliade 2008: 72)

This can mean either that the ghost makes an exception to the rule for the man she loves, or that she only wants to lure the victim through her words. "De aici, din lumea mea—spune fata—eu voi veni în fiecare noapte la tine; la început în somn, Egor, şi pe urmă în braţele tale, dragostea mea..." (Eliade 2008: 72). The love story in the dream also displays, beyond its dose of terror, a certain kind of beauty. The young Christina yearns for love in a very human way:

> Tu nu eşti decât un om viu. Eu vin din altă parte. N-ai să poţi înţelege, nimeni nu poate înţelege... Dar pe tine nu voiam să te ucid, dragostea mea, cu tine voiam să mă logodesc... Curând, ai să mă vezi şi altfel. Şi ai să mă iubeşti atunci, Egor... Azi-noapte nu ţi-a fost prea mult teamă de mine... Şi nici acum n-are să-ţi fie teamă, dragostea mea. Ai să te deştepţi acum, când vreau eu, ai să te deştepţi... (Eliade 2008: 50)

The dead woman feels such a strong longing for life that she seems humanised. She is different from the ghosts in fairy tales, who are stereotypically evil, as George Călinescu states. As opposed to this image, Eliade's ghost is nostalgic about her life on earth and is a much more complex character.

Roger Caillois criticised ghost story authors who imagined all sorts of terrifying events and then ended their stories by saying that everything had been but a joke or a mistake. This, however, is not the case of Mircea Eliade's novelette. The ending in *Domnişoara Christina* presents a shocking passage from the level of the dream to the level of reality: the ghosts' punishing turns into a rebellion. The author resorts to the substitution of certain characters and to a hasty, confused ending. The troubled atmosphere is maintained, but all the action is transferred to the real world. *Domnişoara Christina* is a perfect example which proves Mircea Eliade's great skills in alternating the realm of the fictional reality with that of the fantastic.

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HUMANIZATION OF THE DEHUMANIZED MONSTER:
REPRESENTATIONS OF THE VAMPIRE
IN BRITISH AND AMERICAN LITERATURE

There are many legends that circulate the earth. Some are forgotten, others are considered mere lies, but there are certain ones that can be traced back to modern times, when they still manage to stir our attention if not our fears. It is only obvious that this latter category is bound to include the myth of the vampire and its variations in terms of characteristics that are also dictated by the passing ages.

Apparently, nowadays the figure of the vampire has been gaining more and more popularity in fields like literature, film and music. As if everything has already been explored and explained, we are presented with a reiteration of the figure of the vampire as a mystery that has yet to be deconstructed. According to Brasey, the period of history in which vampires made people frequently talk of them were not the Middle Ages, but the 18th century. A veritable epidemic of vampirism was evident especially in the Central European countries. It appears that history repeats itself and the 21st century brings back to light the buried myth of the vampire. My paper aims to present the stages of alteration that can be observed in the vampire as a mythical figure, especially if we consider its development in terms of time and space. In this sense, I will pinpoint the contrasting views in shaping the vampire as a character and as a supernatural being that transcends from its animalist stage to that of the humanized monster. In other words, I will concentrate on the so-called taming of the beast as it appears in Gothic literature, focusing on the complex modifications of the vampire in relation to time. In this sense, my analysis is based on the British version of the vampire and also on the American one, that is, on the representations provided by two representative novelists of the Gothic genre: Bram Stoker and Anne Rice.

As far as the traditional vampires are concerned, the folklore describes them as "walking corpses, damned to remain on the earth for committing some great sin, such as murder, suicide, or possibly, just being different. They were said to be denied eternal rest by God, and were forced to walk the night and drink the blood of the living to maintain their unholy existence" (Konstantinos 2002: 100). Interestingly,

a vampire can be defined as a being characterized by contrasts: it is situated at the limit between life and death, thus having what is called an "eternal life". However, it cannot be considered part of the living, since its appearance resembles a dead person's rather than a living one's. Yet again, the mythical vampire is said to be slave of the sun, walking only by night, when he can feed on human blood by murdering the living. This particular element is probably the strongest argument in placing the vampire on the edge of animalism since it is only driven by the instinct of feeding. Furthermore, if blood is the elixir of life, the conductor of vital energy, it is only obvious the vampire who murders the innocent in order to sustain its own needs is catalogued as belonging to evil.

In an attempt to find the vampire's origins, it is important to note that throughout time and in different countries, it was referred to as *lamia, stryge, lemur, nosferatu, strigoi, geung upierczi, asema, obur, rakshasa* etc. Actually, is thought to have existed even from the period of the first humans. Legends tell of Lilith, the first wife of Adam, of Lamia, a queen of Libya who lost her children because of Hera and of many other types of vampires as they were reported around the world. Surprisingly, it appears that in Europe there have been a considerable number of cases of vampirism, and that in what superstitions are concerned Romania is one of the countries that possessed quite a varied vocabulary regarding vampires, distinguishing the *strigoi vii* from *strigoi morti* and *nosferatu*, which were slightly different creatures of the night.

Bram Stoker's novel *Dracula* is based on the historical facts concerning Vlad the Impaler and Romanian people with their superstitions and customs. Looking back at the cruelty of the historical figure, it is only obvious why Stoker chose him as a starting point in creating the character Dracula:

> Between 1449 and 1450, for instance, he initiated a (...) incursion against the latter ones [Saxons], burning to the ground their towns and villages. All their inhabitants (...) were impaled or otherwise executed, and it is mainly due to this incident that the hair-raising tales about his cruelty started to spread. (Pop 2006: 6)

In fact, Stoker's character is trapped between two ages: that of the old times represented by the Transylvanian land with people's superstitions and that of the new dawn of civilization as it is perceived in the image of the United Kingdom where he wants to find refuge. Dracula's physical description contains the general characteristics of the vampires doubled by the count's fierceness:

> His face was a strong, a very strong, aquiline (...) the mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. (...) the rest, his ears were pale, and at the tops extremely pointed.

The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (*Dracula* 1897)

As Clements points out, the count is directly associated with the death he brings upon his victims: "the pointed ears perhaps imply demonic roots, along with the hairs on the palms. But primarily it is the unnaturalness of his appearance that seems at issue – in multiple ways, Dracula is embodied as not quite human." (Clements 2011:17) Actually, he is often compared to animals; this is also to be seen when the count crawls on the walls of the castle "face down with his cloak spreading out around him like great wings [...] just as a lizard moves along a wall." (Stoker 1897: 63) Further on in the novel, Dracula is presented as a supernatural being that can transform itself into a bat – the animal traditionally associated with vampirism "[in] the moonlight flitted a great bat, coming and going in great whirling circles" (Stoker 1897: 170).

Thus, it is already obvious that the monster being is situated somewhere at the border between human and animal and it appears to be an outcast whose time is gone, he hides in his castle, isolating himself from the outside world. Through his vampiric-predatory nature, Dracula finds himself situated at the limits of society and it is only obvious that his degree of "humanity" should decrease.

Special attention should be paid to Dracula's desire of conquering other countries and of catching in his web of hidden thoughts other people. In this sense it may be assumed that this is the reason of his turning towards the human-like activity of learning foreign languages. Actually, words are substitutes of weapons as he can mesmerize the humans, at a psychic level, by means of his commands. This can be easily identified in the inexplicable connection that appears to be set between the count and Lucy, and later on, between the count and Mina. If, in the first case, Lucy is compelled to sleepwalk and go outside to meet Dracula, in Mina's case he is more brutal and vengeful: "You have aided in thwarting me. Now you shall come to my call. When my brain says 'Come!' to you, you shall cross land or sea to do my bidding." (Stoker 1897: 152)

In the attempt to destroy the count, Van Helsing – who assumes an almost Christian posture – makes a wonderful summary of the vampire's abilities. According to his studies, an Un-dead is: "so strong in person as twenty men, he is of cunning more than mortal, for his cunning be the growth of ages, he have still the aids of necromancy, (...) he can, within his range, direct the elements, the storm, the fog, the thunder, he can command all the meaner things." (Stoker 1897: 427) Symbolically, sunsets and at dawns have a special importance – it is at this exact time that the connection with Mina is of use to the hunting party as Dracula assumes his static and lifeless state. As at these particular times day and night are equal, it is

Mina who gains a certain amount of control over this dual connection and consequently she can offer information concerning the vampire's location.

Another supernatural power possessed by the count is that of influencing the weather; let us not forget that the ship carrying him back to Romania had an odd rapidity due to "good weather". This, together with his lack of reflection in a mirror points a different facet of dehumanization triggered by Dracula's association with spirits. It is believed that the beings devoid of souls have no reflection, vampires included. Nonetheless, in Romanian tradition mirrors are covered by white sheets in order to prevent the spirit of the dead from remaining blocked on the earth. Consequently, we can argue that in Dracula's case there is dehumanization in the sense of detachment caused by the vampire's nature and that this particular element functions like a mirror that causes the being's misplacement between two worlds.

A point of view worth considering belongs to Clements who states that "the figure of the vampire in Dracula is more complex than a force of generic evil. Because the evil is placed in a spiritual context, the vampire comes to represent sin in a theological sense" (Clements 2011: 15) The critic draws attention to the fact that the vampire displays, up to a certain extent, a mixture of the seven deadly sins: wrath – obvious in multiple situations when Dracula's fury is evident, gluttony and greed – essential elements connected to the yearning for blood, although greed is more visible in the case of the female vampires as cannibalism is suggested by the author. As far as Dracula is concerned, he is only suspected of cannibalism since there is no direct mention of it. Moving on to lust, it is evident if we regard Lucy and Mina as potential brides, while envy is particularly visible in the count when Mina helps Van Helsing to catch him. Pride is pinpointed by the count's repeated mention of his noble origin, and lastly, sloth is not directly present in the character of Dracula.

If up to this point we have concentrated on the placement of Dracula within the boundaries of the inhuman given his characteristics already discussed, I would like to move on to another representative figure in Gothic literature: the vampire Lestat. If Dracula stands for the "traditional" European vampire, Lestat is moreover associated with the modern American version, regardless of his French origins. As far as Rice's vampire is concerned, Lestat is presented in a continuous quest displaying his contrastive features. In other words, the writer brings forth a vampire that has a visible progression and at times an oscillation between human and inhuman traits.

In Rice's novel, the image of the vampire does not reach the animalism we see in Stoker's case. Her vampires cannot turn into animals, they cannot influence weather and they surely do not fly. Quite the contrary, the vampire that Rice brings forth is a civilized one; he oscillates between the desolate castle, luxurious apartments, he listens to classical music (Bach's Goldberg Variations) and enjoys the

beauty of the modern age. What is interesting to observe in the novels of the American writer is that she creates monsters with angelic faces; their appearance is not repulsive but romantically androgynous, as Lestat describes himself:

> "my mouth. It always looks sensual...I have a continuously animated face...My vampire nature reveals itself in extremely white and highly reflective skin that has to be powdered down for cameras of any kind...and the only consistent indication that I am not human is my fingernails." (Rice 2010b)

Although there are several references to Dracula throughout Rice's novels, she pinpoints the difference between the two vampires as representatives of two different periods of time: Lestat stands for the new age, while Dracula is to be associated with the past one. This is obvious when Lestat shows himself to the first humans of the 20th century: "In fact, they thought it was delightful that I wasn't just pretending to be any vampire. Or Count Dracula. Everybody was sick of Count Dracula. They thought it was marvellous that I was pretending to be the vampire Lestat." (Rice 2010b)

As far as identity is concerned, it is as important to vampires as it is to humans, if not even more important as seems to be wrapped in mystery. Lestat struggles to understand his nature, to find his origins and to discover the others like himself. If Dracula was given a passive position as his story is mainly told and retold by other characters, Lestat is given the power of controlling the narrative thread as he also acts as the teller. Of course, this detail in Lestat's presenting his inquiries in an autobiographical manner is more personal. This is why his feelings that are freely expressed appear to be more human and stronger in intensity. He describes his feelings of despair at being turned into a vampire without his will, and then abandoned: "I lay flat on the stones, murmuring not prayers any longer but those inarticulate pleas we make to all that is powerful, all that is holy, all that may or may not exist by any and all names. Do not leave me alone here. Do not abandon me [...] Do not let me fall even farther than I have already fallen this night."(Rice 2010b)

As a vampire who does possess a conscience, Lestat finds himself between two extremes: evil and good. He struggles to find the definition of his nature in this oscillation, and he even experiences the confession in a church. In spite of all this, his lucidity brings him face to face with his limitations: "my bitterness at being shut out of life. My bitterness [is] that I'm evil, that I don't deserve to be loved and yet I need love hungrily. My horror that I can never reveal myself to mortals. [...] These things merely now and then make me suffer, that's all." (Rice 2010b) Actually, Lestat appears to be suffering of a modern version of le mal de siècle. He laments on the remembrance of the eighteenth century: "I do not remember when it became the

twentieth century, only that everything was uglier and darker, and the beauty I'd known in the old eighteenth-century days seemed more than ever some kind of fanciful idea." (Rice 2010b) This confession implies the fact that between the two centuries aesthetics changed, people's perceptions altered and the rules of the past seem out of place in the modern world. Lestat appears to be constantly wondering what the purpose is for a creature like himself on earth. In a recollection of the representative gothic creations he summarizes the position of the vampire:

> We were the essence of that nineteenth-century conception, aristocratically aloof, unfailingly elegant, and invariably merciless,[...] Maybe we had found the perfect moment in history, the perfect balance between the monstrous and the human, the time when that "vampiric romance" born in my imagination amid the colourful brocades of the ancient regime died out (Rice 2010b).

Ironically, Rice brings forth a vampire who, in spite of his being a damned creature, seeks for God and realizes that God permits him to live without punishing him for the crimes he had committed. What Lestat really aims is to defy God with the view of finding out if there is one. Thus, he begins to show himself to people in a church horrifying them as an apparition of evil, although he considers himself untouched by God or the Devil: "For half a year I've been what I am. God and Satan have not troubled me!" (Rice 2010b) Furthermore, in a discussion with Louis, Lestat appears to be comparing vampires with God in an interesting analogy based on the power of killing:

> `Evil is a point of view,' he whispered now. 'We are immortal. And what we have before us are the rich feasts that conscience cannot appreciate and mortal men cannot know without regret. God kills, and so shall we; indiscriminately He takes the richest and the poorest, and so shall we; for no creatures under God are as we are, none so like Him as ourselves, dark angels not confined to the stinking limits of hell but wandering His earth and all its kingdoms. (Rice 2010a)

Once he has proven to himself that God cannot harm him, Rice's outlaw character assumes the mission of demystifying the ancient beliefs, the folklore myths concerning garlic, holy water, and crucifixes which he proves to be ineffective. It seems that the modern vampire has developed a certain immunity to these "weapons" that prove to be essential for Van Helsing.

Lestat even asks Gabrielle to wear a rosary in order to protect her from the "old-fashioned" vampires who still believed these items had a magical effect on them. On the other hand, Lestat is constantly introducing new elements that should

be included in the mythical tales. He speaks of the ability to read minds with the exception of those whom he turned, or to manipulate dreams.

Another human characteristic that Rice ascribes to Lestat bringing him again at the boundaries between human and inhuman is the desire to communicate. If in the case of Dracula this not in the least suggested, Lestat appears to be genuinely suffering from solitude. In his conversations with Marius, Lestat reaches the issue of disclosing the vampire nature to humans: "'You remember wanting to tell them all,' I said.'To make it known, the monstrous secret.' 'Perhaps,' he said, 'in the very beginning, there was some desperate passion to communicate.' 'Yes, communicate,' I said, cherishing the word." (Rice 2010b) It can be argued that the inability to communicate is heightened by the power of reading the humans' minds but the lack of means for responding and by the awareness, that in the end, the vampire is cursed in isolation: "There comes a time for every vampire when the idea of eternity becomes momentarily unbearable. Living in the shadows, feeding in the darkness with only your own company to keep, rots into a solitary, hollow existence. Immortality seems like a good idea, until you realize you're going to spend it alone."(Rymer 2002)

If at the beginning of the 18th century the vampire was considered "not simply a ghost or a wraith but the devil's spirit which had possessed the body and trapped the soul of a dead sinner"(Twitchell 1981: 8), Gothic literature presents him as a supernatural being that has a human appearance. We actually witness the alterations suffered by the monster in his vampiric nature – from his stage of instinctive actions dictated by thirst to the upwards movement reaching the highest points that lead to humanity. In this sense, I argue that we can clearly trace a shift from the dehumanized monster to the highly humanized one by means of his romantic, melancholic and sensitive traits. Probably this is why the figure of the vampire has gained so much popularity nowadays, as we assist to not only a massive humanization of the predator that the vampire once was, but also to a complete demystifying of a myth. From Stoker to Rice and even L. J. Smith, the myth of the vampire that must have remained unknown to humans is a recurrent motif regardless of the 21st century's highly humanized vampire. From this perspective, I agree with Schelling's view in relation to the Unheimlich including the vampire: "everything that ought to have remained... hidden and secret and has come to life" (in Freud 1919: 13).

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NATIVE AMERICANS. AN OVERVIEW

Introduction

How and when did humans colonize the New World? This is a question to which many scholars have been trying to find an answer since the 16th century. However, according to Powell, this was not an issue in 1492 when Columbus first arrived on the coast of the Americas because he thought he had landed on the coast of Cathy (Asia); thus there was no need to question the origin of the people he met, since they were obviously Asians (Powell 2005: 17).

The uncertainty surrounding the origins of the 'Indians', as Columbus called them, appeared around the year 1503 when, according to Huddleston, Amerigo Vespucci had already seen a great part of the coastline of the American continent, namely, from Argentina to North Carolina (in Powell 2005:17). In other words, it is due to Amerigo Vespucci and his travels alongside the coast of the Americas that the Europeans started questioning the origin of the native population of the American continent (Powell 2005: 17).

This paper will outline various different theories concerning the origins of Native Americans and it will, eventually, briefly present their society. The general features of the social organization can be easily presented, as they are the same among the North American tribes, the only differences residing in their cultures and languages.

Speculations Concerning the Origin of the Native Americans

As previously mentioned, only after Amerigo Vespucci discovered that the New World was not Asia but a new continent altogether did the scholars of the 16th and the following centuries come up with various theories that were not based on sufficient evidence. They started with Plato's sunken Atlantis, whose inhabitants supposedly found refuge on this new continent. Nevertheless, those who are familiar with Plato's works think that when Plato made reference to Atlantis he in fact had in mind the island of Crete.

Another similar story to Plato's Atlantis is the one invented by Pan-Pacific enthusiasts, who believe that at some point in time a so-called "Mu" continent

existed in the Pacific Ocean. Nonetheless, according to this theory, the inhabitants of this continent had a premonition that it would sink, which is why they abandoned it before the premonition came true in order to save their lives and settled on the continent which nowadays is known as America (Martin, Quimby and Collier 1947: 16).

Other speculations concerning this matter are that the Native Americans are the descendants of the lost Carthaginians or that they are the descendants of the Ten Lost Tribes of Israel, which somehow ended up on the American Continent. In spite of the fact that this last theory was dismantled as soon as it appeared, there still are people who believe it to be true, namely the Mormons. Moreover, this idea is to be found in the *Book of Mormon* (Powell 2005: 17-18). This theory of the Native Americans' Jewish heritage was overturned in a book written in the 16th century by a Jesuit Missionary named Joseph de Acosta, which Powell considers one of the best works of the said century. His reason for believing that is that Acosta, unlike others of his time, travelled to the New World in 1570 and lived there for a period of time. During the period spent in Peru and Mexico, Acosta gathered information on the Aztecs and Mixtecs. Seventeen years later, in 1587, Acosta returned to Spain and after sorting out the gathered information, in 1590, he published a book called *Historia natural y moral de los Indios* (Powell 2005: 19-20).

Even though Acosta did not possess the technology scholars and archaeologists have at their disposal nowadays, he relied on religion in order to prove wrong the idea that the Native Americans are the descendants of the lost tribes of Israel. Thus, he said that it was impossible for them to be of Jewish descent because the Jews are commanded to follow their laws and rituals regardless of the place they chose to settle (Huddleston in Powell 2005: 19-20). Yet, there was no evidence of Native Americans practicing the rites of Judaism. Furthermore, Acosta resorts to linguistics in order to bring more arguments to sustain his point of view. Therefore, on the basis of comparison, Acosta affirmed that there was no resemblance whatsoever between the Peruvian languages and the Hebrew language (Powell 2005: 19-20).

Another theory concerning the origin of the Native Americans is presented by Huddleston in his book *Origins of the American Indians: European Concepts* (1967), where he quotes fray García[1]. According to Huddleston's book, García claims that the Native Americans come from various nations (in Powell 2005: 20). Moreover, even though both Acosta and García were only missionaries sent to the New World to Christianize the population, they alleged that the natives had their biological and cultural roots in Asia. This allegation brings them closer to the nowadays widely

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[1]   Fray Garcia was a member of the Dominican order, who in 1607 published the book *Origen de los Indios del Nuevo Mundo* (Powell, 2005: 20)

accepted theory concerning the real roots of the Native Americans (Powell 2005: 20). In other words, Powell's assertion that the work of these two Spanish missionaries are the best of their times is correct.

The Origin of Native Americans

Nowadays, the theory that the Native Americans crossed the Bering Strait is widely accepted, although there still are certain groups that oppose it (Nichols 2003: 4-5). Nevertheless, this hypothesis appears to be the most credible one because the primitive man obviously had limited, not very well developed means of transportation. Due to this fact, it is highly unlikely for the primitive man to have entered the American continent any other way. Nevertheless, there is an alternative theory according to which the primitive man entered the American continent via the African continent. However, this speculation concerning South America and Africa is doubtful because of the huge distance that separates the two continents, that is about 1,400 miles (approximately 2,253 km). Even the distance between the closest Pacific Islands and the West coast of South America measures more that 2,000 miles (approximately 3,218 km). Thus, taking into account these distances, it would have been virtually impossible for the primitive man to manage to cross the ocean with the technology available back then (Martin, Quimby and Collier 1947: 20).

After clarifying the fact that it would have been impossible for the primitive man to reach the Americas any other way than through the Bering Strait, the present chapter will explain the this theory. Many scholars agree on the fact that the easiest way the primitive man could have taken in order to reach the American continent was the Bering Strait, which, a very long time ago, linked Asia to North America (Martin, Quimby and Collier 1947: 20; Nichols 2003: 4; Powell 2005: 26; Perdue and Green 2010: 3). Nonetheless, the scholars disagree when it comes to the span of time when people migrated to North America, which is why this chapter will present only the variant that seems more reasonable and recent.

According to Perdue and Green, everything started approximately 100,000 years ago when, due to global cooling, water froze into enormous glaciers that covered a great part of North America. Not only did these glaciers trap the rain water, they were also the cause for which the level of the oceans fell. Consequently, the land beneath the Bering Strait was exposed. Furthermore, according to the research carried out by Perdue and Green, this land bridge was exposed twice. The first time this phenomenon took place ranged from 75,000 to 45,000 years ago and the second time it happened was from 25,000 to 11,000 years ago. During the exposure of this land bridge, Pleistocene animals, such as woolly mammoths, giant bison and sloths grazed across it, and the ancestors of Native Americans, who exploited them, followed them over the bridge and into the new continent; more

precisely on the territory that nowadays is known as Alaska. From here, although no one knows exactly how, both animals and people reached South America (Perdue and Green 2010: 3).

Are Native Americans Biologically Diverse?

The Native Americans' affiliation to a race has been just as widely debated as the way they reached the New World. The discussion began with the works of Acosta and García, who claimed that the Native Americans had their biological and cultural roots in Asia (in Powell 2005: 20). Moreover, according to Powell, in the 19th and early 20th centuries the hypothesis that the natives are a biological unit became very popular. Nevertheless, several writers and naturalists of the 19th century opposed this idea, saying that, in fact, there was an enormous biological diversity among the natives of the American continent. In order to reach a better understanding of this subject, it is important to know how the human race has been described. Therefore, Johannes Blumenbach's 1775 work, *De generís humaní variate native*, must be mentioned. He classified the human race into three major groups – Caucasoid, Mongoloid, and Negroid – which in their turn were divided into several subgroups that are of little importance in this context (in Powell 2005: 20-26).

In addition to this, Martin, Quimby and Collier quote in their work Hooton's[2] (1933) list of physical traits in order to underline the fact that there is no racial unity among Native Americans. This chapter will present both the list with physical traits that are similar and stable in many Native American groups (**a.**) and a list that presents features that vary from one group to another (**b.**):

> **a.** 1. The hair tends to be blue-black, straight, and coarse. (Hair samples of "mummies" from Peru and the Southwest are often reddish-brown, probably because of post-mortem changes.) Although hair on the head is thick, hair on the body and face is scant.

2. Skin colour ranges from light yellow-brown through darker yellow-brown to red-brown.

3. Eyes are nearly always dark.

4. Cheekbones are usually prominent causing the face to appear broad in respect to the width of the head.

5. Prognatism (projecting jaws) in present to a moderate degree.

6. Chins are not very prominent.

7. The face size is generally large.

b. 1. Head shapes range from extreme longheads to extreme roundheads. The longheads seem to have been the earliest migrants from Asia to the New World.

2. The nose form varies greatly.

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[2]   Hooton. 1933. *Racial Types in America* (in Martin, Quimby and Collier, 1947: 17)

3. The so-called slanting or "almond-shaped" eye (caused by the epicanthic fold) is frequent among the Eskimos but is lacking in most Indians.
4. Height ranges from about five feet eight inches. (cited in Martin, Quimby and Collier 1947: 17)

From the above list, it is obvious that the features of Native Americans are very diverse, but this does not solve the problem of their affiliation to one of the three groups: Caucasoid, Mongoloid, and Negroid. Which is why, in an attempt to solve this puzzle, Martin, Quimby, and Collier develop the argument that the most stable of the features presented above belong to the Mongoloid race, which hints to the fact that the Native Americans are closer to the said race than to the Caucasoid or Negroid ones. Nonetheless, the authors draw the readers' attention to the fact that this resemblance does not mean that the Native Americans are Chinese[3]; it only indicates that a long time ago there was a proto-Mongoloid stem which branched into the Chinese and the Native Americans (Martin, Quimby and Collier 1947: 19).

Furthermore, the authors also find an explanation for the features that vary from one group to another, i.e. that are non-Mongoloid. According to them, some of these characteristics come from Mediterranean[4] elements, while others come from Oceanic Negroid elements[5]. The latter are typical of the South American forests. They further explain that the natives nowadays represent a fusion of several strains (Martin, Quimby and Collier 1947: 19). This, according to Powell, was also explained by researchers at the beginning of the 20th century. Boas[6] was one of the researchers who tried to combine the migration theory with *in situ*[7] model. Therefore, he suggested that at the origins of the Native Americans lie in one or several migrations:

> The isolation and smaller number of individuals in each community gave rise to long-continued inbreeding and with it, to a sharp individualization of local types. This was emphasized by subtle influences of natural and social environment. With the slow increase in numbers, these types came into contact; and through mixture and migration a new distribution of typical forms developed (Boas in Powell 2005: 27).

Moreover, Powell states that Boas also believed that environmental differences and other evolutionary forces played an important role in shaping the

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[3] The Chinese belong to the Mongoloid race (Martin, Quimby and Collier, 1947: 19).
[4] A branch of the Caucasoid race.
[5] Martin, Quimby, and Collier say that these Oceanic Negroid elements "were probably brought in by some of the earliest invaders who may have been Asiatic with some Negroid characteristics." (1947:19)
[6] A researcher from Columbia University (1912) (Powell, 2005: 27).
[7] *in situ* means that something "remains in its usual place" (Longman Dictionary of Contemporary English)

Native Americans. Still, there is another important factor that Boas recognized, namely that with the passage of time due to the population growth and migration the Native Americans could become homogeneous (Powell 2005: 27).

Native American Society

According to Perdue and Green, Native American cultures were exceedingly gendered in every aspect of life. Sometimes this gender division was taken to such extremes in some tribes that women and men spoke different dialects of the same language, and at the same time each was surprisingly ignorant of the way the others fulfilled the responsibilities specific to their gender. In spite of the separation that existed in some groups, they were incapable of surviving without the others because they balanced one another through their differences and thus formed one of the many dualities the culture and society of the natives of North America were built on (Perdue and Green 2010: 11).

Men and Women's Role in Society

As Perdue and Green indicate, in the Native American society of the Northern part of the continent, women were perceived as life givers, while men as life takers (2010: 11). This view held by the natives as to the roles of men and women in the society is connected to the duties each of them had to accomplish.

In their society, women were the ones who had the responsibility of farming, with the exception of the Southwest of the North American continent, where both men and women were involved in the agricultural process. Scholars believe that farming is intertwined to such an extent with women's role in the society due to the similar stories regarding agriculture that run in practically every tribe:

> Selu, the first woman, whose name is the word Cherokees use for both corn and woman. Selu produced corn from her body, giving it birth, and with it assured that her descendants would always have food[8]. The blending of these two ideas, cultivation and birth, production and reproduction, encapsulated the essence of womanhood (Perdue and Green 2010: 11).

These stories lie at the basis of suspicion scholars have regarding women's involvement in the invention of agriculture. According to them, women probably discovered it by accident; as such, they propose two variants. The first one involves the clearing of weeds of the areas where the plants they needed grew. Thus they discovered that this type of action helped the plants grow easily. The second one involved the carrying of the seeds home. The researchers suspect that, during this process, some seeds probably spilled on the ground and later on sprouted and

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[8]   Cherokee story (Perdue and Green 2010: 11)

reached maturity, hence revealing the secret of agriculture (Perdue and Green 2010: 10-11).

On the other hand, men were seen as life takers because of their social roles as warriors and hunters. Just like in the women's case, both duties required men to possess a certain type of knowledge. In other words, men as hunters needed to know both the habit of their game and the ritual of observances that honoured the spirits of the animals they killed. While men as warriors had to have both battle skills and battle techniques, they also had to possess knowledge concerning diplomacy and trade with outsiders[9], since they could represent a threat to their tribe (Perdue and Green 2010: 11).

The Organization of Native American Societies

According to Perdue and Green, all Native American societies are based on a kinship system, which has several purposes. One of its roles was to shape the way in which the members of a community interacted with each other. However, it was a complicated structure because it was made up of several types of relationships between biological relatives, relatives by marriage and finally, relatives by adoption. The latter made it possible for people from different tribes to interact in a peaceful way, to trade or to form alliances against common enemies. All these ensured that the community would prosper and survive with the minimal level of conflict. Nevertheless, there was a law in the kinship system called the "law of blood", according to which if a member of a community was killed, a male relative of the victim was allowed to take a life from the family, clan or village of the murderer (Perdue and Green 2010: 11-13).

Another important role of the kinship system was to provide social rules in order to make it possible for the members of a community to live in harmony:

> In daily life one respected, deferred to, cooperated with, helped, shared with and gave to other in realization that they would give back (Perdue and Green 2010: 11-12)

In other words, all the members of a tribe acted as if they were part of a big family, that is, they hunted and farmed together, and later on divided the meat and crops among themselves. This is why, if in a Native American community there were persons who acted selfishly, arrogantly, and were quarrelsome, they were immediately isolated by the other members (Perdue and Green 2010: 12-13).

Furthermore, this structure provided the basis of the Native American political organization, although the governing system varied from one tribe to

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[9]   They considered outsiders to be both Native Americans who were not part of the tribe and Europeans (Perdue and Green 2010: 11).

another. This variation depended on the lifestyle the natives chose to lead, that is, if they chose to live in small, mobile hunting groups, in large urban settings, or in modestly-sized, sedentary agricultural villages, as most of them did. As for the leader, regardless of the settlement and the number of the inhabitants, he received his power from the people he ruled over. The said power was generated by the fact that the citizens carried out the leader's policies, protected his authority and in exchange for all these they were rewarded by their ruler. However, the kinship system could also be used against the leader in order to protect the people found under its leadership. That is, it allowed the citizens of a community to overthrow the leader in case things went badly and look somewhere else for a better leader (Perdue and Green 2010: 13-14).

After having explained what kinship was and how it worked in Native American societies, this paper will further explain the way in which descent[10] was perceived. To begin with, two types of descent coexisted in Native American societies. One of them was the matrilineal descent[11], the other was the patrilineal descent[12]. Hence, the descent depended on the land on which a certain community was settled. For instance, those who lived on the eastern and southeastern lands considered themselves to be of matrilineal descent, while those who lived in the middle of the continent were of patrilineal descent. Nevertheless, although it was very uncommon, there were some communities that were of mixed descent, namely, they were of both father and mother descent[13]. These communities were settled on the plains and in the far north of the North American continent (Perdue and Green 2010: 12). This part of the kinship system was a unique trait of the Native American communities, because in 1492, when Columbus discovered the Americas there was no other place in the world were matrilineal descent still existed.

Beliefs

According to the research done by Perdue and Green, the most important thing for Native Americans in terms of faith was maintaining a strong relationship with the spirit world. This relationship was crucial for them because they believed that due to this link they were successful in any of the fields they were interested in. At first sight, this spiritual world in which the natives believed may indicate the existence of a religion, but, in fact, it was only a belief system with no dogma.

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[10]   The descent is an important part of the Native American kinship system (Perdue and Green 2010: 12).
[11]   The matrilineal descent was characteristic to the societies which had their economies based on agriculture; in other words the existence of these societies was based on women (Perdue and Green 2010: 12).
[12]   The patrilineal descent was characteristic to the societies which were depending more on hunting and less on agriculture, thus their existence was based on men (Perdue and Green 2010: 12).
[13]   This mixed descent may have appeared because the communities' economies were probably equally sustained both by agriculture and hunting.

Nevertheless, it had priests who communicated with the spirits' world through songs, dances, and prayers (Perdue and Green 2010: 14-15).

This belief system was so strongly intertwined with the customs of the native people that they turned to the spirits in search for help in all sorts of situations. For example, the healers prayed to the spirits while treating a sick person, believing that these prayers, in combination with the herbs they used as treatment, would help save the life of the patient. Furthermore, they believed that the special relation women had with plants and men had with animals[14] were a gift of the spirits to humans. According to the Native Americans, their crops were so rich because women sung to the plants the songs they knew the plants favoured (Perdue and Green 2010: 14-15).

Conclusion

After comparing several theories concerning the place of provenance and race of the Native Americans, this chapter has reached the conclusion that the most plausible theory is the one of the Bering Strait, since this was the easiest way for the primitive man to enter the American continent. As for race, it cannot be pinpointed since the Native Americans are a mixture of races. However, given the fact that the most prominent strain is the Mongoloid one, they can be considered a division of this group of the human race. Furthermore, the Native American society, although extremely gendered, as it has been proved so far, managed to live in harmony and at the same time it proved to be quite functional due to the kinship system they had developed.

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[14]   Hunters, as previously mentioned, had to know how to communicate with the spirit guardians of the animals they killed. In order to be able to do this they had to establish a personal relationship with a spiritual guide and protector before they became hunters. This relationship could be achieved through fasting, suffering, and prayer. At the end of this ritual, they usually had a vision in which the protector revealed itself (Perdue and Green 2010: 14).

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DECODING DRESS CODES

Introduction

Fashion is a universal language that helps us express ourselves in public, without necessarily using words. That is why it is considered nonverbal/nonvocal communication (communication that involves only gestures and appearance) (Rouse 2002: 32). It is a way of conveying nonlinguistic messages about feelings, i.e. on the emotional level of the human communication. When people want to express thoughts, they tend to use verbal communication, which is clearer and does not leave room for ambiguities.

The meaning of dress codes

For fashion to be considered a structured system, i.e. a language, it has to possess certain elements that can be combined with each other according to certain rules (Martin 1992: 3). These rules are, in fact, dress codes. They should not be mistaken for trends because trends are "general tendencies in the way a situation is changing or developing," as The Longman English Dictionary Online says. On the other hand, according to The Cambridge Dictionary Online, dress codes are "accepted ways of dressing for a particular occasion or in a particular social group, sets of rules stating what one can wear." Trends interfere with dress codes, but they do not necessarily dictate them.

In order to project the image that one desires in both professional and social circumstances, a careful analysis of the human body, existing trends and society requirements is needed. On the other hand, one can adopt an attitude of opposition, refusing to blend in, by wearing forbidden clothes and accessories. In theory, everyone is free to wear whatever they want, but in practice, we follow unwritten fashion rules, depending on our goals. No one is in complete control of what they are covering their body with, and resisting these rules comes together with the expulsion from the group, according to The Student Behavior Code. One must be conscious that the freedom to dress in whatever clothes one chooses is a basic right, and denying it means political and moral oppression (Wolfendale and Kennett 2011: 8).

Imposed dress codes

Authority is often expressed through fashion and history is full of such examples; this phenomenon takes place especially in countries where there is an

oppressive regime. For example, in North Korea the feeling of restriction emerges only by looking at the appearance of the population. Everyone wears the same clothes that are enforced by the government, a kind of "unspoken-of" uniform. According to Justin Delaney (2011), in his article about countries that have a fashion police, men wear black costumes and they are required by law to trim their hair every fifteen days. Most of the women in towns wear very straight jackets. They are not allowed to wear pants, and should they break the law, they face a stint in the country's labour camps. This homogeneous look creates the impression of equality and obedience, cutting any attempt of rebellion against the system from its very root.

Another type of imposed uniform is the one for prisoners. "Inmates are stripped of any power to design their everyday lives" (Tétreault 2003: 128) from food to clothes and leisure activities, everything is chosen for them. The uniform varies from one prison to another and its role is similar to the role of the oppressive regimes fashion police: to express authority and punish the inmates for their deeds, by denying their liberty of expression in clothing.

Religious congregations often adopt a type of uniform that becomes a symbol of their faith and strength as a group. Buddhist monks and nuns dress according to their faith's philosophy: they give up all material things, such as hair and clothing. They wear saffron, brown, maroon or yellow robes, depending on the country, and shave their heads and faces. The robe symbolizes detachment from the material world and the new humble way of life adopted by the new believers (Gerner 2008: 20). Buddhist monks sew their robes from cloth that is donated to them and they are not allowed to wear anything else (Wijayaratna 1990: 34). They follow in the footsteps of Buddha who traded his clothes for simple robes. The vestment consists of three garments: a bed-sheet sized garment, an inner garment of the same size and loincloth-like underpants (Wijayaratna 1990:37). Buddhist robes are not used as a form of penance, but "to protect the body against cold, heat, mosquitoes, insects and the wind" (Wijayaratna 1990: 41). They simplified clothing to its basic function, which is almost forgotten nowadays: to protect the human body against high and low temperatures and other conditions.

Sumptuary Laws

Authoritarian institutions have always tried to rule the lives of people, if not by keeping the masses in check, then by making distinctions between social status, gender and levels of urbanization. These inequalities were regulated by the so-called Sumptuary laws, the most vivid proof of the previous social hierarchy. According to Encyclopaedia Britannica Online, a sumptuary law was "any law designed to restrict excessive personal expenditures in the interest of preventing extravagance and luxury." These laws restrict the amounts of food, drink, dress, and household equipment that a person can own or consume, usually on religious or moral grounds.

Such regulations appeared in all parts of the world at different times, usually as an economic weapon. In 1337, England issued a law in order to protect the

English cloth (mainly wool) trade against luxuries from abroad. It was also a way of encouraging the masses to live in a modest, virtuous manner, linking opulence and luxury to a criminal activity (Bell 2007: 121).

The sumptuary laws proved difficult to apply and enforce over time. To dress or act above or below one's station was and still remains an offence, even nowadays. It is illegal to wear priestly vestments or the police uniform if one is not entitled to do so (Byrne 2012: 333). In this case, the uniform is a symbol of the institution itself, and wearing it is synonymous with enforcing its regulations. Other times, the social status of the person is a key factor in the way we perceive it. The manner in which we judge the people around us is very interesting and somehow related to the old sumptuary laws.

Accepted dress codes

Unlike the fashion laws which are enforced through any means without voluntary consent, this type of dress codes are set by different institutions (political, religious, economic) and are accepted by the public as such. Uniforms imply the idea of value and like any other things that are mandatory and regulated, they become irresistible and fascinating. They are not the same as costumes, because they convey different linguistic messages. For example, uniforms may suggest qualities such as virtue (nuns, judges in robes), expertise (airline pilots), courage (police officers, firefighters) or obedience (high school and university uniforms) (Fussell 2002: 3). Moreover, uniforms differ from costumes because of their specific requirements of how every piece of clothing must look. Also, uniforms must be worn by a large number of people to be considered uniforms.

The problem of the uniforms is very complex. There are different types of uniforms, from imposed ones (such as job uniforms) to ones that are more subtly disguised (swimwear, sportswear, business suits). Studies revealed that "people received greater help or compliance with their requests when they were formally or neatly dressed than they did when their dress was casual or careless" (Tubbs 2003: 127). In a law firm, for example, casual dress in the office is usually linked to lateness, absenteeism, office flirting, even lack of professionalism (Chaney 2007: 21). Lawyers wear the suit in order show authority and to express credibility.

Criminal organizations also adopt strict dress codes in order for the members to recognise each other and to create a sort of uniformity among them. The feeling of unity and power is created through fashion tools, determining the followers to lose their personal identity and merge with the group (Gottschalk 2010: 49).

The Ku Klux Klan is a racist, anti-Semitic movement founded in 1986, following the Civil War and established as America's first true terrorist group. Like any other group, the KKK has adopted some symbolic elements in order to solidify the connection between the members and to perpetuate the fame of the group in external circles. One of these specific elements is their clothing. At first, the design was left to the choice of the members, and a lot of them preferred conical hats and all-white gowns covering everything but their feet. (The Southern Poverty Law

Center 2011: 7). Ironically, those gowns were firstly used by the Catholics in festivities such as the "Holy Week", although the KKK had nothing to do with the Christian faith. Later on, this became the established uniform for the Klansmen and a terrifying symbol for the American society: a plain white robe, white mask and a white conical hat (Martinez 2007: 16). The costume was created in order to hide the identity of the members and the white color represents the white race and the racist ideals of the organization.

Dress codes have the power of manipulating the public into accepting them, by providing symbolic or rational arguments (Waquet 2003: 69). The trends that one follows have much to do with their cultural beliefs, not only with their political or religious affairs.

After the Second World War, when the authority of religious and political bodies became weaker, various subcultures started to explore their newly found freedom through the means of clothes (Jenks 2005: 7-8). Fashion turned into a battlefield between authorities imposing dress codes and norms and rebels rising against them. One of these subcultures is the Sukeban movement, which emerged in the Tokyo suburbs. The name Sukeban means "delinquent girl" or "boss girl" in Japanese and the members of this group were known for committing acts of violence and shoplifting (Macias 2007: 22). In spite of all the small crimes these girls indulged in, they tried to have high moral standards. They did not wear revealing clothes or excessive make-up, in this way trying to look older than their actual age. They reacted to the permissive sexuality of those years by wearing long skirts, a symbol of chastity (Macias 2007: 19). Sukeban followers were easily distinguished because of their very thin eyebrows, customized embroidered school uniform, sailor-style school uniform, school slippers and long school skirt. They usually carried white weapons such as razor blades or chains (Macias 2007: 23). Over time, this phenomenon was illustrated in films, but filmmakers stepped away from the reality, associating the image of the girls with nudity and depravation. Although the movement disappeared in the mid-seventies after the gang members had grown up and had integrated into society, motion pictures still depict the Sukeban girls in various contexts, more or less faithfully.

Conclusion

God created the woman in her nakedness; the people have dressed her. Eve herself gave an example when she decorated her body with fig leaves. By doing this, she was the first one to create the most powerful, the most tyrannical, the most subtle and the most universal of the arts: fashion (Avermaete 1971: 204).

It all started with Eve, and there is no sign that it will ever stop. Whether we like it or not, fashion and more precisely, dress codes, dictate the way we spend our lives. Even ignoring them is a way of having them as reference. But in the end, in our society, everyone is free to follow their own fashion sense. Or that is just our general impression...

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