DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
FACULTY OF PHILOLOGY, UNIVERSITY OF BELGRADE, SERBIA

BELGRADE ENGLISH LANGUAGE & LITERATURE STUDIES

VOLUME IV
2012

Belgrade, 2012

Belgrade English Language and Literature Studies (Belgrade BELLS)
2012 – Volume IV

Published by:
Faculty of Philology, University of Belgrade

Graphic design:
Olivera Tešanović
Ivana Dimitrijević

Printed by:
Čigoja štampa
Belgrade, Serbia
2012

ISSN 1821-3138 (Printed volume)
ISSN 1821-4827 (Online text)
UDC 811.111+82

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THE SEME 'STRONG' IN LEXICOLOGICAL DEFINITIONS

Abstract
This is an in-depth analysis of a selection of English lexemes containing the seme 'strong', performed by means of the collocational method as devised and elaborated by the author in his previous articles. This kind of approach shows the way language really works and that there is no clear borderline between *langue* and *parole*, or between lexis and syntax.

Key words: semantic definition, collocation, seme, sememe, classeme, cryptotype

1. Introduction

Defining lexemes in a scientific way is a rigorous task, which requires insight into the whole lexical system, or at least into a large part of it. When applying our collocational method to this aim[1] (Hlebec 2007, 2008a, 2008b, 2008c, 2010, 2011a, 2011b), the present author has come across

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[1] Sources of collocations have been various: British National Corpus, Corpus of Contemporary American English, *Oxford Collocational Dictionary for Students of English*, *The Cassell Dictionary of Appropriate Adjectives*, *Dictionary of Selected Collocations* among the most frequently consulted. Slang, literary style and specialized terms have not been taken into account.

a defining seme[2] 'strong' as a recurrent element in quite a lot of lexemes.[3] This topic merits a whole volume, and the article reveals only a part of its extensive use. 'Strong' is to be understood in its abstract meaning 'of great intensity' rather than in its concrete meaning 'of great bodily strength'.

The crucial step in the application of the collocational method is to ascertain the common content of the directive. This may be time-consuming, but it is not an impossible task. For instance, to establish the unifying content of the nouns *conflict*, *confrontation*, *crime*, *debate*, *difference*, *dispute*, *fight*, *offence*, *quarrel*, *rebellion*, *riot* and *threat* the researcher could impressionistically decide that they all denote a conflict. But then, for one thing, what kind of conflict, and, secondly, in what terms to couch the idea of conflict in order to label semantic units?

Delimiting the meaning of polysemous lexemes is an important step in the collocational method because the precise identification of meaning content would be impossible without it. This is done by means of the test of zeugma and with the help of dictionaries.

2. Analysis

At first glance, the adjectives *serious* and *severe* may look synonymous (cf. *serious* or *severe anxiety/attack/competition/conflict/crisis/difficulty/doubt/problem*), but restrictions are noticeable as well: **serious hair/penalty* vs. *severe hair/penalty*, *serious dilemma* vs. **severe dilemma.* To find out the

[2] The term *seme* stands for a semantic element, part of a semantic definition. The term *sememe* will be used for one sense of a lexeme, morpheme or grammatical category. The part of a verb sememe definition or an adjective sememe definition that establishes connections with noun sememes is called *directive*, while the rest of the verb/adjective sememe definition is *analysis* (Wiggins 1971: 26). Two hashes (# #) flank directives, while angular brackets (< >) mark definitions. Classeme is the principal, initial part of the noun definition common to a number of nouns. It roughly corresponds to semantic marker in generative semantics. Braces ({ }) stand for 'typically'.

[3] The semantic element 'strong' has been pointed out by Apresjan in Russian sentences 1. *Éto privodit ego v bešenstvo.* 'That drives him wild' 2. *Éto privodit ego v gnev*. 'That drives him angry' 3. *Éto privodit ego v zlost*. 'That drives him malicious', where "the degree of correctness of the sentence corresponds with the degree of intensity of emotion that is rendered by the substantive" (Kortland 1971: 57). According to the same author (Apresjan 2000: 38), *anger*, *wrath*, *rage* and *fury* differ in intensity (*wrath* is stronger than *anger*, and *rage* and *fury* are stronger than *wrath*.

underlying cause for the behaviour of these two lexemes, we are going to probe into their meanings by means of the collocational method.

The semantic element 'strong' occurs in all definition analyses of the *serious*'s sememes: **1** <#(sb who | does – is in/expression of)[4] {mental} event-state/behaviour /situation[5]# that is important/true and strong> *s. argument/article/attention/book/business/competition/consideration/difference/discussion/idea/implication/interest/literature/matter/music/newspaper/piece of art/point/political force/relationship/suggestion/talk/talking/thinking/thought*; *Is it getting s. with you and Mary? His speech turned s.*; s. *artist/boyfriend/candidate/contender/runner* (indirect); *You look very s. today* (ind.). *Be s.* (ind.); *a very s. person* (ind.); *I'm being s.* (ind.); *s. expression/eyes/face* (ind.) **2** <#(sb who | does – is in) bad event-state# that is strong {and can make sth very bad}> *s. accident/affliction/anarchy/anxiety/argument/attack/blunder/case/competition/concern/condition/conflict/confrontation/confusion/crime/crisis/damage/debate/defeat/difference/difficulty/dilemma/disability/disagreement/disorder/dispute/distress/disturbance/doubt/embarrassment/error/famine/fear/fight/fighting/hardship/hatred/hostilities/illness/infection/injury/issue/loss/matter/miscalculation/misconception/mistake/obstacle/offence/pain/point/problem/quarrel/question/racism/rebellion/recession/riot/row/shock/shortage/situation/suspicion/tension/threat/trouble/unemployment/unrest/violence/worry*; *s. criminal/offender* (indirect) **3** <#(sb_1 who does) $event_1$ when sb_1 uses sb_1's energy wanting to do $event_2$# that is strong> *s. attempt/blow/effort/endeavour/throw*; *She is s. to follow the plan/about*

[4] If an adjective or verb is attached to its noun by means of an extension of the directive, this is marked by round brackets and the connection is called *indirect connection* (Hlebec 2007: 82) or semantic transfer (Leech 1990: 223). Whenever 'strong' is present in the analysis, indirect connection does not rule out the predicative use of an adjective (Hlebec 2010: 80). Thus, *The criticism/weather was fierce*, *His eyes are fierce* are permissible sentences. But if the connection is doubly indirect, predicate use is disallowed (Hlebec 2010: 81), as in **The food is fast* '#((food) eaten by sb in) event# that is strong in speed'.

[5] The semes 'event' (or 'activity') and 'state' have been brought to light by extrapolating grammatical opposition between progressive (dynamic situation viewed as consisting of parts) and non-progressive aspect (viewed as an indivisible whole), and they are corroborated by Dixon's analysis (Dixon 2005: passim). State nouns agree with the verb *develop* and they are uncountable, while event nouns, with the exception of gerunds, are countable. Quite a lot of nouns can be both states and events (like *conflict* in serious 1 and 2). The metalinguistic term 'situation' is used for a vague notion conveyed by the impersonal *it*, when there is no obvious animate agent. A hyphen indicates that the items separated alternate (either item applies).

becoming an actress. (indirect) **4** (informal) <#sth not living# that is strongly good-strong> *s. eating/haircut/hiking/jacket/money/walking/ wine*.

The analyses in the definitions need further refinement. The semes 'very' and 'strong' are in fact reducible to a single seme. This becomes obvious when we become aware of the identity in semantic terms between 'very hot' and 'strong heat' or between 'I very much support the case' and 'I strongly support the case'. In other words, if we want to minimize the number of cryptoptypes (simple semes of directives)[6], 'strongly strong' or 'strongly bad' is preferred to 'very strong' or 'very bad'. The morpheme *-ly* is here only for the sake of part-of-speech[7] agreement. The two 'strong's' combine to produce the meaning 'strongly strong' (= 'of very great intensity','very intense').[8]

How do we know that 'strong' is a part of an adjective analysis? Again by relying on collocations. If an adjective has *slightly* or *mildly* as collocates, it does not contain 'strong', like the adjectives *amusing*, *different*, *surprised*, *poisonous*, and *mad* ('crazy'). An adjective contains 'strong' if it does not (readily) collocate with *mildly*, *slightly* and *simply* (meaning 'as much as possible' rather than 'and nothing more'). Examples are *serious* and *bright* (= 'very light'). An adjective contains 'strongly strong' if collocable with *simply* 'as much as possible' and not with *intensely* (unless *intensely* is modified in turn, as in *such intensely dazzling moonlight* or *yet so intensely*

[6] The term *cryptotype* has been introduced in memory of Benjamin Lee Whorf, who used it for covert grammatical categories (Whorf 1973: 70).

[7] Likewise, *severity of battle* is the same collocation as *severe battle* but with a modified grammatical (part-of-speech) meaning of the adjective.

[8] Mel'čuk (1987: 103) mentions the lexical function **Magn**, "glossed roughly as 'very'", which appears in quite many words: *high* (*temperature*), *considerable*, *great*, *enormous* (*height*), *strong*, *intense* (*vibration*). There is a similarity between the notion of lexical function and cryptotype in our approach, but there are also important differences. For Mel'čuk, a lexical function is not a genuine semantic unit (1987: 96) because lexical functions are not language-specific and they are arrived at deductively. On the contrary, cryptotypes are claimed to be meant natural language-specific units established by inductive reasoning.
Goddard and Wierzbicka (1994: 34) mention 'very' as a tentative prime, and in the edition of 2002 they confirm this status. The semes 'strong' and 'very' can be found in the list of 28 or 27 semantic primes in Hlebec (2007: 12 and 2010: 10) .
According to the reasoning presented here, the number of primes is to be reduced to 26 (the number of letters in the English alphabet!).

furious wind), like *absurd*, *adorable*, *awful*, *brilliant*, *dazzling*, *furious*, *irresistible*, and *splendid*.

The reduplication that ensues ('strongly strong') reminds us of the phenomenon observed in quite a few languages, like Japanese *barabara* 'very strong rain', Bella Coola *s-tn* 'tree' vs. *s-tntn* 'trees', Hausa *suna* 'name' vs. *sunana-ki* 'names', Tsimshian *am* 'good' vs. *am'am* 'several good', Karok *pachup* 'kiss' vs. *pachupchup* 'kiss all over' (Crystal 2003: 176-177). In most cases, as a manifestation of iconicity, reduplication expresses intensity or plurality.

The seme 'strongly' (as in *very*) added to an adjective containing 'strongly strong' results in an adjectival phrase with the meaning 'almost in the strongest degree'. Thus, *very violent* amounts to 'violent in almost the strongest degree'. However, *simply* is out of place here (**simply very violent*) probably due to iconicity clash because a phrase (*very* + adjective) is not a simple construction. Adjectives that do not have comparison, that cannot appear in the predicate and do not accept *very* or *quite*, as *absolute*, *chief*, *completely*, *definite*, *extreme*, *flagrant*, *real*, *total* or *utter* have 'most strongly' (= 'in the strongest degree'; cf. Greenbaum 1970: 30, where intensifying adverbs are classified according to the acceptability of *very* as a modifier). They do not collocate with any of the adverbs mentioned above (*mildly*, *slightly*, *intensely*, *simply*).

The adjective *severe* collocates with nouns such as: *affliction*, *anxiety*, *conflict*, *disturbance*, *embarrassment*, *famine*, *hardship*, *shortage*, *penalty*, *pain*. Six sememes emerge, with the following definitions: **1** <#(expression of mental event$_1$ done by/sth done by use of language by) sb$_1$ with p o w e r who w a n t s s b$_2$ to do event$_2$[9]# who strongly affects sb$_2$ when sb$_1$ and sb$_2$ are together to make sb$_2$ feel bad> *s. critic/judge/mother/schoolmaster*; *She was s. with her pupils*; *Courts were s. on offenders*; *s. expression/look/voice* (indirect); *s. criticism/discipline/penalty/rule/sentence/term* (indirect); *Their remarks were very s.* (indirect); *The punishment was severe.* (indirect) **2** <#(sth done by use of language to express) bad event-state# that is strongly strong> *s. affliction/anxiety/attack/cold/conflict/cramp/crisis/cutback/damage/difficulty/disability/disorder/distress/disturbance/*

[9] While *schoolmaster*, *judge*, *court*, and *critic* obviously denote somebody with power who wants another person to do something, and mother can be such a person typically, the sentence *The young man was severe with his father* indicates that (the young) man has contextually become a person with power. The apparent conflict is solved by considering such cases to be the cases of feature transfer (Weinreich 1966: 430). They are marked by spacing.

doubt/embarrassment/epidemic/famine/fear/handicap/hardship/illness/infection/injury/overcrowding/pain/penalty/pressure/problem/recession/restraint/setback/shock/shortage/ unemployment/unease; *The threat was severe.* (indirect) **2a** <#b a d event in nature# that is strongly strong> *s. drought/frost/gale/thunderstorm/weather conditions/winter.*[10] **3** <#event when sb_1 is expected to use sb_1's energy# that is strongly strong> *s. exam/requirement/strain/test of stamina*; *Competition is very s.* **4** <#(state of) man-made $thing_1$# that is with strongly little number of parts such as would make $thing_1$ look good> *s. arch/building/costume/dress/furniture/shoes*; *Her hair/hairstyle was s.*; *s. beauty* (indirect). *Severe* 2a is a subdivision of *severe* 2 because 'bad event in nature' is a hyponym of 'bad event', differing only in having 'bad' as a transferable feature.

The most likely candidates for synonyms are to be sought between *serious* 2 and *severe* 2. Namely, 'bad event – state' of *serious* 2 is repeated in *severe* 2. However, there is no full synonymy because *severe* 2 has 'strongly strong' in its analysis in contrast to 'strong {and can make sth very bad}' of *serious* 2. In other instances when collocates of *serious* and *severe* coincide, as in *s. competition*, there is no synonymy due to differences in both directives and analyses. *Serious* 3 chooses 'bad event with sb more than one' from its directive and imposes 'strong' as its analysis, while *severe* 3 concentrates on 'event when sb_1 is expected to use sb_1's energy' in the directive and has 'strongly strong' as the analysis. Definitions for nouns are formulated by combining the content of directives.[11]

All nouns that contain certain semes even when they are expanded with some added semes, behave in the same way, i. e. they collocate with verbs and adjectives that contain these semes. E.g. 'bad and strong mental event' and 'bad and strong event when sb_1 touches sb_2'(narrower notions) contain 'bad and strong event' (a broader notion). Therefore, nouns that have 'bad and strong event' in their definitions collocate with the first two classemes (e.g. *suffer* 'bad and strong event' + *anxiety* 'bad and strong mental event', + *blow* 'bad and strong event when sb_1 touches sb_2').

[10] The collocation **s. fog* is not acceptable although *fog* is 'bad' because of the resulting tautological interpretation 'strong event in nature that is strong'. Namely, *fog* is not only 'bad' but also 'strong event in nature'.

[11] This is the complete definition of *competition* established by means of the collocational method : <good - bad and strong contest event - state with $sb_{1, 2, (3...)}$ more than one, when sb_1 is expected to use sb_1's energy wanting to come to be with more power than $sb_{2\ (3...)}$ experienced as different>. it has been formulated by combining the directives of *serious* 3, *severe* 3, and certain other lexemes that collocate with *competition*.

The content of a directive may coincide with the content of the definition of the collocating noun or may be broader, but cannot be narrower (just like a ball can drop into a hole the size of, or smaller but not bigger than, the ball). Thus, *severe* 2a with #bad event – state# avoids the company of nouns with 'event in nature' that do not contain 'bad' (*dawn*, *sunrise*). If a noun has a definition that is semantically narrower than a directive of another part of speech, the noun becomes collocable with the corresponding lexeme that contains the given directive. Thus, 'bad and strong bodily event – state when sb is weak' is the classeme (main part) of the definition of the nouns *cramp* and *epidemic*. This classeme is narrower than the directive of *severe* 3 'bad event – state'. Therefore *severe* is collocable with the nouns above. *Serious* 3 accepts nouns that express 'event$_1$ when sb$_1$ uses sb$_1$'s energy wanting to do event$_2$' but not those that are broader in meaning, such as 'event$_1$ when sb wants to do event$_2$', like *activity* or *investigation*. In fact, these two nouns are collocates of *serious* 1, which has a directive 'event', broader than 'event$_1$ when sb wants to do event$_2$', and automatically imposes the meaning 'important and strong'.

There are further restrictions to collocability beyond those that are imposed by the structure of definitions. Thus, the following collocations that are predictably permissible on the basis of *serious* 3 are not acceptable for reason of tautology: **serious battle/rebellion/revolution/war* ('bad and strong event that is strong').

Attack in *serious* (2) *attack* and *severe* (2) *attack* belong to two different sememes, and this is another factor that leads to the lack of synonymy. The former is <bad event with sb more than one when sb$_1$ affects/touches sb$_2$, wanting to make sb$_2$ weak> (covering both physical and verbal *attack*), while the latter is <bad bodily event when sb is weak, that lasts short and is part of bad bodily state>, as in *a. of asthma/cough/pancreatitis/vertigo*.[12]

The adjective *deep* (<#mental event – state# that is strong>) and the derivative verb *deepen* (<#sth# makes #mental event – state# strong(er)>, either as a subject or as an object, lend the feature of strong mental event – state to the following nouns, irrespective of the presence of the seme 'strong' in their definitions: *admiration*, *ambivalence*, *anger*, *antipathy*, *anxiety*, *aversion*, *bitterness*, *commitment*, *crisis*, *conflict*, *depression*, *distress*, *gratitude*, *interest*, *love*, *mystery*, *study*, *temptation*, *understanding*, *wish*.

[12] To realize these definitions, additional information on collocations with the prepositions *of* (for *attack* 2), *on*, *against*, *at*, and *under* (for *attack* 1) has been employed.

What is it that can be used as a subject of the verb *abate*? We have found *anxiety*, *eagerness*, *energy*, *enthusiasm*, *epidemic*, *fighting*, *flood*, *interest*, *noise*, *nuisance*, *pain*, *pollution*, *price*, *sound*, *storm*, *tax*, *terror*, *violence* and *wind*. Some of them (*eagerness*, *epidemic*, *fighting*, *flood*, *storm* and *violence*) contain 'strong' by definition, which is proven by the inappropriateness of **mild/*slight* as their collocates. And yet, not only *fighting/storm + abate*, but also *sound/interest/pain + abate* convey the meaning of becoming weaker (= 'less strong'). The implication is invariantly the same: the subject (which is apparently always 'event') of *abate* has to be 'strong' because only something strong (marked sense) can become less strong (marked sense). The conclusion is that the verb *abate* (both transitive and intransitive) exerts transfer of the seme 'strong' from its directive to those nouns that are neutral as regards this seme (like *pain*, *sound* and *interest*). They acquire these attributes by means of transfer from the meaning of the verb/adjective. Of course, if a noun contains 'weak' (= 'not strong') by definition, no such transfer is possible since it would produce a paradox (such as **strong whisper* or **The whisper abated*). Besides, to complete the definition of *abate*, one would have to add the information that {bad} is its typical company. The nouns *epidemic*, *fighting*, *flood*, *noise*, *nuisance*, *pollution*, *storm* and *violence* denote something bad by definition.

The nouns *interest*, *energy* and *sound* are not 'bad' in definition, and it should be borne in mind that it is the phenomenon of an abating interest/energy/sound that is bad rather than interest/energy/sound on their own. Therefore, these nouns do not have to become 'bad' when coupled with *abate*.

Thus we come with the following definition for *abate*: <(#sth# makes) #{bad and} s t r o n g {mental} event – state# come to be less strong {and less bad}>.

The semantic elements 'strongly strong' also appear in the definition analyses of the adjectives *bitter*, *brutal*, *ferocious* and *fierce*:

bitter **1** <#(sth {substance taken into the body} with) taste # that is strong {and bad}> **2** <#((event by)) sb# who has a bad and strong thought – feeling, as if tasting sth bitter (1)> **3** <#bad event with sb more than one# which is strongly strong> *b. attack/battle/ blow/clash/conflict/ disagreement/division/exchanges/feud/fight/fighting//quarrel/squabble/ strike/struggle/wrangle* **4** <#(bad event$_1$ – state in) contest event$_2$ with sb more than one# which is strongly strong> *b. argument/campaign /contest/ debate/dispute/elections*; *b. defeat* (indirect) **5** <#(sb with/ expression of

mental event$_1$ that shows/event$_1$ that makes/event$_1$ done by) bad and s t r o n g mental {emotion} event$_2$ – state # that is strongly strong> *b. accusation/anger/anguish/controversy/denunciation/disappointment/enmity/hatred/hostility /opposition/regret/reproach/resentment*; *b. enemy/opponent* (indirect); *b. criticism /cynicism/irony/laugh/sarcasm/tear/word* (indirect); *b. divorce/parting* (indirect); *b. lesson/memory* (indirect) **6** #weather (situation)# that is bad and strongly cold *b. chill/cold/weather/wind/winter*; *It is b. out today.*

brutal **1** <#(living thing that does) b a d event {behaviour}# that is strongly bad (and strongly strong)> *b. attack/atrocity/beating/death/killing/lie/murder/plague/punishment/rape/treatment/war*; *The security guards are notoriously b.* (indirect connection) **2** <#b a d event in nature# that is strongly bad and strongly strong> *b. morning light/sun/winter.*

The noun collocates *treatment*, (morning) *light* and (afternoon) *sun*, which do not contain 'bad' in their definitions, prove that 'bad' is here a transferable seme.

ferocious **1** <#(thing$_1$ that makes/state made by) bad and strong event$_1$ with more than one living thing$_2$# that is strongly bad and strongly strong (and can make a bad event$_2$ _ state)> *f. assault/attack/barking/battle/campaign/criticism/cruelty/fighting/onslaught/riot/war*; *f. animal/beast/dagger/dog/knife* (indirect); *f. atmosphere of competition/ expression/ temper* (indirect) **2** <#(expression of) bad and strong state# that is strongly bad and strongly strong (and can make a very bad event)> *f. determination/opposition/punishment*; *f. expression* (indirect) **3** <#event$_1$ in nature# that is strongly strong (and can make a bad event$_2$)> *f. climate/storm*; *The heat is just f.*

fierce **1** <#(living thing that can move and feels/expression that shows) {bad and} s t r o n g emotion state# that is {strongly bad and} strongly strong> *f. anger/desire/determination/independence/passion/pride/temper*; *f. criticism/expression/eyes/frown/look/roar/whisper* (indirect); *f. dog* (indirect) **2** <#(sb who does) {bad and} strong event – state with sb more than one# that is strongly bad and strongly strong> *f. assault/attack/battle/campaign/clash/combat/competition/conflict/controversy/debate/denunciation/fight/fighting/loyalty/opposition/resistance/rivalry/row/struggle/war*; *f. competitor/critic/opponent/rival/warrior* (indirect) **3** <#(amount of) heat# that is strongly strong> *f. blaze/fire/heat*; *f. intensity* (indirect) **4** <#(weather caused by) air that moves# that is strongly strong> *f. blizzard/storm/wind*; *f. weather* (indirect).

Temper, *desire*, *loyalty* and *independence* are not 'bad' by definition and need not become contextually 'bad' when joined to *fierce*. These facts account for the typical {bad}. *Temper*, as a collocate of *fierce* 1, is not 'strong' by definition, and so are not *eyes*, *expression*, *frown*, *look*, *whisper*, and *dog* in indirect connection, which means that here 'strong' is a transferable feature.

The following nouns denote a bad and typically strong event: *assault*, *attack* (= 'violence'), *backlash*, *bankruptcy*, *cancer*, *defeat*, *depression*, *despair*, *dilemma*, *disaster*, *famine*, *fear*, *frost*, *malaria*, *sin*, *stress*, *temptation*, *panic*, *pollution*, *storm*, *suffering*, *tempest*, *temptation*, *threat*, *unemployment*, and *war*. The classeme 'strong state' is manifested in: *ambition*, *anguish*, *backlash*, *cancer*, *defeat*, *despair*, *distress*, *emergency*, *excitement*, *grief*, *haste, loss*, *panic*, *rage*, *speed* (marked sense), *terror* and *wrath*. These nouns can, more or less felicitously, in varied contexts, figure as objects of the verbs *suffer* (<experience #{b a d}[13] and {s t r o n g} event – state#>) and *absorb* (< make #{b a d} and {s t r o n g} event – state# be less – not bad> as in *suffer/absorb effects of...*). Both these verbs have the potential of activating the seme 'bad' and 'strong' in the following noun when it contains 'strong' or 'bad' as a typical feature. Also, the nouns above collocate with the adjectives *intense*, *devastating* and *uncontrollable*. The latter two contain transferable 'bad', as manifested by *devastating consequence/effect*, where the nouns contain {bad}.

The verb *succumb* can be defined as <#sb# comes to be strongly (*sic!*; = very) weak when affected by a {bad and} s t r o n g event>. Depending on the context, any abstract noun that means 'event by which sb is affected' can take the position of an indirect object (after *to*), although certain of them, those that are 'bad and strong' by definition are the best candidates. In the sentence *His health was so impaired that he succumbed to a banal cold* the lexeme *cold* receives the feature 'strong'. For a moment it may seem that *cold* has not become 'strong' because a *banal cold* stresses the idea of ordinariness and lack of importance. But when we are reminded that strength is a relative notion (A strong mouse is still weaker than a weak elephant), we have to conclude that the sememe 'strong' is liable to changeable interpretation depending on the context and that it has no

[13] When the typical alloseme of a noun is activated under the influence of a directive, we shall call such transfer *allo-transfer*. Thus {bad} (typical feature) in the definition of the noun *consequence* is activated in the collocation *terrible consequence* due to the meaning of *terrible*, which is <#b a d event# that is strongly bad>.

absolute value. And yet, since it preserves its stability in noun definitions, we have grounds to believe that in the sentence above *cold* has really become 'strong'. The strength of pneumonia and persuasion cannot be on the same footing in *When she was 54 she succumbed to pneumonia* and in *Father succumbed to our persuasion.* But the latter sentence conveys the idea that persuasion was so strong that father had to change his decision, and linguistically they are the same, and they are both contextually 'strong'.

The adjective *blind* meaning in one of its sememes 'that makes sb not able to know sth', requires nouns that denote a strong mental state: *b. acceptance/allegiance/ambition/aspiration/belief/commitment/delight/dream/faith/haste/ideal/loyalty/obedience/plan/prejudice/trust. The critic was blind in his attack* (indirect connection).

There is a group of nouns that share the denotation of interpersonal, typically mass, disorder, i.e. 'bad {and strong} event – state with {a lot of} sb more than one in disorder': *anarchy/attack/battle/chaos/commotion/conflict/confusion* (not 'strong' in definition; cf. *slight/mild confusion/crisis/disorder/disturbance/epidemic/hell/hostilities/panic/plague/rebellion/revolt/revolution/riot/terrorism/trouble/unrest/uprising/violence/war.* As objects, they agree with *control*, *quell*, and *foment*[14], and as subjects with *break out*, and with the adjectives *severe* 2, *fierce* 2 and *violent* 1[15] because these adjectives contain directives broader than the meaning of the nouns. The directive of *rage* has #bad and strong event with a l o t of sb m o r e t h a n o n e#, where 'a lot of sb more than one' is transferable to the collocating noun, as in *murder rages.*

[14] *Quell* is without 'disorder' (thus allowing *quell disagreement /controversy/inflation*) and also collocates with 'bad emotion state' (*quell anxiety/doubt/fear/nervousness /unease*), whereas *.foment* is slightly narrower in meaning since it requires 'a lot of' as a compulsory seme.

[15] Here is the complete portrait of the adjective *violent* : **1** #(sth done with/state of) b a d and s t r o n g event | with sb more than one-when sb_1 touches sb_2# that is strongly bad-strong *v. argument/assault/attack/battle/behaviour/blow/clash/conduct/conflict/confrontation/crime/disorder/disturbance/encounter/hammering/protest/punch/quarrel/rage/reaction/rebellion/regime/riot/row/stab/struggle/tendency/uprising/war/whipping*; *v. scene/film/game/temper* (indirect) **2** #b a d weather# that is strongly bad and strong *v. storm/ weather* **3** #bad and strong bodily event-state# that is strongly bad-strong *v. death/diarrhea/fit/cramp/pain* **4** #b a d and s t r o n g emotion# that is strongly bad-strong *v. anger/emotion/grief/hatred/impulse/passion /urge* **5** #colour# that is strongly strong *v. purple*.

Violent 1 and *fierce* 2 are in contradiction with *shuffle*, *skirmish*, and *squabble*, and therefore cannot collocate with them, as well as **serious skirmish/scuffle* because these collocations would lead to the paradox 'strong that is not strong'. There are further restrictions in this group: *fierce* 2 and *severe* 2 do not agree with 'strong' in the collocating nouns *anarchy/battle/chaos/rebellion/revolution/war*, due to tautology '{bad} and strongly strong state that is strongly bad and strongly strong'.

The classeme 'bad and strong mental event – state with {a lot of } sb more than one who use language' (the hyponym of 'bad and strong event – state with {a lot of }sb more than one') is present in: *argument*, *conflict*, *controversy*, *cynicism*, *debate*, *disagreement*, *discussion*, *dispute*, *feud*, *misunderstanding*, *opposition*, *quarrel*, *question*, *reproach*, *row*, *words* ('angry talk'), *wrangle*, but not *confusion* or *trouble* as agents of these events/states do not use language invariably. The compatible verbs are *dodge*, *realize*, *resolve*, *settle*, and *skirt* (requiring these nouns as object), while *knotty* is a collocating adjective.

Why is it that desires are normally said to be overcome or overwhelming, but not wishes? Because the verb *overcome* and the adjective *overwhelming* require nouns that denote strong emotion or some other strong mental event of sb who wants to do sth, and, unlike *wish*, *desire* is invariantly 'strong'. This difference is recognized by most dictionaries. All nouns that denote such a class of strong mental events – states occur in the frame *burn with* _____, as in *I was burning with addiction/affection/ambition/aspiration/ardour/curiosity/desire/hope/ideal/love/rage/tenderness.* Still, this does not mean that each of these nouns contains the seme 'strong' by definition. This is the case only with *addiction*, *love*, *desire*, *ideal* and *rage*, proven by the fact that they do not collocate with *slight* or *mild*. Others receive 'strong' by transfer from the verbs *overcome* and *burn* and the adjective *overwhelming*. For *wish* to be used in this frame, some contextually induced reinforcement would be necessary, such as *He was burning with a fervent wish to kiss her*.

There are verbs that have 'bad and strong mental event – state' as an object, like *clarify*, *clear up*, *dispel*, *dodge*, *raise*, *relieve*, *resolve*, *settle*. They agree with nouns such as *crisis*, *difficulty*, *dilemma*, *disagreement*,

dispute, *doubt*, *problem*, *question*, *trouble*, most of which receive 'strong' contextually.

The seme 'strong' also occurs in the verb *impose*[16] (often followed by the preposition *on*), but in a slightly different way. The subject of this verb is 'strong' by transfer, as it always refers to a person who has some kind of power or influence (cf. Hlebec 2007: 88-89) unless this is explicitly negated, as in *He could not impose his will on her*. The energy of 'strong' in the subject radiates and is carried to the object, so that the object nouns become semantically strong to some extent: '{bad and} strong event$_1$ when sb$_1$ wants sb$_2$ (not) to do event$_2$'. Nouns that occur as objects of *impose* include: *ban*, *blockade*, *boycott*, *burden*, *censorship*, *condition*, *constraint*, *control*, *criterion*, *curfew*, *cut*, *deadline*, *demand*, *discipline*, *duty*, *embargo*, state of *emergency*, *excise*, *fee*, *fine*, *injunction*, *law*, *limit*, *limitation*, *measure*, *morality*, *moratorium*, *obligation*, *order*, *penalty*, *punishment*, *quota*, *regime*, *regulation*, *religion*, *requirement*, *restraint*, *restriction*, *rule*, *sanction*, *sentence*, *strain*, *suspension*, *tax*, *term*, *treaty*, *tyranny*, *value*, *veto*, *will*.

For their objects, the verbs *lift*, *break*, *obey* and *defy* require nouns with 'strong event$_1$ when sb$_1$ wants sb$_2$ (not) to do event$_2$' in the directive, i.e. with non-transferable 'strong'. Therefore, not all of the nouns above will be collocable (e.g. *fee* and *religion* are out of place).

Another group of mental event nouns agree with the preposition *over* in causative meaning: *agony*, *alarm*, *anger*, *anguish*, *annoyance*, *bitterness*, *brooding*, *concern*, *confusion*, *contrition*, *controversy*, *delay*, *delight*, *despair*, *depression*, *desperation*, *disagreement*, *disappointment*, *discontent*, *dismay*, *displeasure*, *distress*, *doubt*, *embarrassment*, *emotion*, *enthusiasm*, *envy*, *excitement*, *fear*, *frustration*, *fury*, *glee*, *gloom*, *grief*, *impulse*, *inhibition*, *investigation*, *jealousy*, *jubilation*, *lament*, *misconception*, *misery*, *misgivings*, *panic*, *passion*, *pleasure*, *problem*, *rage*, *regret*, *rejoicing*, *reserve*, *sadness*, *suffering* (rarely), *surprise*, *suspicion*, *temper*, *tension*, mental *torture*, *unease*, *wonder*, *worry*. They all denote a good/{bad and strong} mental {emotion} event – state. Verbs that use similar classemes for a directive are *melt* <#{bad and} strong mental event – state# comes to be not strong any longer> and *quell* <#sth# makes #{bad and strong} mental event – state# be not (strong any longer)>.

[16] There are two more sememes of *impose*, one with the object directive #state with sb more than one#, as in *impose peace/*one's *presence*, and the other, with #thought#, as in *impose belief*, *idea*, *view*.

Another group of nouns followed by the causative *over* denote a conflict, i.e. 'bad and strong event – state with sb more than one': *argument*, *battle*, *clash*, *conflict*, *controversy*, *crisis*, *dispute*, *debate*, *difference*, *disagreement*, *discussion*, *disorder*, *feud*, *fight*, *fuss*, *issue*, *misunderstanding*, *problem*, *protest*, *quarrel*, *rift*, *row*, *scandal*, *law-suit*, *split*, *struggle*, *tension*, *trouble*, *war*, *wrangle.*[17]

The same collocational reactance of nouns denoting bad and strong emotions and conflicts comes as something quite natural, since conflicts metonymically imply bad and strong emotions.

Only nouns classified as '{bad and} strong emotion state – thought' can be inserted into the frame *abandon oneself to* _____ (*abandon oneself to despair/delight/grief/impulse/passion/pleasure*). Since these nouns come under 'strong event', *overcome* and *overwhelm* also combine with them as objects. Another verb that requires these nouns as objects is *generate*. Unlike *abandon oneself to*, *generate* does not transfer 'strong' but accepts as collocates nouns without 'strong' as a distinctive feature on condition that this feature is contextually induced, as in *generate <u>loud</u> laughter*.

We can go further and look for nouns that denote 'strong emotion state'. So, the deviation of **I feel mild/slight + agony/allegiance/amazement/anger/anguish/ardour/avarice/aversion/bewilderment/despair/distress/enmity/enthusiasm/frenzy/grief/hatred/jubilation/love/panic/suffering/wrath* (+ *in my heart*) proves that *agony*, *amazement*, *bewilderment* etc. denote invariantly strong emotional states.

The classeme 'bad and strong event when sb_1 touches sb_2' can be found in: *administer/apply/deliver/dodge/fetch/hit/land/repel*; *hefty/savage/sound + beating/blow/hit/punch/slap/stab*.

[17] As a common denominator for this type of lexemes collocating with *over*, Bugarski identifies a wide range of emotions and related activities, especially antagonistic ones (Bugarski 1996: 69). In Rasulić (2004: 296-302) collocates of metaphorical *over* have been classified as containing 'sorrow', 'worry/anxiety', 'surprise', 'discontent', 'fury/anger', 'gloating', 'joy/excitement', 'conflict' and 'breach of relationship'. For our purposes, Bugarski' s comment is too vague, while Rasulić's classification is over-specified. These studies excel in other merits suitable for their objectives.
'Good' nouns that collocate with *over*, i.e. *enthusiasm*, *excitement*, *rejoicing*, and *jubilation*, give ground for suspicion that even good emotions when they are strong, are substantially considered to be bad by most speakers of English because they imply the lack of control of behaviour (cf. Hlebec 2011a).

The classeme 'bad and strong hot emotion state' occurs in the directives of the verbs *quell* (object), *boil/fume/seethe/smoulder with* (indirect object), and the adjective *burning*. These verbs and the adjective are connected, or exert transfer of 'strong', to the nouns *anger*, *anguish*, *anxiety*, *determination*, *frustration*, *hatred*, *impatience*, *indignation*, *passion*, *rage*, *resentment*, *shock*.

The classeme 'bad and strong emotion felt by sb who does not know sth' occurs in the verb *resolve* and the adjective *false* (both with transfer of 'bad and strong') in collocation with the nouns *belief*, *fear*, *doubt*, *gloom*, *misconception*, *myth*, *suspicion*, *stereotype*.

The classeme 'strong emotions that last for a short time' collocates with the indirect objects of the preposition *to*, (cf. *to his amazement/surprise*, but not **to his envy/wrath*).

The seme 'strong' occurs in the analyses of the following verbs: *bolster/boost/raise* <#sth# makes #spirit# stronger>, as in *b./r. confidence/courage/ego/image/morale/spirit*; *lift* <#sb_1 with power# makes #event – state when sb_1 wants sb_2 (not) to do sth# not strong any longer>, *break* <#sb_1# makes #s t r o n g event – state when sb_2 with power wants sb_1 (not) to do sth# not strong any longer> as in *break/lift + ban/blockade/curfew/martial law/restriction/rule*.

Verbs that have 'living thing' as an object, like *talk*, *press*, *whip*, combine with the preposition *into* (or its opposite *out of*) on the basis of the seme 'make strongly', as in *talk sb into buying*, *press sb into service*, *whip sb into obedience*, *work oneself into a frenzy*, *frighten sb into agreeing*.

3. Conclusion

By combining content of directives in verbs and adjectives, fairly reliable noun definitions can be reached, such as enable the prediction of, and provide directions for, natural collocations.

There are striking similarities among definitions (especially analyses) of various sememes of a single lexeme. There is a plethora of complex nesting directives, like 'bad event', 'bad and strong event', 'bad and strong mental event', 'bad and strong event with sb more than one', 'bad and strong event with a lot of sb more than one', 'bad and strong event with a lot of sb more than one in disorder', 'bad and strong mental event with sb more than one who use language', which makes their identification difficult but

still manageable. However, cryptotypes (i.e. simple elements of complex directives/classemes) are recurrent and complex directives often nest in an ordered hyponymous manner. This reminds us of the phonological system in which a limited number of distinctive features combine to give a greater number of phonemes, while a limited number of phonemes get into combinations to form a much larger number of morphemes according to phonotactic rules. Notwithstanding the observed tendency towards nesting there are no instances of hyponymy, such as #bad event# and #bad and strong event# across different sememes of a single lexeme. Actually, such cases are ruled out by the present method because their existence would indicate that the analysis was wrong.

There seems to be an association of 'strong' with the ideas of multitude ('a lot of'), the meaning of power in society, importance, truth, the good and the bad, as shown in the polysemy of *serious* and *severe*.

Combinatory tendencies that apply to less complex classemes apply automatically to more complex classemes that are the expansions of the former because the latter are narrower in meaning. Thus, *crisis* is collocable with *serious* 2 ('bad event') and automatically with 'bad and strong event with a lot of sb more than one' of *rage*.

Here is the list of all cryptotypes (52) that have emerged in our definitions with 'strong': 'air, a lot, amount, bad, behaviour, be (is), bodily, body, colour, contest, disorder, do, energy, event, expected, expression, feel, feeling, good, heat, hot, know, language, less, living, long, make, man-made, mental, more, move, nature, not, one, power, sb, show, situation, spirit, state, sth, strong, substance, taken, taste, thing, thought, touch, use, want, weak, weather'. Some among them show relationship of synonymy ('heat' = 'hot', 'bodily' = ? 'body', 'feel' = ? 'feeling') and hyponymy. As shown by the collocational method ('feeling' reacts with *feel* ~, 'thought' with ~ *that*), mental events include feeling and thoughts, while feelings are either bodily sensations or emotions. 'Better' is analyzable as 'more' + 'good'. Nouns such as *disagreement*, *question* and *headache* ('problem') indicate that the category of mental events covers not only emotions (**I feel disagreement/headaches/question*) and thoughts (**the disagreement/headaches/question that*...), but also some other mind events. Thus, cryptotypes are by definition always simple in form, but their content can be complex and reducible to other cryptotypes, which in turn are most often reducible to semantic atoms.

Unlike semantic markers of generative semantics, our classemes sharply differ from distinguishers because their content is determined by the content of directives. In this way the notion of distinguisher has been salvaged.

The collocational method enables insight into matters that surpass linguistics proper and encroach neurolinguistics. We have reason to suspect that the cryptotype 'strong' may have its counterpart in relatively intense electric current in the brain because this basic seme (often) exerts influence on the neighbouring words and is transferred to them.

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Received: 2 June, 2012
Accepted for publication: 15 September, 2012

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СЕМА 'STRONG' У ЛЕКСИКОЛОШКИМ ДЕФИНИЦИЈАМА

Сажетак

У чланку је дата подробна анализа једног изабраног дела енглеских лексема које садрже сему 'strong', а на основу колокацијске методе онако како ју је осмислио и разрадио аутор у својим ранијим радовима. Овај приступ указује на принцип по коме језик стварно функционише, као и на то да не постоји јасна граница између језика као система и језика као процеса, нити између лексике и синтаксе.

Кључне речи: семантичка дефиниција, колокација, сема, семема, класема, криптотип

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CLEANLINESS IS NEXT TO GODLINESS? CLEAN AND DIRTY METAPHORS IN ENGLISH AND SERBIAN[1]

Abstract
The current paper explores how the bodily experience of physical cleanliness is used in reasoning about abstract notions in English and Serbian. The focus is on adjectives and nouns in the two languages describing the state of cleanliness or its absence and the way they extend their meaning into abstract domains. Analysis is performed within the framework of Conceptual Metaphor Theory, with examples collected from representative linguistic corpora of English and Serbian. Due to the high presence of cleanliness in ordinary experience, it serves as the source domain for structuring various abstract concepts, which predominantly pertain to morality. The concluding part discusses identified conceptual mappings and contrasts English and Serbian with respect to these.

Key words: conceptual metaphor, cleanliness, embodiment, English, Serbian

1. Introduction

The well-known English proverb *Cleanliness is next to godliness* equates the state of physical cleanliness with being godly. A scholar well-versed in

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[1] This is an enlarged and revised version of the paper presented at the international conference English Language and Anglophone Literatures Today (ELALT), held at the Faculty of Philosophy, Novi Sad, on March 19th 2011.

cognitive linguistics can easily discern the underlying conceptual metaphor, that is, the conceptual mapping from the source domain of cleanliness to the target domain of godliness, here signifying morality or virtue. Namely, one of the tenets of cognitive linguistics is the emphasis on the link between language and experience, primarily embodied experience. Gibbs argues that "people's subjective experiences of their bodies in action provide part of the fundamental grounding for human cognition and language" (Gibbs 2006: 2). In other words, embodiment serves as the foundation for how people interpret their lives and the world around them. Human language and thought emerge from recurring patterns of embodied activity, which signifies that there is no self without the body (Gibbs 2006). Additionally, embodied experience determines and restricts the range and nature of concepts that can be represented (Evans and Green 2006).

The Conceptual Metaphor Theory, which serves as the theoretical framework for this research, also emphasises embodiment of lexical meaning. According to Geeraerts (2010: 204), this theory rests on three pillars: that metaphor is a cognitive phenomenon rather than a purely lexical one, the view that metaphor should be analysed as a mapping between two domains and the notion that lexical semantics is experientially grounded. People tend to "structure the less concrete and inherently vague concepts (like those for emotions) in terms of more concrete concepts, which are more clearly delineated in our experience" (Lakoff and Johnson 1980: 112). The key role in this process is given to conceptual metaphor as a mechanism for structuring abstract concepts. Metaphors are not simply linguistic features or embellishments of literary texts. The human ordinary conceptual system is "fundamentally metaphorical in nature" (Lakoff and Johnson 1980: 3). The set of mappings is established between the source domain, which is more concrete, and the target domain, usually more abstract, and they take form of an alignment between aspects of the source and the target (Geeraerts 2010). This process occurs in one direction, from the source into the target domain, which implies metaphors are unidirectional. Conceptual embodied experiences serve as the foundation for some mappings, while "others build on these experiences in order to form more complex conceptual structures" (Evans 2007: 35). Research on conceptual metaphors is important since it can reveal rich evidence about the ways in which some aspects of our experience are associated with others (Grady 2007).

Cleanliness can be considered a basic domain of experience, due to the human need for being clean in order to preserve health and basic hygiene. This domain has been the topic of a number of studies in social anthropology, focusing on understanding what cleanliness implies across different cultures. For example, Douglas explains the human tendency to keep clean by saying that our classification of certain objects as dirty or clean is a culturally determined way of creating a symbolic order in the world, since "dirt offends against order" (Douglas 1966: 2). People do not eliminate dirt only to rid themselves of disease, but in a positive effort to organise their environment. Bearing in mind that the experience with physical cleanliness and dirt figures as basic since early childhood, it can be assumed that it plays an important role in talking and reasoning about abstract concepts.

2. The link between cleanliness and abstract domains

Previous research on the topic of productivity in the domain of cleanliness in structuring abstract domains mainly focuses on morality (ethics) and sexuality (desire). Lakoff and Johnson (1999: 290-291) claim that "virtually all of our abstract moral concepts are structured metaphorically", while "the source domains of our metaphors for morality are typically based on what people over history and across cultures have seen as contributing to their well-being". Among a number of source domains used to structure the concepts within morality (MORALITY IS STRENGTH, MORAL AUTHORITY IS PARENTAL AUTHORITY, THE MORAL ORDER IS THE NATURAL ORDER et al.), these authors formulate the metaphor PURITY IS CLEANLINESS, claiming that substances that are pure are typically clean, while dirty ones are usually impure. Since morality is conceptualised as purity, and purity as cleanliness, the derived metaphor is MORALITY IS CLEANLINESS (Lakoff and Johnson 1999: 307). In most cases, it is the body that figures as a source of impurity.

In line with this, Lizardo (2012) argues that experiences with dirt and cleanliness serve as the foundation for conceptualisation and reasoning about moral propriety. More specifically, the grounding in this case is an idealised cognitive model in which dirt is generally conceptualised as MATTER OUT OF PLACE and clean as ORDERED ARRANGEMENT (Lizardo 2012: 368). Metaphors of dirt and cleanliness in this argument are hence observed as categorisation devices since metaphors of cleanliness indicate an expected order, while those of dirt imply an object's dislocation.

To corroborate the findings obtained using linguistic data, we will present an interesting line of research in psychology dealing with the relation between cleanliness and morality, i.e. virtuous behaviour. These studies experimentally establish the link between ordinary experience with clean and dirty objects and the abstract domain of morality. Zhong and Liljenquist (2006) start from the importance of physical cleansing in religious ceremonies, claiming it suggests a psychological association between bodily purity and moral purity. The authors explored the so-called "Macbeth effect", studying whether a threat to one's moral purity caused the need for physical cleansing. When the respondents were exposed to unethical situations, they showed a greater preference for cleansing products afterwards, as well as the tendency to take antiseptic wipes as a reward rather than a pen, implying the need for cleaning. Based on this, the authors argue that physical cleansing can diminish the harmful consequences of unethical behaviour and reduce threats to one's moral self-image. Schnall et al. (2008) continue along these lines by conducting two experiments in which, after their cognitive concept of cleanliness was activated or after they physically cleansed themselves after experiencing disgust, participants assessed certain moral actions as less wrong than those who were not exposed to the evocation of the concept of cleanliness. The authors state that because of its potential to lead people to regard moral actions as pure and good, cleanliness might really feel as if it were "next to godliness" (Schnall et al. 2008: 1222).

Other authors explore the link between cleanliness and morality by analysing colours and smells associated with cleanliness and dirt. Sherman and Chlore (2009) claim that ideas of dirtiness and impurity are themselves grounded in the perceptual experience of the colour black, which is seen not just as the opposite of white but also as a potent impurity that can contaminate whiteness. Hence, a white object is universally understood to be something that can be stained easily and that must remain unblemished to stay pure. As an example they mention the cultural practice of dressing brides in white, which alludes to the experience of physical purity and at the same time stands as a symbol for moral purity. The authors argue that sin is not just dirty, but black as well, and that moral virtue is not just clean, but also white. Based on these claims, they conclude that "more than merely a rhetorical device for moral discourse the moral purity metaphor is a deeply embodied phenomenon covertly shaping moral cognition" (Sherman and Chlore 2009: 1025). Liljenquist et al. (2010) focus on smells associated

with cleanliness, starting from the assumption that clean smells might not only regulate physical cleanliness but also motivate virtuous behaviour. Participants who were situated in the clean-scented room tended to offer charitable help more often, which leads the authors to the conclusion that clean scents not only motivate but also promote virtuous behaviour by increasing the tendency to reciprocate trust. The link from cleanliness to virtuous behaviour seems to be non-conscious.

There is another domain frequently associated with the realm of physical cleanliness, namely, that of DESIRE and SEXUALITY. Deignan (1997) focuses on clean/dirty metaphors as part of her research on desire and the way this topic is constructed by language. The metaphors based on this experiential domain proved to be the ones involved in evaluation of different manifestations of desire. An important finding is that, in the corpus of Deignan's research, dirty was used more frequently than clean as a metaphor – approximately 35% of citations for dirty were metaphorical, with 10% alluding to sexual desire and behaviour. Only 7% of citations for clean proved to be metaphorical, and less than 15% alluded to sexual desire or behaviour, yielding the conclusion that the negative form in clean/dirty metaphor is employed proportionately more frequently as a metaphor. Clean was used to describe behaviour, talk and texts which did not deal with sexual desire, with usually positive evaluation, while dirty and filthy expressed negative judgements about sexual desires and behaviour. The most frequent collocations in this corpus were *dirty stories* and *dirty talk*, which according to Deignan, are taboo words for sexual behaviour. Evaluation was more negative when filthy/filth was chosen, the most frequent collocation being *filthy language*, describing any kind of sexual behaviour which is not approved of.

This research focuses on the adjectives and nouns in English and Serbian language describing the state of cleanliness or its absence and the way they extend their meaning into abstract domains. The main objective is to determine the major abstract domains structured by these lexemes, as well as to contrast the two languages with respect to linguistic realisations of the cleanliness-based conceptual metaphors. The selected lexemes for English comprise *clean*, *unclean*, *dirty*, *filthy*, *cleanliness*, *dirt*, while their counterparts in Serbian are *čist*, *nečist*, *prljav*, *uprljan*, *isprljan*, *zaprljan*, *čistoća*, *prljavština*. During the course of research, this list has been supplemented by verbs denoting the state of becoming clean again or removing dirt, namely, *wash, clean, clean up* for English and *čistiti, očistiti,*

prati, oprati for Serbian, with the aim of establishing whether abstract concepts labelled as dirty can be restored to cleanliness, which is an option in ordinary experience. The examples have been collected from the British National Corpus for English, and from the Corpus of contemporary Serbian language developed at the Mathematical Faculty of the University of Belgrade for Serbian. After careful examination of corpora examples, it has been established that the majority of metaphorical uses of these lexemes involve the concept of dirt in both languages (adjectives *dirty/ prljav*, nouns *dirt/prljavština*).

3. Morality is cleanliness in English and Serbian

As indicated by previous studies, the first broad domain delineated in the corpora examples for both languages is MORALITY. The metaphor MORALITY IS CLEANLINESS has already been confirmed for the English language in Master Metaphor List and illustrated by such examples as *He has a clean past*, *His reputation is besmirched* or *He doesn't want to get his hands dirty* (Lakoff et al. 1991). In our corpora, it is linguistically realised mainly by the English adjective *clean* and its Serbian counterpart *čist*, expressing an entity free from dirt or impurities, which extends its meaning to denote virtuous behaviour and actions in general. The negative pair (*dirty, filthy/prljav*) is used with an opposite connotation, implying that immorality is experienced as physical dirt (IMMORALITY IS DIRT). The most frequent collocation is *clean conscience/čista savest, obraz*, which is overly positive and denotes association of cleanliness with honest and decent moral behaviour, in keeping with the prescribed and widely accepted moral standards. The connection between immoral actions and dirt is usually expressed by the collocation *dirty work/business*, that is, *prljav posao*, with a highly negative connotation, for an action which, in the words of Lizardo, "contravenes the normally agreed upon rules of business practice" (Lizardo 2012: 374). Another concept frequently described as dirty in these corpora is *money*, in cases when it has been obtained by illegal means. However, it can be argued that we are dealing with conceptual metonymy here, since money stands for an immoral activity by which it was obtained. The following examples illustrate the afore-mentioned conceptual mappings:

English: (1) an uncontroversial figure with a reportedly *clean* record; (2) you should be thankful that she's got a *clean* name; (3) get your conscience *clean;* (4) these are sometimes known as *clean* money; (5) distinguishing in practice *dirty* money from clean money; (6) the experience to handle any *dirty* fighting; (7) the problem with fighting *dirty* is that some of the dirt sticks to you; (8) I don't let someone else do my *dirty* work for me; (9) what *filthy* business.

Serbian: (10) građani *čiste* savesti; (11) da ostanemo ljudi čestita srca i *čiste* savesti; (12) ne bih mogao imati *čist* obraz da uzmem velike pare; (13) ideološki možeš da ostaneš *čist*; (14) budući svetitelj vodio je svet, *čist* i čestit, uzoran život; (15) odraz neke unutrašnje nervoze i *nečiste* savesti; (16) obraz zdravstvenih radnika je *uprljan*; (17) umeće da opere sav *prljav* novac koji je stekao; (18) teroristi na "*prljav* način" obezbeđuju finansijska sredstva; (19) Nije jasno zašto se saradnja sa Hagom doživljava kao *prljav* posao.

The conceptualisation of immorality as dirt proves to be especially prominent in the fields of sports, war and politics. This may stem from the fact that these fields are the ones where moral rules are often broken in order to accomplish certain goals, which makes their participants prone to dishonest behaviour (especially war). According to Lizardo, the abstract realm of politics is conceptualised as ordered and rule-governed and disallowed actions are once again structured by the DIRT AS MATTER OUT OF PLACE metaphor (Lizardo 2012: 380). The examples from our corpora reveal that politics itself can be experienced as dirty and hence immoral, causing this "moral dirt" to transfer to politicians and their activities, such as election campaigns. Especially effective in this sense is the collocation *dirty laundry/prljav veš*, which in this case refers to hidden and unpleasant facts about political rivals that can be labelled as unethical.

English: (20) the sport's struggle to combat its *dirty* image; (21) dragging the name of football through the *dirt*; (22) most of them too young to have taken part in the *dirty* war; (23) 'What a *filthy* war it is'; (24) a *clean* campaign throughout the country; (25) Major calls for *clean* election campaign; (26) "We all have a problem capturing and leading people because they think politics is *dirty*"; (27) digging up *dirt* on Clinton; (28) airing

the *dirty* laundry of a rival in public; (29) a particularly *dirty* and scrappy election; (30) They have employed *dirty* tactics.

Serbian: (31) kada se lokalne utakmice igraju pod dejstvom svakojakih *prljavština;* (32) u vreme najžešćih nacionalizama, etničkih mržnji i *prljavština* rata; (33) sav *prljav* veš beogradskog života devedesetih; (34) moralno *čist* političar, nepotkupljiv i bez sklonosti ka korupciji i kriminalu; (35) a, politika, jedna lepa *prljavština*; (36) podrazumeva pravo na potpuno neargumentovano blaćenje ljudi, partija, politika i da se svaki pokušaj odbrane od tih *prljavština* (…) smatra gušenjem demokratije (37) iznošenje „*prljavog veša*" rivala je sasvim „normalna" praksa u ovdašnjim kampanjama.

Experience tells us that dirty items can be washed in order to restore them to their previous state of cleanliness. Hence, it is interesting to see whether "dirty" abstract concepts from this corpus are considered "washable". As argued by Lakoff and Johnson (1999: 308), "the question of moral rehabilitation amounts to the question of whether it is possible to *clean up* one's act and restore purity of will". As mentioned previously, for those purposes, several verbs were included in the analysis, namely *wash, clean, clean up* for English, and *čistiti, očistiti, prati, oprati* for Serbian. Both corpora were searched for instances where these verbs were used metaphorically in the domain of morality. The concepts that are most frequently mentioned as being washed or cleaned in that sense are consciousness and hands (*wash his consciousness, pranje obraza*; *washed your hands of it, pranje ruku, oprati ruke*). In the case of the latter, we are dealing with conceptual metonymy, HAND FOR AN ACTION, which allows us to think of one thing in terms of its relation to something else (Lakoff and Johnson 1980, Geeraerts 2010). These describe the attempts to make amends for immoral actions or behaviour. However, unlike our everyday experience, it is dubitable whether these expressions convey the sense of possibility of entirely washing a guilty/dirty conscience. The same applies to the concept of laundering (or, in Serbian, washing) dirty money, i.e. making it appear as though it had been obtained by honest and ethical transactions.

English: (38) the orders of a new hardline leadership out to *clean up* the gang's image; (39) Fuel firms need to *clean up* their image; (40) the need to reform the electoral system to *clean up* the

political system; (41) *wash* his consciousness; (42) they *washed* their hands of any involvement; (43) he *washed* his hands of him; (44) the tireless toiler whose word/image exposés have shown the way that dirty money gets *laundered* through the art world; (45) a possible outlet for *laundering* dirty money.

Serbian: (46) optužbe, ostavke i *pranje* ruku; (47) *pranje* ruku od Klintonovih „posrtaja"; (48) meni sve to liči na pranje obraza; (49) nema tog donatorskog novca koji će *oprati* ovu sramotu; (50) Branka Mamulu ne može *oprati* njegova knjiga; (51) onda se javnost željela *oprati* od toga; (52) pritiskom na jedno dugme umeće da *opere* sav prljav novac koji je stekao; (53) uhapšena jedna žena zbog sumnji da je *oprala* 115.385 dolara zarade od prodaje heroina.

4. Manifestation of desire as dirt in English and Serbian

Sexuality is another prominent source domain for CLEAN/DIRTY metaphors and it is verified in corpora examples, however, only for English. The connotations of literal dirt are transferred to language in general, words, jokes, letters and movies that speakers consider indecent in the sense of a manifestation of sexual desire and a perceived morality of these actions. In turn, this stretches to conduct, action, feelings and finally people exhibiting such conduct. Therefore, we can argue that open manifestation of sexual desire can be subsumed under general immorality which in this case "is often seen as a contagion that can spread out of control" (Lakoff and Johnson 1999: 291). Although there are no examples in the current Serbian corpus which would confirm drawing on the domain of cleanliness when talking about sexual indecency, there are colloquial constructions such as *prljavi um* 'dirty mind', *prljave reči* 'dirty words' or even *prljavi snovi* 'dirty dreams'. Still, these might be interpreted as a transfer from English, since the Serbian dictionary does not mention any instance of the lexeme *prljav* for the domain of sexuality.

English: (54) I do not think I ever used the term in my reports, except in parenthesis to denote a sort of *dirty* word; (55) giving the woman a salutation from his vast treasury of *filthy* language; (56) 'We're telling *dirty* jokes'; (57) a *dirty* movie; (58) feeding

the *dirty* sexual desires of the great; (59) The idea was the same *dirty* pleasure; (60) and that gives you the right to do *dirty*, perverted things, does it?; (61) I bet he's having *dirty* dreams about you; (62) Mr Major is having more affairs, a new report into *dirty* weekends has revealed; (63) a reader suggests these titles prove that Mr William Shakespeare had a very *dirty* mind; (64) Mr Berlusconi has appeared less a wily old operator than a *dirty* old man.

Serbian: no examples in the corpus

It is interesting to note that the expression *dirty mind* is interpreted by some authors as an instantiation of the CONTAINER scheme. The mind is observed as a container including disallowed thoughts and "when a disallowed thought *enters* the mind from the outside, the thought and mind both become dirty" (Lizardo 2012: 380). According to this author, the intertwining of the domains of sexuality and morality in this expression is a historical idiosyncrasy, stemming from the Christian ideal that sinful thoughts come from the outside and that thoughts which are usually policed are those associated with sexuality (Lizardo 2012: 381).

5. General purity of both concrete and abstract concepts

Apart from the domains of morality and sexuality, which are dominant in the extension of the meaning of lexemes primarily connected to cleanliness, there is also a large group of examples where cleanliness serves to denote the sheerness of the concept in question, its basic form, essence, clarity, or unambiguity. For Serbian, this is reflected in the use of the adjective *čist*. However, in this case, its counterpart in English would not be *clean* but *pure*, which was originally not included in the list since dictionaries state it denotes something clean, without harmful substances, or the opposite of contaminated, and hence not used for the actual cleanliness of objects (e.g., *clean floor* as opposed to *pure floor*) (e.g. Oxford Advanced Learner's Dictionary, 2010). Still, in order to show the lexical parallels, several examples from the English corpus with the lexeme *pure* are provided. These do not pertain to a particular domain, namely, they denote the sheerness of both concrete (*pure cotton*, *čisto srebro*) and abstract concepts (*pure indulgence*, *čist rasizam*). Furthermore, their opposite is not the concept of

dirt (**dirty separatism* as opposed to *pure separatism* or **prljav promašaj* as opposed to *čist promašaj*). English and Serbian show a high degree of similarity with respect to these, which can be seen in the following examples:

> *English*: (65) unique Healthy Home Cooking apron, made from 100% *pure* cotton; (66) a wonderful blend of natural, gentle herbs and a hint of *pure* fruit juice, with added vitamin C; (67) prior to roasting, they're lavishly glazed with *pure* honey; (68) it was revenge, revenge *pure* and simple; (69) he also needs *pure* beauty, which is the bread of his heart; (70) allowing himself a few seconds of *pure* indulgence in sensation; (71) it had always been a moment of *pure* magic to him in the theatre; (72) their influence – outside the narrow circle of specialists in *pure* microeconomic theory – was not great; (73) I want to call this central theme, *pure* separatism.
>
> *Serbian*: (74) na tavanicama su visili lusteri od *čistog* srebra; (75) ovi moji su *čista* vuna, bojeno u kući, predeno u kući; (76) izlagao je *čist* anarhizam; (77) gde god je sila na delu blagodat je *čist* cinizam; (78) Milošu je takva vrsta istraživanja *čist* izazov, gotovo hobi; (79) a o snegu da i ne govorimo, *čist* kič; (80) njegova otvorenost za tuđa mišljenja i za sporazumno donošenje odluka preobratili su se u *čist* oportunizam; (81) *čist* plagijat izdanja Narodne knjige; (82) dogovorili smo se da je to *čist* poslovni aranžman; (83) takav odnos prema ljudima druge nacije – *čist* primitivizam i necivilizovanost; (84) ksenofobija koja se u nekim slučajevima ispoljava kao *čist* rasizam; (85) sve ostalo je bio *čist* promašaj.

6. Conclusion

Based on examples from the representative corpora of English and Serbian, it can be inferred that the experience of physical cleanliness is extensively used for structuring abstract concepts in both languages. As argued by Deignan (1997), hearers and readers are invited to apply their knowledge of literal cleanliness (desirable) and dirt (undesirable) to the topic. The research on the corpora of the two languages yielded results in keeping with

the assumptions based on the theoretical framework and previous studies. The results indicate that with *clean*, the evaluation is overly positive, while *dirty* implies an overly negative evaluation of the proposed concept. For both languages, the negative term in the *clean/dirty* distinction has more metaphorical examples. Two prominent target domains structured by the concepts pertaining to physical cleanliness are MORALITY and SEXUALITY. The link between cleanliness and generally accepted moral behaviour can be explained by the fact that "morality is fundamentally seen as the enhancing of well-being, especially of others" (Lakoff and Johnson 1999: 291), and the state of being clean is something desired on all occasions. There is a surface overlapping in English and Serbian regarding metaphors based on the domain of cleanliness with respect to morality and everything pertaining to it. In the domain of sexuality, it is still not the case, at least in the examples found in the corpus used for the Serbian language, but the existence of colloquial examples confirms that such conceptualisation is possible and acceptable for speakers. There is another large field where physical cleanliness serves to denote the essence of the concept in question. However, bearing in mind that this pertains to both concrete and abstract concepts, we did not discuss this usage as metaphorical in the strict sense.

Since language is largely shaped by human experience, it is only natural that the basic experience of physical cleanliness would play an important role in structuring abstract concepts. Hence, it can be argued that the clean/dirty metaphors tap into the essential domain, common to every human on the planet, and similarities are expected. Metaphorical moral concepts are grounded in aspects of basic experiential morality and tend to be stable across cultures, but each metaphor is additionally developed, in a particular setting, which may vary from culture to culture (Lakoff and Johnson 1999: 325). For example, there are cultural variations in the way in which concepts related to cleanliness, or the lack thereof, are observed throughout the world, and this is bound to be reflected in the language they use. In the present research, this is reflected in the non-usage of the concept of dirt to denote perceived immorality in expressing desire, especially sexual desire, in Serbian. Still, further and more extensive research of this topic is necessary to delineate all possible extensions of meaning from an evidently very prolific source domain of cleanliness into abstract domains, for instance, including words and expressions related to various types of dirt and dirt removal, cleansing agents and devices etc.

Only then would it be possible to draw definite conclusions on the nature of metaphorical conceptualisation of abstract domains structured by the experience of cleanliness.

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Received: 25 June, 2012
Accepted for publication: 15 September, 2012

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ДА ЛИ ЈЕ ЧИСТОЋА ЗАИСТА ВРЛИНА? МЕТАФОРЕ ЧИСТОЋЕ И ПРЉАВШТИНЕ У ЕНГЛЕСКОМ И СРПСКОМ ЈЕЗИКУ

Сажетак

Тема рада је концептуализација различитих области апстрактног искуства у енглеском и српском језику помоћу елемената свакодневног искуства физичке чистоће. Предмет анализе су лексеме који се примарно односе на чистоћу и гранање њиховог значења у апстрактне домене. Теорија појмовних метафора послужила је као теоријски оквир рада, док су примери прикупљени претрагом репрезентативних корпуса два анализирана језика. Услед великог присуства елемената из домена чистоће у искуству, ови изрази проширују своје значење како би означили апстрактне појмове, примарно из сфере моралности. У закључку се разматрају појмовна пресликавања потврђена у анализи и утврђују сличности и разлике између енглеског и српског језика.

Кључне речи: појмовна метафора, чистоћа, телесно искуство, енглески, српски

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SAMUEL JOHNSON – A 'HARMLESS DRUDGE' AND HIS DICTIONARY

Abstract
Samuel Johnson's *A Dictionary of the English Language* was first published in 1755. This monumental work, often simply referred to as 'the Dictionary', appeared in numerous editions, abridgments and adaptations, serving as a standard of English for more than a hundred and fifty years to be superseded only by *The Oxford English Dictionary* (OED) at the beginning of the twentieth century. Many scholarly and popular works have been written about *the Dictionary*. This paper adds to them by attempting a brief survey of the social and intellectual climate in Britain in the first half of the 18th century – the time of the codification of the English language – and of Johnson's work on the Dictionary.

Key words: Samuel Johnson, the English language, lexicography, lexicographer, dictionary, codification

"Dictionaries are like watches: the worst is better than none, and the best cannot be expected to go quite true."
(Johnson, Letter to Fransesco Sastres, 21 August 1784)

Today there are numerous monolingual English dictionaries based on larger or smaller language corpora that, thanks to electronic devices, can be constantly updated. Most of the dictionaries that are used today are, in fact, distant relatives or perhaps great-grandchildren of one such reference

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book that once upon a time was simply called *the Dictionary*. This text is a story of *A Dictionary of the English Language* compiled by Samuel Johnson, and the story takes us on a journey back to the 18th century – to the time of the codification of the English language.

In the late 17th and the early 18th centuries there was a widely felt need for the stability of the language and for canons of correctness. Many learned people publicly expressed their wish to see English regulated, ascertained and fixed so that their children and grandchildren could not only be proud of their mother tongue but could also read the works of authors who had lived long before them.

Since the establishment of the academies in other European countries, first in Italy in 1542 and 1572, and then in France in 1635, there had been proposals that England, and later Britain, should have a similar institution. Some of the advocates of an academy were John Dryden, Daniel Defoe, Joseph Addison and Jonathan Swift. However, there were also opponents of that idea, one of them being Samuel Johnson who thought that an academy could not serve as a language authority, explaining that: "We live in an age in which it is a kind of public sport to refuse all respect that cannot be enforced. The edicts of an English academy would, probably, be read by many, only that they might be sure to disobey them. The present manners of our nation would deride authority" (Johnson 1800: 108-109).

In the continuing absence of a corresponding academy for Britain at the early eighteenth century, some people who saw English as imperfect, corrupted and abused, hoped that their language could be greatly improved if there was a really good dictionary that would serve as a standard of usage. The Italians had a national dictionary, published in 1612. It had taken their Academy 20 years to prepare it. The French got their dictionary in 1694, their Academy of forty scholars had spent 55 years preparing it, and another 18 years (1700-1718) revising it.

It is true that at the time English dictionaries were available, for example, Henry Cockeram's *English Dictionarie:* or*, An Interpreter of Hard English Words* (1623), Edward Phillips*'s The New World of English Words* (1658), John Kersey's *A New English Dictionary* (1702) and Nathaniel Bailey's *An Universal Etymological English Dictionary* (1721). However, the intellectual public in Britain really wanted a magisterial dictionary that would serve as a standard of good usage, a comprehensive dictionary that would be similar to those compiled by the two great continental academies.

A group of London book-sellers approached Samuel Johnson and then contracted him in June of 1746 to produce a dictionary in three years. In the same year he wrote an outline for his *Dictionary*.

At the time Johnson was 35 years old. He was born in September of 1709 in Lichfield, a place near Birmingham in England. As a baby he suffered from an infection which affected both his sight and hearing. He is said to have been deaf in the left ear and almost blind in the left eye. His father was a bookseller in Lichfield, so at a young age Johnson had the opportunity to read a lot, and indeed he was a voracious reader. In 1728 he studied at Oxford, but lack of money forced him to leave thirteen months later. In 1737 he went to London where he accepted various writing jobs. He also intended to produce an edition of Shakespeare's works. When his plans failed, he decided to compile a dictionary and so when he was approached by a group of book-sellers, he decided to undertake the task. It was agreed that he would be paid 1575 pounds, and all expenses would come out of this sum. "His advance was one of the largest of the eighteenth century until that time" (Korshin 2005: 18).

He wrote his *Plan of a Dictionary of the English Language*, published in August of 1747,[1] and addressed it to Lord Chesterfield whose patronage he hoped to attract. Lord Chesterfield is still believed by many to have failed to produce financial backing, giving Johnson a miserly sum of £10.[2]

In his *Plan* Johnson (1746: 3-20) elaborated the methods and techniques he would use in compiling the dictionary, bearing in mind that "The chief intent of it is to preserve the purity, and ascertain the meaning of our English idiom" (Johnson 1746: 6). In the course of his work on *the Dictionary* he realised he would not be able to carry out everything he had proposed to do, and his perception of his role as a lexicographer changed. Nevertheless, the *Plan* is a "masterful analysis" and a "remarkable document" of lexicographic tasks and activities. "For someone who had never before compiled a dictionary, Johnson's grasp of lexicographic problems he would be confronted with is extraordinary" (Landau 1989: 48). Some of the problems he envisaged have not been solved by modern lexicography to this day.

In order to work on *the Dictionary*, Johnson hired six copyists or amanuenses to help him. They worked in the garret of the house in 17 Gough Square in London, which is now a museum open to the public.

[1] The manuscript in Johnson's hand was dated April 30, 1746.

[2] For a different account see Korshin (2005: 24-25).

Johnson is thought to have consulted a copy of a 1736 revised edition of Nathaniel Bailey's *Universal Etymological English Dictionary*, but he also wanted to read a wide range of scientific and technical texts, as well as a large number of books by distinguished men of letters, that would serve as a source of illustrative quotations.

He selected a 'golden age' to provide a corpus of his work. In his opinion, this was the period that ran from the later sixteenth century (from the time of Sir Philip Sidney) until the English Restoration of 1660. Shakespeare, Milton and Dryden alone account for a third of all quotations (McArthur 1992: 549), although he also used quotations from the works of over 500 other authors (Crystal 2005: xix). Obviously, he wanted to omit his contemporaries so as not to be "misled by partiality" (Johnson 1773: 145).

Thus Johnson would pore over numerous works from great English authors, underlining and marking what he thought would be useful, and citing the word's first letter in the margin. If he did not like the original sentence, or if a phrase did not convey the exact meaning he needed, he did not hesitate to alter it. Then he would pass the book to one of his six assistansts. They would copy out the quotations onto slips of paper. They would underline the word that was to be illustrated, mark the slip with a large letter for the initial of the word, and file it. When all the slips were collected, Johnson began to write his definitions.

Along with all other activities that followed, it was a very hard job to do even according to the standards of this electronic age. No wonder it could not be finished in three years. Anne McDermott, a senior lecturer in English at the University of Birmingham, "believes it was the quotations that triggered the collapse: they were full of verbs, which the older dictionaries ignored. When Johnson tried to tackle the verbs, he came up with 133 meanings, and 363 quotations, for 'to take' alone" (*Guardian* 3 Aug 2006).

According to the results of her research, Johnson completely abandoned work on *the Dictionary* when he realised he would miss his deadline. It took the publishers years to realise what had happened. He resumed the work only when the publishers threatened they would break into his house and take the manuscript which they hoped was almost finished. "Although this time he could afford only two assistants, they raced through the work and finished in two-and-a-half years" (*Ibid*).

The Dictionary was finally completed when it appeared in 1755 in two large folio volumes.[3] It was 2,312 pages long including the preliminaries, namely the famous Preface, a short History of the English Language and an outline Grammar (51 pages). It contained 140,871 definitions for 42,773 entries. According to Crystal (2005: xvii), definitions are "the dictionary's primary strength, and its chief claim to fame". Johnson's biographer Boswel also thought that definitions were entitled to the highest praise:

> The definitions have always appeared to me such astonishing proof of acuteness of intellect and precision of language, as indicate of genius of the highest rank. This it is which marks the superior excellence of Johnson's Dictionary over others equally or even more voluminous, and must have made it a work of much greater mental labour than mere Lexicons…
>
> (Boswel and Croker 1833:126)

Indeed, Johnson defines words and shades of meanings with logic, clarity and elegance. For example, he defines 'grace' as "beautiful with dignity" and the verb 'to enchant' as "to subdue by charms and spells".

Some of Johnson's definitions are frequently quoted as expressions of either his sense of humour or of his personal views and attitudes. His description of 'oats' as "A grain, which in England is generally given to horses, but in Scotland supports the people" is probably one of the best known. There are opinions that Johnson was prejudiced against the Scottish people, but as five of his copyists were Scots, would it be right to suppose that he wanted to offend them?

Although he defined 'pension' as "An allowance made to any one without an equivalent", which "in England it is generally understood to mean pay given to a state hireling for treason to his country", he eventually agreed to accept an annual pension awarded to him by the new monarch George III in 1762, which improved his circumstances.

He obviously had Lord Chesterfield's unrealised financial support in mind when he defined a 'patron' as "One who countenances, supports or protects. Commonly a wretch who supports with insolence, and is paid with flattery".

One of the words he selected for *the Dictionary* was the name of the street where he used to work hard. "GRUBSTREET. The name of a street in

[3] The first seventy sheets were printed in 1750.

London, much inhabited by writers of small histories, dictionaries, and temporary poems; whence any mean production is called grubstreet."

His personal experience was also interwoven in the definition of the word 'lexicographer' – "A writer of dictionaries; a harmless drudge, that busies himself in tracing the original, and detailing the signification of words".

He offered us a glimpse of his pragmatic attitude towards his mother tongue when he described the 'sonnet' as a form "not very suitable to the English language" ("SONNET. A short poem consisting of fourteen lines, of which the rhymes are adjusted by a particular rule. It is not very suitable to the English language, and has not been used by any man of eminence since Milton.").

Johnson offended the Commission of Excise[4] because he defined 'excise' as "a hateful tax levied upon commodities, and adjudged not by the common judges of property, but WRETCHES hired by those to whom excise is paid".

At times the definitions are too short and inadequate, for example, when he defines 'sonata' merely as "a tune" due to his alleged indifference to music. Since nobody is perfect, sometimes Johnson made mistakes, as when he defined the word 'pastern' as the knee of a horse when it is, in fact, the part of a horse's foot between the fetlock and hoof. This error was not corrected for eighteen years. According to Boswell, when asked by a lady why he had defined pastern as the knee of a horse, Johnson replied frankly: "Ignorance, Madam, pure ignorance" (Boswel and Croker 1833: 279).

In the 1830s Thomas Macaulay coined a word 'Johnsonese' which has often been used pejoratively for Johnson's elevated style and his preference for Latinate vocabulary. An oft-quoted example of this style is his definition of 'network' as "Any thing reticulated or decussated, at equal distances, with interstices between the intersections". In actual fact, "Latinate vocabulary is not typical of this work" (McArthur 1992 :549).

The peculiarity of *the Dictionary* is that it had no entries for the letter "X" as Johnson claimed that it began no word in the English language. "In fact there are over thirty words recorded in the *Oxford English Dictionary* as having occurred in English before Johnson's time, several of which were in use in his century" (Crystal 2005: xvii).

[4] See Boswell and Croker (1833: 280-281).

In the first edition there are over 113,000 quotations from various literary sources as well as from scientific, medical, legal and theological works. These numerous quotations that illustrate the meaning and usage of words are considered to have been Johnson's main innovation.

> Nothing remotely comparable had been done before, and it made his dictionary into a superior prototype of the internet – a bulging lucky-dip of wisdom, anecdote, humour, legend and fact. Nobody but Johnson could have done it, because nobody had read so much. (*The Sunday Times*, 27 March 2005)

In the Preface to *the Dictionary*, Johnson admitted the impossibility of fixing the language forever, but he still hoped that the changes could be slowed down so that English could be preserved for future generations. Thus he made a plea by saying that: "Life may be lengthened by care, though death cannot be ultimately defeated: tongues like governments, have a natural tendency to degeneration; we have long preserved our constitution, let us make some struggles for our language" (Johnson 1773: 151). Johnson's view that languages are born, and that they degenerate and die like people was characteristic of that time, and so was the tendency to link language and nation.

The Dictionary soon went into a second edition that appeared in 165 weekly sections, and an abridged octavo version was also published. For the fourth edition, which became available in 1773, Johnson revised the text substantially. He corrected errors, made some deletions and added a further 3,000 illustrative quotations from technical literature and other works. *The Dictionary* went into several more editions during Johnson's lifetime both in folio and abridged versions and new editions continued to be published well into the nineteenth century. It served as an authority on the language and as a standard of English and remained so until the advent of the *Oxford English Dictionary* at the beginning of the 20th century.

Shortly before the first edition of *the Dictionary* was published, Johnson had received an honorary master's degree from Oxford University in 1755. He was awarded an honorary doctorate by Dublin University in 1765 and another doctorate by Oxford University in 1775, and is often simply referred to as Dr Johnson.

The critical reception of *the Dictionary* was mostly positive.[5] Its publication "was lauded as a national as well as a linguistic triumph"

[5] See Sledd and Kolb (1955).

and Johnson was praised for beating "fourty French" (Mugglestone 1995 :27). Nevertheless, there were also very negative reviews and comments, and some of his contemporaries and later lexicographers even demonised him. Noah Webster, for example, had a very ambivalent attitude towards Johnson's work. On the one hand, he admired his achievement, but wishing to surpass it, he was also very critical of it. This ambivalence can be detected from one of many Webster's commentaries:

> Johnson's writings had in Philology, the effect that Newton's discoveries has in Mathematics, to interrupt for a time the progress of this branch of learning; for when a man has pushed his researches so far beyond his contemporaries, that all men despair of proceeding beyond him, they will naturally consider his principles and decisions as the limit of perfection on that particular subject, and repose their opinions on his authority, without examining into their validity. (quoted in Sledd and Kolb 1955 :1)

Unlike Webster, Philip Gove, editor-in-chief of *Webster's Third New International Dictionary* was a great admirer of Johnson's work, especially of the illustrative quotations which he saw "as a key to understanding Johnson's mind, as well as an important development in dictionary making" (Morton 1994 :18).

In spite of all its possible imperfections and deficiencies, Johnson's *Dictionary* enjoyed unique authority among successive generations in the matter of word choice and word meaning. "Its influence was especially profound among authors. As a young man Robert Browning read both its folio volumes in their entirety in order to 'qualify' himself for the career as an author" (Hitchings 2006 :5). In 1880 a Bill was actually thrown out of Parliament because a word in it was not in "the Dictionary" (Whitehall 1963: 6).

The achievement of the *Dictionary* made Johnson a national icon. Thomas Carlyle (1840: 215-216) mentions him as a hero and explains:

> Had Johnson left nothing but his *Dictionary*, one might have traced there a great intellect, a genuine man. Looking at its clearness of definition, its general solidity, honesty, insight and successful method, it may be called the best of all Dictionaries. There is in it a kind of architectural nobleness; it stands there like a great solid square-built edifice, finished, symmetrically complete: you judge that a true builder did it.

Johnson was also famous during his lifetime as an important literary figure, and a number of biographies were published shortly after his death. The most famous and the most detailed biography was written by his friend James Boswell in 1791. Johnson is also said to be the second most-quoted person in English after Shakespeare. In English-speaking countries the latter part of the 18th century is often called the Age of Johnson.

The first edition of *The Oxford English Dictionary* remained indebted to Johnson's work, particularly to his illustrative quotations. James Murray, the first editor of the OED, placed a copy of Johnson's *Dictionary* in his Scriptorium and kept it open for immediate reference. Although *the Dictionary* was superseded by the OED at the beginning of the 20th century, it has never been forgotten by lexicographers, linguists, and language enthusiasts.

> In the 250 years since it first appeared on April 1755, Johnson's work has appeared in at least 52 editions, 13 adaptations, 120 abridgments, 309 miniature versions, 7 printed facsimile editions, 4 sets of selections, and 2 CD ROMs. It has been the subject of more than 350 published works, including at least 28 books and a book-length bibliography … the number of passing references in general books about Johnson, English literature, the English language, or dictionaries generally is probably beyond the power of anyone to count. (Lynch and McDermott 2005: 1-2)

Volumes have been written on *the Dictionary*, but research on it has not yet been completed. Some scholars believe that much has to be done to unpack the myths surrounding Johnson's work, and to reveal the truth about the genius of this lexicographic giant.

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Received: 15 February, 2012
Accepted for publication: 15 September, 2012

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САМЈУЕЛ ЏОНСОН – „БЕЗАЗЛЕНИ ПРЕГАЛАЦ“ И ЊЕГОВ РЕЧНИК

Сажетак

Речник енглеског језика Самјуела Џонсона први пут је објављен 1755. Ово монументално дело које се често помињало само као „Речник“, доживело је бројна целокупна, скраћена и прерађена издања. *Речник* је служио као стандард енглеског језика више од 150 година да би почетком двадесетог века ту улогу преузео *Оксфордски речник енглеског језика*. Џонсонов *Речник* је тема многих научних и популарних дела. Циљ овог рада је да укратко прикаже друштвену и интелелктуалну климу у Британији током прве половине осамнаестог века. То је доба кодификације енглеског језика и Џонсоновог рада на *Речнику*.

Кључне речи: Самјуел Џонсон, енглески језик, лексикографија, лексикограф, речник, кодификација

Literary and Cultural Studies

UDC 7.01

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IMAGE, IDENTITY, REALITY: GNOSEOLOGY OF PAINTING

Abstract
The paper looks at the two main ways of discovering the notion of truth in fine arts: a model of ancient Egyptian fine arts and the principle of Renaissance painting based upon illusory qualities. Contrasting these two different painting principles, the author presents an analysis of relations between fine arts' truth and gnoseological truth, at the same time putting an emphasis on the subject – object problem and the problem of truth in art as such. Considering the fine arts' style of a particular nation, or a particular epoch, as an expression of its gnoseological and ontological perception, the author looks at the Renaissance view of fine arts' truth as an anticipation of modern gnoseological truth conception.

Key words: **Fine arts' truth, gnoseological truth, Egypt, Rennaissance, painting,** anticipation of modern gnoseological truth conception.

"All men by nature desire to know", Aristotle begins his Metaphysics. "An indication of this is the delight we take in our senses; for even apart from their usefulness they are loved for themselves; and above all others the sense of sight. For not only with a view to action, but even when we are not going to do anything, we prefer seeing to everything else. The reason

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is that this, most of all the senses, makes us know and brings to light many differences between things (Aristotle 2007:1) ."

The problem of the relation between image and reality is as old as human thought itself. Democritus, the famous Ancient Greek philosopher and representative of Atomistic Philosophy, develops his cognitive theory as a theory of pictures. The picture of things, their essence, penetrates the soul through the senses. Pictures connect the object, senses and thought.

Some analysts refer to Plato's ontology, his theory of ideas, as "the ontology of image", which is a view that can certainly be supported. The key notion of Plato's ontology with the most ontological weight is *eidos* – the shape, the form, the image – the form which becomes *to on ontos* – the being, and *ousia* – the essence in Plato's philosophy. On the other hand, the key relation in Plato's ontology is the very relation between the essence – *eidos*, and its reflection – *mimema*, the image, that is, "shadows".

This relationship between the essence and the image, that is the problem of pictures as the truth of being – which can be called a gnoseological function of pictures, is central for this paper and shall be explored further.

The style of painting adopted by a people or, in a broader sense, a certain epoch is, without doubt, a kind of gnoseological perception, that is, a way of perceiving truth and essence.

The ancient Egyptian painting style, or more precisely the style of the Old Kingdom, can be referred to as "the view from the edge of the cube"; in an attempt to view and offer to the viewers the image as the truth of the thing itself, the artists of this epoch painted in three dimensions: en face, profile and from above (bird's eye view). For the Egyptians, a complete, real and truthful image of an entity (be it animate or inanimate) was precisely that – an entity viewed in three ways, from three aspects, analysed and dissected through this viewing.

The philosophy of the new age introduced the notional pair subjective and objective, which serves as a useful tool for our gnoseological analysis. Objective implies a way of being which is independent of the subject's (man's) consciousness and perceptive and cognitive apparatus, whereas subjective implies a way of being which is dependant on the subject's consciousness, that is, directly conditioned and coloured by man's consciousness and his cognitive and perceptive abilities. Using these categories, the old Egyptian painting style can be described as a particular (some would say naïve)

attempt at the objective representation of things, that is, an attempt at capturing the truth of being.

Their vision of the objective implies dissection and analysis, the visual section of the object, offered to the recipients in three ways, that is three dimensions. This vision of the objective also implies a complete distance from illusionism; the apathetic illusionary principles of representation are completely foreign to the ancient Egyptian painter.

Ancient Greek visual expression, however, is based on the principles of illusionism. The story of the painter Zeuxis, who painted grapes to such perfection that the illusion fooled the birds, is well known: the birds having attempting to peck the painted grapes. Apparently this made Zeuxis proud and happy, while Plato, a great opponent and critic of illusionism, used this story as an example of the uselessness of *mimesis* (reflection – representation) as such. Is this the essence of visual expression – to fool birds?

In his dialogue *The Republic*, a serious attempt at art criticism from an ontological point of view, Plato passionately attacks this apathetic quality and the illusionism of the third dimension and visual perspective representation in art, including both literature and painting in the term *mimesis*, which the Greeks had mastered to a large extent (according to the works of the doxographers).

In *The Republic* Socrates asks Glaucon:

> "And what about the painter? – I would like to know whether he may be thought to imitate that which originally exists in nature, or only the creations of artists?"
>
> And Glaucon answers readily: "The latter".
>
> "As they are or as they appear? You have still to determine this!"
>
> "What do you mean?" Glaucon answers confusedly, demanding a more detailed explanation.

This is the point which is relevant to us – Plato's rejection of illusionism, that is, a perspective representation of an entity. Socrates, the mouthpiece of Plato's ideas, continues:

> "I mean that you may look at a bed from different points of view, obliquely or directly or from any other point of view, and the bed will appear different, but there is no difference in reality?

> Yes, the difference is only apparent.
>
> Now let me ask you another question: What is the art of painting designed to be – an imitation of things as they are, or as they appear?" And most importantly: "Is art a representation of appearance or of reality?"
>
> "Of appearance", answers Glaucon.
>
> "Then all representative art is a long way off the truth… because it lightly touches on a small part of things, and that part an image", Plato concludes, having striven to this conclusion from the very beginning of the dialogue (Plato 1976: 298 – 299).

What Plato obviously disliked about Greek painting at that moment was the predominantly subjective manner of visual representation. Why do we refer to it as predominantly subjective?

In the modern world we are used to perspective representation and perceive the illusion of a third dimension as the objective representation of things, the artist's attempt to represent things as they really are. However, following Plato's way of thinking and through analysis of visual perspective representation, we may phrase the question in the following way: Is a visual representation offered to the eyes of a viewer from one angle, at one moment, an objective one, and to what extent? According to the definition of subjective as conditioned by consciousness and dependent upon consciousness, illusionary perspective representation is subjective; the artist does not represent the object for what it really is but for its appearance to the viewer's perception, that is, the viewer's consciousness.

Plato rejects ancient Greek illusionism in art according to the criterion of truthfulness: in modern terms, the art of Plato's time has no value precisely because it is subjective; it does not offer to our perception things as they objectively are.

It is interesting to mention within this context that Plato, although famous for his criticism of art as such, was an admirer to the art of ancient Egypt because of the longevity of that painting style (he was delighted by the fact that they changed nothing for several thousand years), and also because of the basic principle of the ancient Egyptian style – attempting to include things objectively by a view "from the edge of the cube". All this is a lot more consistent and coherent than it may seem at first.

Plato's criticism of illusionism in visual art, and thus the introduction of the problem of artistic truth in terms of subjective-objective, is an anticipation of the way in which we think of the kingdom of visual illusionism – Italian Renaissance art.

Giotto di Bondone, although chronologically a representative of the Late Gothic, introduced the age of Renaissance visual perception and established the principles of Renaissance visual truth.

What does this visual truth mean? Giotto draws attention to the image he wants to represent by drawing it into the foreground of the lower half of the painting so that the viewer has the impression of witnessing the image, as if the artist had opened a kind of virtual window and allowed the viewer silent presence. The illusion of the third dimension is absolute, although at this time there is still no mathematical or atmospherical perspective. As viewers of Giotto's frescoes, we perceive space which opens up in front of us and moreover we become a part of that space on the level of perception. For the first time in the history of art, Giotto determines the viewer's position with precision: as witnesses of the image, we know exactly where we stand.

In aesthetic terms Giotto di Bondone managed to connect and unify the space of the painting and the space of the viewer, the space of artefacts and the space of reception. In this way the recipient is completely drawn into the image, approaching it from a precisely determined position and becoming a part of it. And what happens then?

By connecting the space of the painting and that of the recipient, Giotto connects the apathetic and factual space, the illusion and the reality; the painting touches and colours reality, reality touches and penetrates the painting, making the boundary between illusion and reality blurred, overlapping into each other's space, establishing a specific and unique spiritual space.

Giotto's "aesthetic of space", let us name it the aesthetic of the illusionism of the third dimension, is later complemented by the atmospheric and linear, i.e. mathematical perspective of the late Gothic and early Renaissance artists.

But Giotto's visual truth essentially remains a constitutive principle in art until Edouard Manet and his wilful and dramatic "closure of the window" to the recipient's view. Chronologically, the period between the fourteenth and nineteenth centuries, "the age of painting": the late Gothic, early Renaissance, High Renaissance, Mannerism, the magnificent and

varied Baroque, ending with Romanticism/Neoclassicism and Realism, developed within this creative-receptive model.

The Renaissance man (be it the creator or the recipient) sees this precisely mathematically defined illusion of the third dimension and "the open window" as the actual truth. This image is experienced as disclosing reality itself. Within the categories subjective-objective, the illusionism of the aesthetic of "the open window" is treated as the objective truth: the appearance corresponds to what really is.

But the dilemma Plato expressed in *The Republic* inevitably reappears: Is it possible, and to what extent, to speak about the objective truth when the image represents only one dimension of things, what a viewer can see from one angle, at one moment? That truth is evidently predominantly subjective. In other words, this visual truth is ontologically supported by the subject's consciousness.

Based on everything discussed in this paper we may conclude that the visual truth of the Renaissance, the way it determines the relationship between image and reality, anticipated philosophical meditation on this problem in the new age, the age of Enlightenment; more precisely that it anticipated the forthcoming philosophy of the power of consciousness and the Kantian, gnoseological solution – that man's consciousness is the creator of truth and that man perceives reality only in a way which his consciousness can receive.

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Received: 1 May, 2012
Accepted for publication: 1 June 2012

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ГНОСЕОЛОГИЈА СЛИКЕ

Сажетак

Текст представља анализу два основна принципа конципирања појма истине у ликовној уметности: модел ликовне уметности старог Египта и принцип ренесансне ликовне уметности утемељен на илузионизму. Контрастирајући ова два различита ликовна принципа, аутор анализира однос између појмова истине у ликовној уметности и истине у гносеологији, акцентујући како субјекат-објекат проблем, тако и проблем уметничке истине као такве. Полазећи од тезе да је ликовни стил одређене нације односно епохе израз њене гносеолошке и онтолошке перцепције, аутор третира ренесансну концепцију ликовне истине као антиципацију модерне перцепције истине у гносеологији.

Кључне речи: ликовне истине, гносеолошке истине, Египат, ренесанса, сликарство, антиципација модерне перцепције истине у гносеологији.

UDC 821.111(73).09(091)

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THE ROADS OF AMERICAN LITERARY CRITICISM TAKEN

Abstract
The paper will discuss the history of American literary critical approaches from 1800 until the beginning of the twentieth century. The focus will be on critical idealism, critical realism, aestheticism, the New Criticism, feminism, deconstruction, archetypal criticism, humanism, Afro-American criticism, the black aesthetic, deconstructionism, ecological criticism, and cultural criticism. The *academicization* of criticism since 1940, its causes, consequences, and controversies will also be in the focus of research. It will provide a historical bridge between the previous and modern debates on modern literary, language, and cultural theory. This means that influential ideas, critical paradigms, and disciplinary debates will be the road taken in this research.

Key words: literary criticism, theory, New Criticism, fragmentation, post-theory.

The paths of American literary theory resembled the paths of American literature. The American critic shared the heritage of European civilization with their British or French colleague, but was at the same time aware of their own national legacy which differed from the European. The first trails of American literary criticism can be traced back to as early as 1815 when the journals *North American Review, Democratic Review and Whig Review* (1845) were founded in order to cherish tendencies towards Romanticism

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and nationalism. Well-educated editors of the *North American Review* were the first ones to grasp the need for American literary criticism. It was not an easy task to find the way as most of the critics generally praised anything published by American authors. This is why Edgar Allan Poe defended universal values and judged nationalism as a criterion for literary values: art is international, and works of art must be judged regardless of where and when they were created; the role of a critic is to make an assessment based on both personal and national criteria and nothing should influence their critical judgment. Poe goes a step further and anticipates future American literary criticism by insisting that a critic must judge a literary work as something contained within the work itself, and not only as an instrument of ideas, emotions and events: originality is made by intentional techniques and need not reflect the author's character or the environment in which they write (Stovall 1964: 3-10).

The American Civil War (1861-65) brought political unity, but also cultural disintegration. Literary criticism separated down two paths: one which would favour the perpetuation of European tradition (Longfellow, Lowell), and the other which would slowly pave the way for American literary criticism (Emerson, Whitman, Poe, Hawthorne and Melville). Soon, Howells would expand this path with his realist theory and Henry James would make sure that it recognized and preserved the moral idealism of Emerson and Hawthorne's age. On the other hand, in 19th century America there was a conflict between liberalism and authority, which were only different phases of one, organic structure. This organic evolution theory, even though it originated from European sources, was evidently very pleasing to the American mind (Stovall 1964: 10-11).

At the beginning of the 20th century, "criticism" split into two directions: it became a subject of interest for various groups searching for a way to overcome the gap between so-called "investigators" and "generalists". The generalists started many programmes after the First World War and simultaneously attracted supporters of the systematic aesthetic approach to literature with the aim to, as they used to say, cleanse literary study from sentimentalism and amateurism of the 19th century (Graff 2007: 121-122). Discussions concerning the role of literary criticism at the university did begin prior to that (1890s), and they would define most of the topics which would mark the most significant American literary school – New Criticism. In 1891, a renowned philologist John Fruit published the essay "A Plea for the Study of Literature from the

Aesthetic Standpoint" in PMLA in which he emphasized the importance of a systematic approach and understanding of the work of art itself. He was joined by Henry Shepard who claimed that the aesthetic brilliance of literature loses a lot when burdened with a philological approach, but neither of the two recognized a clear path for American literary criticism of the future. It would be defined shortly, in 1895, when M. W. Sampson clearly stated that American universities needed neither philology nor literary history (Graff 2007: 123), but that it was necessary that a student should confront the work of art itself and find a systematic approach to its interpretation.

The request for aesthetic criticism continued in the first two decades of the 20th century, but it united different interests and views. On one end of the extreme critical range, there were supporters of aesthetic formalism, such as Joel E. Spingarn who developed a theory in his work *Creative Criticism* (1917) that works of art were unique works of self-expression which should be judged based on their own characteristics, without relying on ethics. Like earlier critical reformers, Spingarn promoted critical development as a comprehensive system so that it could compete with philology under the same circumstances (Goldsmith 1979: 26-28). On the other end, the New Humanists represented another extreme view (Babbitt, Sherman, Foerster and More). They fought Spingarn's aesthetic formalism accusing him of escapism, exclusiveness and anarchism: they were against his idea to isolate literary elements, because they believed that criticism had greater value if it focused on the relation to philosophy, ethics and "those general ideas" which academic literary study lacked (Graff 2007: 128). These confronting views on literature would later become opposing tendencies in New Criticism which would vary between the efforts to purify literature from social and moral impurities and to promote it as an aspect of knowledge which could save the world from science and industry.

This first major American critical school, New Criticism (1930s-1950s) was formed by a group of loosely connected critics who drew their moves from a variaty of directions in order to define it. They all had one goal: to isolate literature as a separate discourse; to move it as far away as possible from philosophy, politics and history; to choose a systematic method and to encourage "close reading". They were helped by the political situation in the 1930s which supported theories of propagandistic art (separation of art from politics), but also the situation at universities, which in a way was a prerequisite that New Criticism should terminate any connection

with social and cultural criticism. The term itself, New Criticism, became a synonym for text recognition in a vacuum.

This termination did not occur suddenly and modern researchers of literary criticism, for instance Graff, claim that the first generation of New Critics cannot be called either aesthetics or its pure representatives, but "cultural critics" who harshly reacted against dehumanisation which occurred as a result of technological changes in society. Richard Ohmann (150) makes the conclusion that the year 1939, when the pact between Hitler and Stalin was signed, represented a milestone in American literary criticism both for the leftists and the rightists. The argument that politics of literature should be viewed within its form was slowly transferred to the idea that literature could not contain politics (Graff 2007: 150). This was precisely why the decisive years for the introduction of literary criticism to the American university would be those years when the intellectuals separated themselves from political events.

This happened in the late thirties (1937-1940), the period which became the turning point for the consolidation of literary criticism. At the same time, a few of the important critics and theoreticians started to teach at American universities (Ransom, Brooks, Warren, Tate, Schwarz, René Wellek), many of whom came from Europe and started the American literary criticism tradition through teaching, editing journals (*The Canyon Review*) or publishing books (*Understanding Poetry; Modern Poetry and Its Tradition)*. They had to fight against prejudices, reinforced by the prejudice against Jews and everyone else who was inclined to bohemian behaviour. In the 1930s an antagonistic dialogue took place between conservative New Criticism and Marxist literary theoreticians. This dialogue has never stopped, it goes on even nowadays between second generation American deconstructionists and left-winged protagonists of cultural studies. Since the 1930s, American literary criticism has been struggling with various schools of formalism promoting linguistic, rhetorical, and epistemological attitudes and certain cultural movements promoting a sociological, psychological and political way of thinking. At worst, these two wings of academic literary criticism showed characteristic irregularities in reading: one neglected the reader and attributed overwhelming importance to the text, whereas the other empowered the reader to dominate over the text. One wing thought that a literary work began as a marvellous, semi-autonomous, aesthetic tool, the other conceptualized literature as a symptomatic cultural product founded in anthropological, economic,

social, and political history. One stream leaned towards conservative political views, and the other towards left-liberal and leftist perspectives. Still, this dialectic and allegorical division does not say much about micro-histories which have made American literary criticism since the 1930s (Leitch 2010: VIII).

However, what we can learn from these micro-histories is that the battle of the 1930s was definitely won by New Criticism, leaving on one side literary historians, biographers, and mythological criticism relatively isolated, and on the other marginalized journalists, linguists, textual biographers and radicals. Yet, in the late 1950s and 1960s another turn occurred: mythological criticism would ripen and, on the wave of philosophy from the Continent, would weaken the American school of formalism (New Criticism). This wave would bring from Europe existentialism, phenomenology, hermeneutics, structuralism, semiotics, deconstruction, neo-Marxism and post-Marxism. It would drain power from New Criticism and other emerging movements and schools (reception, feminism, ethnic studies, and cultural criticism of the New Left wing), and its end would be linked to the end of modernism and the beginning of postmodernism (Leitch 2010: viii-x).

The 1930s were marked by three important groups: the Marxists, the Chicago critics and the New York Intellectuals, but also the "Great Depression" which caused various socio-economic phenomena and cultural problems. In this nest, Marxist thought would be fostered as a vital power, as would socialism, communism, McCarthyism, Marxist philosophy and aesthetics, the Frankfurt School which would influence the development of American Marxism; three American Marxist critics would become prominent: V.F. Calverton who claimed that criticism was founded on social philosophy and that it should deal with ideological analysis; Granville Hicks who established the three main criteria of literary analysis of Marxist criticism (1. Subjects of literary works must be related to central questions of life 2. Literature must have the intensity which should provoke the reader's participation 3. The author's view of the world must be the view of the Proletariat); and Bernard Schmidt who would attack Marxist critics because of their separation of form and content, aristocratic formal criticism and important journals such as *Partisan Review* which tried for a long time to unite aesthetics and politics and thus played an important role in the history of American Marxist criticism since at one point it was supported by well-known American critics such as Edmund Wilson, Lionel Trilling, John

Dos Passos, Harold Rosenberg, Clement Greenberg and Sidney Hook). This happened in an atmosphere of mutual attacks: the representatives of New Criticism attacked Marxist critics and vice versa (Leitch 2010: xi-xii).

Nevertheless, all researchers of the American literary scene agreed in one aspect: the following New Critics had a pioneer role in the institutionalization of formal concepts and methods (Phase I): T.S. Eliot, I.A. Richards, and William Empson in England and John Crowe Ransom and Allan Tate in America, who back in the 1920s started to express ideas and to implement a practice which would form the New Criticism school a decade later. By the end of the 1940s, the main representatives of this school will be Eliot, Richards, Empson, Ransom, Tate, R. P. Blackmur, Clienth Brooks, René Wellek, W.K.Wimsatt and to some degree Kenneth Burke, F. R. Leavis, and Yvor Winters. The journals which supported this school were Eliot's *The Criterion* and Leavis' *Scrutiny* in England, and *The Southern Review*, edited by Robert Penn Warren and Brooks, the *Kenyon Review* (Ransom) and the *Sewanee Review* (Tate). From the late 1940s to the late 1950s the movement lost its "revolutionary" aura and became mainstream, and its representatives produced complex canonical foundations to their theories (Wellek and Warren in *Theory of Literature, 1949,* and Brooks and Wimsatt in: *Literary Criticism: A Short History, 1957).* Some of these critics went a step further from the chosen method, for example Eliot (social criticism), Leavis (cultural criticism), Winters (moral criticism), Kenneth Burke (interdisciplinary approach). Owing to these visits to different approaches, the list of true representatives of the first generation of New Critics is not long (Ransom, Tate, Brooks). The fact that it acquired a cultural *status quo* separated it from other schools and brought it into the fourth phase of development in which it was used naturally and regarded as necessary. New Criticism ended its role in the late 1950s as an innovative and original school, since it was regarded as "normal criticism" by then or, simply said, only as "criticism" (Leitch 2010: 21-52). Leitch interprets its end as some sort of "immortality" which would not be reached by another American critical school ever again. [1]

[1] New Criticism differed from other literary criticism schools by its rigorous "close reading" of relatively short texts and more often poems. Its goal was to establish an unchangeable status in which literature was separated from those creating or using it. It exists independently: it *is.* The task of the critic is to judge the text in a way an object or machine is assessed, to evaluate if it works effectively. All its parts must work together: no part is unimportant. When a critic evaluates and assesses a text, he/she supposes that they will deal with a complex net of related words.

With the rise of structuralism and semiotics in the 1960s Eastern European formalism became extremely influential while the formalism of New Criticism became a scapegoat, since it was on the road to impoverish literary studies. New Criticism lost its influence as it could not contribute much more significantly to scientific, sociological or hermeneutical criticism. As a reaction to New Criticism, the Chicago School appeared as an aspect of alternative formalism although it did not enjoy significant influence in the 1950s and the 1960s. Its manifesto was the book *Critics and criticism: ancient and modern* (1952) written by six critics (Richard McKeon, Elder Olson, R.S. Crane, W.R. Keats, Norman Maclean and Bernard Weinberg) who dealt with the following subjects: restrictions of contemporary literary criticism, primarily New Criticism; pluralistic nature and permanent influence of past literary and critical theory (from Aristotle to Samuel Johnson); and philosophical or aesthetic and methodological principles necessary for certain modern criticism and poetics.[2] The main task of a critic was to examine the constituents of poetic units: the way in which poets completed their poetic goal. They viewed literature as a sum of *individual* texts and insisted on "constructive" modality of all texts; they emphasized that literary works were an aggregate of "elements" or "wholes"; they pointed out a lack of linguistic references and rhetorical figures; and underlined various wholes or genres and the dedication to evaluation of the effectiveness of literary compositions. The intention was to move the emphasis from the writer to the work, while positioning the critic as a poet and writer and the critic as a judge.

The path of American literary criticism was crossed by the New York intellectuals whose leading first-generation critics gathered around the journal *Partisan Review* in the late 1930s and sustained themselves until the early 1970s (1930s-1950s). The most important representatives were figures like Richard Chase, Irving Howe, Alfred Kazin, Philip Rahv and Lionel Trilling. Favourite genres were critical reviews and essays while they kept a critical, suspicious attitude towards the academic circles and bourgeois culture. They tackled avant-garde literary modernism and Marxist theory; they emphasized complexity, coherence, irony, rationalism, serenity of literature and rejected the parochial academic approach, attacked mass culture and opposed postmodernism harshly (Leitch 2010: 70-100).

[2] Owing to its affinity to the principles of Aristotle's poetics, interest in "formalist" poetics and genre theory, the Chicago School is defined as Neo-Aristotelian.

The path of American literary criticism widened more and more and slowly branched out so that the New York Intellectuals could be joined by mythological criticism, which was active in the period between the 1930s and the 1980s and enormously popular from the 1940s to the mid-1960s. The main representatives include Francis Fergusson, Leslie Fiedler, Daniel Hoffman, Stanley Edgar Hyman, but also Joseph Campbell, Kenneth Burke, William Troy. They all regarded literature as a discipline which, to a greater or smaller extent, depended on the theory of myth and most often relied on European anthropology, philosophy, sociology, and folklore studies. They differed only by the angle from which they approached myth (reception, sociology, religion, "formalism", history). Their success happened in the 1960s (Barber, Bodkin, Fry, Leavis, Fergusson, Fiedler, Chase) when mythological criticism entered the university (Leitch 2010: 100-128).

The activities on the main path of American literary criticism became more dynamic and exciting and very soon American philosophers criticizing phenomenology and existentialism appeared (these philosophies were rooted in Husserl's and Sartre's early continental philosophy) with the aim of confronting American formalism and mythological criticism. Relying on phenomenology, American literary critics, according to Leitch (Leitch 2010: 152), looked for the transformations in order to question not only impersonal epistemology and the style of criticism, but also to re-evaluate the canon. Unlike New Criticism, philosophical criticism did not influence well-developed pedagogical methods. Its greatest contribution to the university was its influence on the preservation of existentialism at American universities.

The path of American literary criticism significantly branched out in the late 1960s and the 1970s at the time of another powerful wave of continental philosophy over literary studies in the US. Four schools of American literary criticism are of particular importance: hermeneutics, structuralism, deconstruction and Marxism, whose branches intertwined with phenomenological, existential and psycho-analytic approaches (Leitch 2010: 154). Following the tradition of German hermeneutists, American hermeneutic critics (E.D. Hirsch, Richard Palmer, and William Spanos) developed their own projects based on the works of Heidegger and Gadamer and taking into account history, praising the reader and confronting American formalism. (Lentricchia 1983: 256-282) The main representatives of structuralism (Jonathan Culler, S. Chatman, Jared

Prince, and Robert Scholes) were intellectually rooted in different national traditions and stylistic analyses (despite the dominance of contemporary French tradition).

Among the first American critics who in the 1960s and the 1970s confronted New Criticism with deconstruction were Harold Bloom, Paul de Man, Geoffrey Hartman, J. Hillis Miller and Joseph Riddel. Leitch stresses that the only difference between New Criticism and American deconstruction is a change from spatial to serial concepts of poetic structure, the crossing from unity to heterogeneity as a dominant model of literary form and deconstructive indeciveness to produce textbooks, anthologies and pedagogical handbooks, which turned out to be an undesirable aspect of elitism. However, deconstruction triumphed in strengthening post-war academic professionalism.

The "Marxist" element of the second wave of continental philosophy appeared in the 1970s and the 1980s including, among others, Frederick Jameson, Frank Lentricchia, Edward Said and Gayatri Spivak. The cultural criticism of these young intellectual leftists was rooted in Sartre's existential phenomenology, in Foucault's structuralism, Derrida's deconstruction, and Western neo-Marxist thought of the 20th century expressed in the projects of the Frankfurt School, Georg Lukacs and many others. Unlike the earliest American deconstructionists who had already been formed as critics when they turned to Derrida's philosophy, these young left-wing critics were at the beginnings of their careers when they embraced the continental philosophy of the second wave with all its additions.

The paths of American literary criticism which constantly separated, but also spread, were described by Leitch in the late 1970s as a carnival which looked increasingly like a loosely connected hierarchy (Leitch 2010: 156), because New Criticism, Chicago criticism, the New York Intellectuals, mythological critics, phenomenologists, existentialists, deconstructionists, feminists, ethnic critics, neo-Marxists were active at the same time, as well as linguists, literary historians, biographers, journalists, bibliographers, poets, dramatists, novelists, who all wrote part-time literary criticism. Dissemination and proliferation of theoretical orientations in American literary criticism will continue in the following decades of the twentieth century and in the early 21st century.

American theory of reception, which became popular in the period from the 1960s to the 1980s, also comprises part of this carnival. Some of its most common characteristics include: the emphasis of the temporality

of reading, textual discontinuity related to literary unity; investigation of epistemological, linguistic, psychological and sociological elements, readers' constraint; it focused critical investigation on pedagogy; it encouraged didactic poetics; it supported the politics of liberal pluralism (which promoted readers' rights against recipes and dogmas of methodological doctrines); and it developed different types of readers (informed, ideal, actual, virtual..) (Leitch 2010: 181-203).

The success of American feminist criticism can symbolically be marked by the publication of Kate Millett's book *Sexual Politics* (1970) and Norton's monumental *Anthology of Literature by Women* edited by Sandra Gilbert and Susan Gubar in 1975. Within 15 years, many female critics, mostly born between 1934 and 1944, participated in the creation of feminist criticism, including Josephine Donovan, Judith Fetterley, Sandra Gilbert, Susan Gubar, Florence Howe, Annette Kolodny, Kate Millett, Lillian Robinson, Elaine Showalter, Gayatri Spivak and many other. What was common to the various methods and efforts among these feminist literary critics was a three-fold task: to expose patriarchal premisses and prejudices; to promote and re-assess literature written by women; to critically analyze the social and cultural context of literature and criticism (Leitch 2010: 262-283).

The black aesthetic movement was formed during the civil rights movement in the USA and it caused the "re-birth" of works written by black authors (poetry, drama, fiction). This is when black literature started to emerge, particularly in the works by writers-critics like Amiri Baraka and Larry Neal, editor Hoyt Fuller, and academic critics Addison Gayle, Stephen Henderson, and Darwin T. Turner to be joined in the 1970s and the 1980s by a younger generation of American black critics led by Houston A. Baker, Jr., and Henry L. Gates, Jr. Black feminism became prominent in the works of women writers such as Toni C. Bambara, Mary Evans, Audrey Lorde and Alice Walker, and in the texts of academic women critics: Barbara Christian, bel hooks, Gloria T. Hall, Barbara Smith, Erlene Statson, and Mary Hellen Washington (Leitch 2010: 283-312).

In the period from 1960 to the 1980s, cultural criticism asked for a change, liberation, new ways of dressing and speech, required new musical forms, literature, criticism, political participation, sexual moral, a different way of life, the spirit of resistance. Since they appeared at the time of abundance, many neo-leftists did not deal with economic issues, or European radical theories, and this is why political parties, disciplined staff and proletariat ethics became less important, and the Movement less

linked to classical Marxism and opened up to Freudian Marxism of the Frankfurt School. Therefore, many European Marxists (Adorno, Altiser, Benjamin, Bahtin and Gramsci) arrived at American universities only after the fall of the new left-wing. In the 1960s a significant ironic turn took place: the "Marxism" of previous radicals was replaced by Third World radicalism: Fanon, Gevara, Mao (Leitch 2010: 312-347).

Since 1987 (Paul de Man) American literary criticism has discovered the main weaknesses of American literary criticism of *fin de siècle.* In 1987, feminist and ethnic critics who were either for or against deconstruction worked at Yale. Barbara Johnson and Henry L. Gates, Jr., Paul de Man's students, started to expand the application of master techniques on the empire of history, politics and non-canonical literature (Miller 1991: 359-69). This affected the rising of left-oriented deconstructive criticism. De Man celebrated his colleagues and contemporaries from Yale (J. Hillis Miller and Jacques Derrida), who turned to ethnic and political criticism in the late 1980s and the 1990s. Miller's *Ethics of Reading* and Derrida's *Specters of Marx* (1993) are taken as the date of this turnover because of criticism directed at globalization and the American new world order (to which Derrida showed sympathies while discussing Karl Marx's criticism of philosophy) (Leitch 2010: 347-351). However, deconstruction in America appeared too late to tackle politics and society.

Just like post-structuralism, especially its deconstructive branch, overpowered New Criticism, cultural studies and various historicisms suddenly vanquished the rule of deconstruction in the 1990s (Leitch 2010: 228-262). Broadly speaking, in the late 1980s a whole set of explicitly post-formalist critical groups became prominent. Most of them were indebted to deconstruction and post-structuralism. They included many new and revived schools and movements (Marxism and post-Marxism, feminism, ethnic criticism, African-American…). All of these revived movements and schools were forced to re-discover and create their own past. Still, the most glorious return to history came in the form of Stephen Greenblatt's and Catherine Gallagher's New Historicism where literary works were studied for investigating social issues, authorities, and institutional power.

In this carnival, post-colonial theory and criticism also turned to history; various methods encouraged it so that it would include a wide range of approaches: from Frank Fanon's Third World Marxism to, as Leitch points out, Said's foucauldian anarchist secular humanism and Spivak's Marxist deconstructive feminism (Leitch 2010: 262-371). Particularly influential,

according to Leitch, was Homi Bhabha's Lacanian-Derridian psychoanalytic criticism which accentuated the dynamics of forming postcolonial subjects' identities.

The problem of pan-ethnic identity and stereotypes have followed Native Americans for a long time: colonized, deprived of all rights, they were victims of genocide, and even today live as an underprivileged group. Only in the 1970s did their literary Renaissance begin, as well as the study and research of their literature by various methods and approaches: feminist, post-structuralist, colonial/post-colonial in important works such as *Native American Literature* by Paula Gunn Allen; the questions of hybridity, heteroglossia and frontier, tribal centrism/ sexism/ racism/ homophobia were raised, as well as the most important subject discussed by literary critics since the 1980s: whether it would be advantageous to join forces with other tribes or not (Leitch 2010: 351-359).

One of the biggest surprises has been the rise of queer theory since the 1990s, which arose under the auspices of feminism, gender studies, French post-structuralism, Foucault's criticism of genealogy of modernism and body, Derrida's deconstruction of traditional binary Western concepts (male/female) and the post-colonial revision of patriarchal psychoanalysis. The leading texts certainly include those written by Judith Butler (*Gender Trouble,* 1990); Eve Sedgwick's *Epistemology of the Closet* (1990); Diana Fuss (*Lesbian Theories, Gay Theories,* 1991), which focus on homophobia and heteronormativity / identity (Leitch 2010: 351-359).

One may conclude that in America in the institutionalization of theory in the postmodern age occurred quickly and on a wide scale. In the 1990s, the forces arising from a number of new "studies", areas and fields won, like environmental studies, popular culture, animal studies, academic studies. Most of them became semi-autonomous in their characteristics, main texts, publications, and a wide range of subjects. By the turn of the century, the model of studies replaced the model of schools and movements, which makes sense when it comes to a historically innovative, most recent wave of postmodern criticism and theory. American literary criticism by the beginning of the 21th century was so branched out that it looked enormous and impossible to comprehend!

Another distinctive feature of contemporary American literary theory and criticism is the interlacing of perspectives, which was first started in the 1970s by Gayatri Spivak, joining Marxism, feminism, deconstruction and Third World postcolonial theory. A large part of queer theory was the

amalgam of psychoanalysis and deconstruction combined with feminism and gender studies, which brought to confessionalism in literary criticism. Likewise, queer theory combined with various branches of ethnic studies. New Criticism resisted this phenomenon, which in this context meant that the third wave of postmodern literary criticism marked the moment of maximum expansion, unlike the period of maximum contraction typical of early American New Criticism of the 1960s (Leitch 2010: 366-371).

Dissemination of literary theory by periods and fields of literary and cultural studies caused the fragmentation of American literary criticism paths, which naturally brought to numerous definitions at the beginning of the 21st century: 1) it relates to a large number of schools, movements and many fields of cultural studies; 2) it refers to principles and procedures, methods, and critical self-reflection; structuralism and post-structuralism – mostly imported from France – often with the sign of an enormous or big theory; 3) it has become a professional tool of flexible, useful and possible tools, concepts and innovations; 4) it means professional common sense and historical new postmodernism. Thus American literary theory and criticism have become the discourse which crossed the disciplinary boundaries and obtained new meanings. One of the meanings is surely "post-theory" which some researchers tend to call "the end of theory". It is the point at which we can conclude this story about the paths of American literary criticism, and we cannot disagree with many critics who have recognized at the "end of theory" its triumph and who have claimed that we all are in an empire of theory, regardless of the fact whether we are celebrating it or not (Bradford 2011: 163-86)!

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Received: 1, September 2012
Accepted for publication: 15, September 2012

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ОДАБРАНИ ПУТЕВИ АМЕРИЧКЕ КЊИЖЕВНЕ КРИТИКЕ

Сажетак

У раду се испитује развој америчке књижевне критике од њених почетака до савременог доба. Прати се њена веза са европском традицијом, њено одвајање и поновно преплитање. препознаје се посебно и веома значајно место Нове критике. На крају се констатује постмодернистичка фрагментација мноштва школа америчке књижевне критике и коначно њен садашњи тријумф.

UDC 821.111(73).09-1 Паунд Е.

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FROM ECONOMICS TO FASCISM: EZRA POUND'S SHIFT TOWARDS INCLUSIVITY

Abstract
Ezra Pound was a literary activist who devoted his life to writing, translating, and educating those willing to be initiated to modernist writing. He was also a poet of megalomaniacal ideas, believing that he could change the world by educating "the nation." Seeking a solution for the contemporary socio-political issues, Pound started equating Jews with usury and blaming them for the world's ills. These views consequently pushed him over the edge, towards fascism. The aim of this paper, therefore, is to investigate how Pound's aim to educate readers became an effort to re-educate them by exposing them to his fascist and anti-Semitic views, and explore whether *The Cantos*, which Pound sets up to be aesthetically and semantically "open," consequently turns into a "closed" fascist manifesto, mirroring Pound's political agenda.

Key words: Ezra Pound, *The Cantos*, teaching pedagogy, fascism, closed and open text

After the disillusionment that followed World War I, Pound's dissatisfaction with the economic ills of the world became increasingly visible in *The Cantos*. A believer in conspiracy theories, Pound attributed most of the world's economic ills to an international scheme of Jewish bankers "who controlled the British crown and had 'succeeded in duping the government of the United States'" (qtd. in Doberman 2000: 47). By turning his poetry

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to economics (Doberman 2000: 47) in his avant-garde and paratactic manner, Pound narrowed the circle of readers for *The Cantos*. Due to this, the already "impenetrable" epic (Stoicheff 1995: 180) gained yet another aspect which challenged not only readers' knowledge of mythology and disparate languages, but also their awareness of contemporary economic world order. As an act of defiance against the "trick and money" that "damned" the golden America (Stoicheff 1995: 68), as William Carlos Williams pronounces it, Pound shifts the focus of the epic from aesthetically breathtaking passages of his early Cantos to usury which "slayeth the child in the womb" (45/230).

Given that Pound's textbooks as well as his poetry highlight a poet who approaches his work as a teacher deeply concerned with edifying his readers throughout his life, taking this aspect of his life into consideration seems necessary. As suggested by "Make it New," Pound's collection of essays, the purpose of art is to teach "its readers *how* to read, the aim of which is to give them a more sophisticated historical and social awareness (Bettridge 2005: 190)." Critics such K.K. Ruthven, Gail McDonald and Mary DeRachewiltz, moreover, discuss the poet's effort to educate his students at the "Ezuversity" (Pound's unofficial locus of teaching): "Pound thought he would save them [the students of Ezuversity] valuable time in offering them helpful shortcuts: for why else spend "30 years…trying to reorganize the study of literature' if not in the hope of making it 'of some use to the student (qtd. in Ruthven 1990: 33)." Indeed, the epigraph in *Guide to Kulchur* provides evidence of Pound's devotion to imparting his knowledge: "[t]his book is not written for the over-fed. It is written for men who have not been able to afford an university education or for young men, whether or not threatened with universities, who want to know more at the age of fifty than I know today, and whom I might conceivably aid to that object (Pound 1970: 6). "

Pound's textbooks – *Guide to Kulchur, ABC of Reading, How to Read,* to name but three – exhibit how consciously he viewed his role as a teacher of cultural values as well as of different traditions, languages and histories; on the other hand, these textbooks as well as his poetry show how obdurate he seemed to have been in his reading of history – a single-mindedness that eventually became manifest in his fervent support of fascist sociopolitics and economics. Pound's resentment of those who exploit their power in order to take the money out of production becomes glaringly obvious in "Canto XLV," where readers are instructed that: "WITH

USURA/ wool comes not to market/ sheep bringeth no gain with usura" (45/229). Due to this and similar claims, Alec Marsh finds Pound an "early believer in the quantity theory of money" who insisted that producers should not force natural values and production to measure up to prior monetary debts (Marsh 1998: 76). Marsh further highlights that the usury system "undermines ANY nation" since:

> The institution of interest divides the 'fruits of labor and nature' before the harvest. If the harvest is bad, the interest must still be paid in money or the farmer must forfeit real property. […] An honest money system should derive its values from what is yielded when nature and labor work together. The role of debtor and creditor ought to be reversed. Monetary values ought to reflect the volume of production, rather than be assigned by creditors, who artificially inflate costs by adding bank charges to real values (Marsh 1998: 76-77).

Since Pound understood how usury destabilises and hinders "the nation" which he was trying to educate, he turned to a solution provided by Major C.H. Douglas' (1879-1952) Social Credit movement. These ideas, expressed in *Social Credit* (1918), *Economic Democracy* (1919), and *Credit Power and Democracy* (1920), initiated his "conversion experience" (qtd. in Marsh 1998: 80). Given that Douglas published his ideas in the *New Age*, the paper for which Pound had been writing for ten years – between 1911 and 1921 (qtd. in Marsh 1998: 80), it is highly likely that it was during these years that the poet familiarized himself with "Douglas' powerful claims for a practical simple solution to the 'money issue'" (qtd. in Marsh 1998: 80).

Pound's understanding of economics, or, more specifically Douglas' Social Credit, proved to be a groundbreaking point in outlining his views of fascism. According to Leon Surette and Ellen Cardona, this shift in Pound's understanding of economics happened sometime between 1933 and 1934. "During these years," Cardona argues, "Pound met Mussolini, who he believed would carry out Social Credit reform in Italy, and also discovered another means of monetary reform through a mechanism called stamp scrip [and] read an essay by William Pelley proposing a Jewish conspiracy, which pushed him over the edge" ("Pound's Anti-Semitism at St. Elizabeths: 1945-1958"). Indeed, given that Pound strongly believed in the beneficial nature of Jeffersonian ideas and that "the American Social

Credit Movement is frankly Jeffersonian" (Marsh 1998: 81), Pound's interest in the movement seems more than understandable.

Since Pound saw himself as a progressive teacher (as evident in his correspondence, numerous pedagogical textbooks, and his book-length epic) and strongly believed that "[t]he function of the teaching profession is to MAINTAIN THE HEALTH OF THE NATIONAL MIND" (Pound 1934b: 631), he intertwined his views of the world's problems with the poetry of The Cantos. For example, the aforementioned "Canto XLV," or the Usura Canto, as Christine Brooke-Rose pronounces it, gives the Poundian definition of the ills of the world caused by usury. Readers are provided with a note at the end of the Canto, explaining that usury refers to: "[a] charge for the use of purchasing power, levied without regard to production; often without regard to the possibilities of production" (45/230). In his "attempt to make poetry an instrument of social change" (Nicholls 1984: 1), Pound provides guidelines for reading his poetry which further instructs readers on how to approach the text. The epic, consequently, gains a textbook-like dimension, demanding a particular type of approach and suggesting to be read as educational material. Such "notes," furthermore, were not unfamiliar to Pound who offers almost a complete analysis of his translation of Li Po (or Rihaku, as he refers to the Chinese poet) in "The Jewel Stairs Grievance:"

> Jewel stairs, *therefore* a palace. Grievance, *therefore* there is something to complain of. Gauze stockings, *therefore* a court lady, not a servant who complains. Clear autumn, *therefore* he has no excuse on account of weather. Also she has come early, for the dew has not merely whitened the stairs, but has soaked her stockings. The poem is especially prized because she utters no direct reproach (my emphasis, Pound 2001: 136).

"Therefore" (136) suggests that this uncommon addition to the poem is an interpretation, while "NB" and assertive sentences imply a poet-translator who suggests – or imposes – his own reading of the text. Although didactic in its intent, this strategy somewhat closes the readers' freedom to construct the poem's meaning.

Although didactic in its nature, Pound's oeuvre – even *Personæ* of 1909 – shows signs of a poet deeply concerned with the state of "the nation," but also a single-minded man who imposes his own, frequently selective, reading of traditions, literature, and history. What I suggest here is that it might have been precisely this inflexible stand on matters

of economics and politics that resulted not only in his charge for treason and incarceration, but also potentially in the "closure" of *The Cantos*. I agree with Peter Nicholls, therefore, who argued in 1984 that: "[t]he theory of money which occupied him increasingly in later years gave the final impetus to his reversal in his thinking, leading to an authoritarian 'closure' in his poetry, and bringing about a major cleavage between ideas and material practice which ran counter to his original literary theories" (2). Pound's view of economics and politics has indeed proved to be not only a matter of grave importance to how we perceive him as a man and poet, but also to how we read his work.

While early critics – Kenner, Jackson and Schneidau, to name but three – focused mostly on Pound's experimental rhetoric in order to secure his place as a leading modernist writer and craftsman, the next generation of critics (post-1979) became increasingly interested in what Tim Redman calls "the frightening aspects of [Pound's] allegiances" (Redman 1991: 1). Critics such as Massimo Bacigalupo, Leon Surette, and Alec Marsh, on the other hand, emphasize how Pound insisted on his selective understanding of history, which eventually became manifest in his support of fascism. They further emphasize that, in Pound, "[f]ascism is a response to a specific economic order" (Morrison 1996: 48), a vehicle of economic reform which consequently framed his oeuvre.

Given that merely a few, in Pound's opinion, listened to his solutions to worldwide problems, his passion to educate "the nation" transformed into an attempt to re-educate readers by exposing them to his increasingly fanatical belief in fascism. Numerous critics have investigated Pound's view of fascism, arguing that his perception of it was unorthodox in more than one way. Peter Nicholls, for example, emphasizes that "[h]is fascism was, in short, a curious hybrid" (Nicholls 1984: 3), questioning Pound's reading of fascist agenda. In fact, Pound himself seemed a bit skeptical of fascism in a letter to Fred Miller, editor of *Blast* and a member of the communist party: "I claim it [fascism] is a factual method; a method practical *in a certain time and place* against certain inertias; and THEREFORE probably wrong in altro loco, altro tempo" (qtd. in Nicholls 1984: 80). Nicholls and Surette, moreover, highlight that in the letters of 1935 and 1936 Pound discussed fascism "with a bizarre lack of logic" (Nicholls 1984: 81). Even though skeptical towards fascism at first, the fascist and anti-Semitic content of *The Cantos* becomes increasingly prominent as the epic progresses. What I suggest, consequently. is that Pound, in his own insatiable desire to find

a cure for the world's ills, selectively and "with a bizarre lack of logic" (Nicholls 1984: 81) chose to believe in particular aspects of fascism. Given that merely a few listened to his solutions to the world's ills, his passion to educate "the nation" transformed into an attempt to re-educate readers by exposing them to his increasingly fanatical belief.

Political matters became assimilated into Pound's perception of economics, which, consequently, culminated in his obsession with fascism and Mussolini, whom he considered to be a great and strong leader. Jonas Doberman reminds us that "Mussolini was in power when Pound moved to Italy and remained so until he was overthrown by Italian partisans in 1943" (Doberman 2000: 47-48), indicating the possible connection between Pound's ideas and current political situation in Italy. Given that Pound believed that he had all the answers for solving "both the worldwide economic depression of the 1930s and the oncoming war" (2000: 48), his desire to find a strong leader who would listen to what he had to say and change the world was irrevocable. Frustrated that almost no-one was listening to what he had to say after a year of trying, Pound met with Mussolini in 1933, after which he not only idealized Il Duce, but also became more committed to "the fascist cause" (qtd. in Doberman 2000: 48). After all, "Duccio came not by usura" (45/229), Pound reminds us. Looking forward to getting his hands on a microphone, as well as to gathering some money (his only income at the time were royalties and money from his father, Homer Pound), Pound applied to be a regular broadcaster at *Entre Italiano Audizone Radio* during the winter of 1940-1941 (Doberman 2000: 48). These almost completely incomprehensible broadcasts, which only a few listened to and even fewer understood (except for the CIA, which transcribed the speeches), provoked charges of treason against Pound. Denouncing President Roosevelt and trying to keep the US troops from taking part in the war, the radio broadcasts serve as a testimonial to Pound's megalomaniacal ideas as well as his fascist agenda. Skeptical at first, Pound's perception of fascism and Mussolini changed after he met Il Duce. Namely, Pound's dangerous obsession with Mussolini grew after Il Duce commented that *The Cantos* was "amusing" (qtd. in Doberman 2000: 48). It seems that this meeting drastically influenced Pound who, after Mussolini's attack of Abyssinia (that had put a stop to a form of slavery which allowed the cutting off of limbs and more grotesque kinds of mutilation), carried photographs of alleged Abyssinian atrocities which he eagerly presented to people as explanation of Mussolini's change of policy

("Freedom Now, Or Never"). Disregarding the atrocities that took place *during* the attack of Abyssinia, Pound saw Mussolini as the strong leader that the world lacked. Carpenter, furthermore, emphasizes that although the interview lasted about half an hour and "had no effect whatever on Mussolini's economic policy," Pound understood that "the dictator was thoroughly sympathetic to the objective if not methods of Social Credit" (qtd. in Cardona 2008). Consequently, Massimo Bacigalupo suggests that Pound does not have a comprehensive view of history, since, "[l]acking in historical sense, he [Pound] does not realize that systems and religions are the product of complex processes that should be understood rather than judged on the basis of a few notions" (Bacigalupo 1980: 25).

Pound's *idées fixes* regarding sociopolitics and economics, which became inescapably obvious in the broadcasts over Rome Radio, remain a constant motif in the rest of his work reflecting his imprudent fascist, anti-Semitic, political, economic, and racial views. As Peter Nicholls notes: "Pound's political and economic ideas have in fact an intimate relation to his literary theory and practice […] these ideas are central to it [his poetry], determining its form and content in a variety of important ways" (Nicholls 1984: 1). Indeed, as the poem progresses the "vigorous attack on economic exploitation" (Conarroe 1970: 121) transforms into his fanatical sociopolitical ideology. Bob Perelman, consequently, highlights that "we cannot divide his [Pound's] literary light [the aesthetics of *The Cantos*] from his Fascist light" (Pound 1970: 34). Ultimately, Pound's work of the 1950s, especially the later *Cantos*, is so infected with these views that Bacigalupo calls it the "sacred poem of the Nazi-Fascist millennium" (Bacigalupo 1980: x). After all, it was Pound who said to Reynolds Packard: "I believe in Fascism" (qtd. in Doberman 2000: 49) while giving a fascist salute.

The centrality of fascism to the story of *The Cantos* may be exhibited through an analysis of a large body of examples, but the ideograms in "Canto LIII" arguably most clearly portray this form of ideological "closure." Namely, the ideograms for "Make it New," which firstly appear in *Jefferson and/or Mussolini,* according to Pound stand for: "the fascist axe for the clearing away of rubbish… the tree, organic vegetable renewal. The second ideograph is the sun sign, day, 'renovate, day by day renew" (qtd. in Nicholls 1984: 101). While "[t]he clearing away of rubbish" (Nicholls 1984: 101), used metaphorically yet transparently linked to Pound's deeply-rooted, anti-Semitic ideas, the idea of renewal – connected to the

literary aspiration of "mak[ing] in new"— portrays yet another idiom of fascist ideology. As Nicholls explains, "such 'call' for constant 'renewal' [is evident] in many fascist tracts" (Nicholls 1984: 101). Interestingly, numerous volumes of Poundian correspondence (during his lifetime he wrote approximately 250,000 letters) either suggest or clearly exhibit the same fascist inclinations as *The Cantos*.

In "Canto LXXXIV," for example, readers witness the same attitude and almost identical syntax. Here, we learn about Pound's attempt to keep the US government from World War II by talking to government officials during his visit to Washington on the 8th of October 1939. Written around 1945, while Pound is still in Pisa, this Canto testifies that his resentment of those who rejected to pay attention to his solutions had not disappeared, not even after — at least — six years (1939-1945).

'an' doan you think he chop an' change all the time
Stubborn az a mule, sah, stubborn as a MULE,
Got th' eastern idea about money'
Thus Senator Bankhead
'am sure I don't know what a man like you
Would find to *do* here'
Said Senator Borah (84/557).

Pound corresponded with Senator Borah from 1933-1939, who represented his homeland — Idaho, and wanted him to be nominated by the Republican party for the 1936 presidential election. "Pound clearly hoped to be a king-maker of sorts, a gray eminence who would supply Borah with the savvy needed to beat FDR and successfully end the Great Depression while also keeping the United States out of a looming European war," Sarah C. Holmes concludes (qtd. in Cardona 2008).

The poet's attempts to convey his view on usury, economics, and politics, therefore, ended up futile ("am sure I don't know what a man like you / Would find to *do* here"). The only manner of conveying those ideas was, consequently, through writing: a fact glaringly obvious both in the letters Pound sent from St. Elizabeths and *The Cantos.* The only form of writing elastic enough to bear his sociopolitical and economic views — the epic — thus, resembles the letters in that it resists precisely that plurality of interpretations which Pound encouraged his readers to apply. Although he was writing a "long poem *containing* history" (my emphasis, qtd. in

Sicari 2005: 33), it seems that the history-related aspects were of greater importance to the epic since they caused its "closure" in terms of its form.

Although extremely prominent in the later Cantos, the fascist and anti-Semitic tone has not been a feature of the early Cantos. Indeed, Massimo Bacigalupo acknowledges the shift that happens as the epic progresses, recognizing its engagement with the aesthetics in the early Cantos and the preoccupation with political and economic matters in the late Cantos. According to Bacigalupo, this change happened between 1929 and the Great Depression of the 1930s after "Pound found that one had to take sides and think about politics, economics, and history" (1980: 24). Peter Nicholls goes even further and suggests that "it is reasonable to conclude that Cantos XXI-LI remained silent about fascism in order to avoid any contact with a specific ideology" (Nicholls 1984: 94).

"Canto IV," for example, exhibits a deep engagement with aesthetics and mythology, and does not have the same sense of "closure" as the later Cantos. It abounds with aesthetically magnificent passages which are further embellished by the playful, repetitive tone. The stories it tells, however, are beautifully portrayed, even though "this canto, springs from horrors; all four of its principal stories tell of people being eaten (though Vidal is saved in the nick of time)" (Kearns 1980: 29). Pound's paratactic style offers enough room to align the stories of "people being eaten" (Kearns 1980: 29) as a succession of juxtaposed images while the repetitive tone reflects the beauty of images. What is achieved through this technique is both a sense of horror (due to the unfortunate ending of these stories) and splendor (through the masterfully crafted portrayals of mythological references which are even further emphasized by the unexpectedly cheerful tone). The sight of Diana bathing, for example, is charged with representations of Pound's aesthetic ideals while it tells the story of Actæon, who ended up "killed by his own companions and dogs" (Terrell 1993: 12). Despite the fact that this story has a tragic ending, the tone that Pound creates in this Canto by using frequent repetitions is light and playful, contributing to the overall sense of grandeur:

> Actæon …
> and a *valley*,
> The *valley* is thick *with leaves*, *with leaves*, the trees,
> The sunlight *glitters, glitters* a-top,
> ……..

> *Not a* ray, *not a* sliver, *not a* spare disc of sunlight
> .....
> Bathing the body *of nymphs*, *of nymphs*, and Diana,
> *Nymphs*, white-gathered about her, and *the air*, *air* (my emphasis, 4/14).

The tone of this Canto, furthermore, stands in stark contrast to the tone of the sections which discuss fascism and anti-Semitism. The "openness" of form which allows Pound to make both horror and splendor themes of this Canto, is lost in the assertive and aggressive tone of the later Cantos.

This paper has tried to portray how the ideas showing the "delusional nature of his beliefs" (Doberman 2000: 49), already evident in *Guide to Kulchur*, radically influenced the poetry of *The Cantos* turning it into a closed, fascist manifesto. These beliefs gradually changed, moulding the aesthetic beauty of the early Cantos into an aggressive tone of the later segments. Fascism acts an educational tool in the later *Cantos* influencing both the form and content of the epic, ultimately resulting in the loss of the plurality of interpretations. The "idealization of the past" (Zox-Weaver 2011: 7), as Zox-Weaver pronounces it, which results in the modernists' tendency to narrow their circle of readers to "a coterie of sophisticated readers" (2011: 59), had far-reaching consequences in Pound's work. His view of the past not only limited his readership, but it also caused the "closure" of the poem. This ultimately shifted the focus of the opening Canto – the translation into Anglo-Saxon prosody from a Renaissance-Latin rendering of an epic – to the "sacred poem of the Nazi-Fascist millennium" (Bacigalupo 1980: x).

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Received: 1 September, 2012
Accepted for publication: 15 September, 2012

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ОД ЕКОНОМИЈЕ ДО ФАШИЗМА: ПРОМЕНА КА ИНКЛУЗИВНОСТИ ЕЗРЕ ПАУНДА

Сажетак

Књижевни активиста Езра Паунд посветио је свој живот писању, превођењу и подучавању оних који су наклоњени стварању у духу модерне. Са друге стране Паунд је песник мегаломанијачких идеја, верујући да се свет може променити подучавањем „нације". Тражећи решење текућим друштвено-политичким проблемима, Паунд у одређеном тренутку почиње да поистовећује Јевреје са зеленашењем и сматра их узрочницима многобројних светских проблема. Овај став га је, коначно и приближио фашизму. Циљ овог рада је, стога, да истражи како Паундова намера да

образује читаоце прераста у жељу да се читалаштво поново подучи; да ли еп *Песме*, који је Паунд започео као естетски и семантички „отворен“ текст прераста у „затворен“ фашистички манифест оцртавајући Паундов политички став?

Кључне речи: Езра Паунд, *Песме*, педагогија, фашизам, „отворени“ и „затворени“ текст.

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HISTORY, IDENTITY AND MASCULINITY IN DAVID ALBAHARI'S *BAIT*

Abstract
David Albahari belongs to the most prominent voices of Serbian literature, and his reputation of a writer immersed in postmodern experiment has not been shaken by his subsequent decision to start a search for self-identity within the frame of national history and the traumas of non-belonging. After having moved to Canada in 1993, Albahari's fiction reveals a deep concern with the interplay of history and identity, which relates to Margaret Atwood's intention to explore the processes of creating history within fictional texts. Albahari investigates the feeling of otherness, imposed by so called "historical overdosing" and a collective neurosis of uprootedness, thus contributing to the "international theme" in Serbian literature. The paper will focus upon *Bait,* one of his four novels translated into English, and the constructions of identity and masculine gender roles.

In her book of literary criticism, *Survival: A Thematic Guide to Canadian Literature,* Margaret Atwood posits survival as both a metaphor for Canadian literature and the cause of the "collective neurosis" of Canadian authors. She focuses on "victim positions" in Canadian literature, originating from the status of Canada as a victim of American domination. Such a position, according to Atwood, is only an expression of the Canadian unstable identity. Atwood questions Canada's national identity through symbolism and ambiguity, seeing the latter as a weakness and concentrating on

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Canadians being mesmerized by Americans while lacking interest in their own country.

After having moved to Canada in 1993, Serbian writer David Albahari revealed in his fiction a deep concern with the interplay of history and identity, which relates to Atwood's intention to explore the processes of creating history within fictional texts. Preferring the "rootlessness" of Canadian exile to political instability in Serbia, Albahari investigates the feeling of otherness, imposed by "historical overdosing" (Coupland 1991: 9) and a collective neurosis of non-belonging, as this paper has an intention to show. Albahari's reputation of a writer immersed in postmodern experiment, has not been shaken by his subsequent decision to invest into a search for identity within the frame of national history and cultural traumas of non-belonging. The civil wars in Yugoslavia at the end of the twentieth century – which caused ethnic cleansing and migrations of the civilian population – provided new ground for the treatment of the "international theme", as well as new images of rootlessness, reflected in three "Canadian novels" (*Snow Man,* 1995, *Bait,* 1996, and *Darkness*, 1997); all years of publication refer to Serbian editions). Albahari's new émigré environment is duly reflected in his fiction.

The first of Albahari's so-called Canadian novels, *Snow Man*, was written while the author lived in Calgary on a grant from the Markin-Flanagen Program for Distinguished Writers, and introduces the reader to a non-heroic and disoriented narrator, who comes to a Canadian university as a visiting lecturer after the dissolution of Yugoslavia. He feels that his own life is falling apart, in concert with the history of his country, and seems to be unable to cope with the impasses of unbelonging and uprootedness. The clutch of uneasiness in the new world, the state of mind that is not unlike the cultural shock but far surpasses it, will become a recurring motif in Albahari's subsequent novels and serve as new ground for redefining identity, as well as for representations of masculinity.

The finest example of Albahari's use of the autobiographical emigrant experience, for artistic purposes, is the widely critically acclaimed novel *Bait*. The motives of communication and confession are elaborated with due concern in this painful reconstruction of exile, memory and inheritance. However, the dominant metaphor is that of a haunting voice from the past: the audio tapes, brought to Canada from the former Yugoslavia by the story-teller, contain his mother's personal history, which is unfolded and appreciated with the generous assistance of three different voices. The first is the voice

of the mother herself, recorded on tape, the second belongs to her son, the narrator, who relates the story of her restless life filled with danger and uncertainty, whereas the third voice is given to a friendly outsider, a Canadian acquaintance who comments on the mother's story both as an observer and as a writer who understands the narrative power of the testimony.

Albahari's hero, a Serbian-Jewish intellectual, imagines a story he could write if he succumbed to the influence of the magic and woeful voice coming from the past, largely due to his initiative. After his father passed away in his fifties, the hero persuaded his mother to record the recollections of her own youth, to tell of her experiences and observations, about the time of the Second World War when she lost her first husband and their two sons. Against the backdrop of atrocities committed in the former Yugoslavia fifty years later, the narrator dwells on his inability to turn his mother's painful life story into words. He borrows an old tape recorder from his acquaintance Donald and listens to the voice of his mother, distant yet familiar, talking in his mother tongue, which has already started slipping from him, as have his homeland and its painful history he is so desperately trying to comprehend.

Serbian history has gradually become an important issue in Albahari's writing, as has the motif of exile. Still, the author has never abandoned his early interest in dreams, secrets, revelations and surprises emerging from a seemingly dull and peaceful everyday life. Albahari's narrative concerns keep revolving around the family, as he has claimed that, if one understands what is going on inside the family, one will understand what is going on in the world since all patterns tend to repeat themselves on different scales. The reader approaches the historical reality through the protagonists' intimate impressions that are presented in the individual memories and life experiences, and this approach has not substantially changed over time, despite the changes in Albahari's themes and interests. Apart from the author's general inclination to represent stereotypes (both Balkan and Western ones) from a critical distance, the new thematic scope in Albahari's work covers the aftermath of the disintegration of the former Yugoslavia, and all the phenomena which contribute to our understanding of the country's decline and fall. Albahari focuses his attention on transposing reality into narration and relieving the troubles of communication in (post)modern society which have reached an impasse.

Albarahari's articulate but helpless and listless characters are usually sensitive recluses, positioned within an enviroment which is not

hostile, but rather irreparably indifferent to their emotional turmoil. The protagonists in Albahari's novels always seem to be too fragile and delicate to be approached and understood by their new homeland, which poses no threat to their identity or integrity, yet appears to be dangerously unable to tolerate the introspection and isolation of an expatriate who is trying to solve the puzzle of identity, history, and belonging. Such overtly sensitive characters perceive Canada as an estranged utopia, whose slowliness and simplicity can sometimes seem soothing and appeasing, but also frightening and uncanny.

Both before the turbulent 1990s and after them, Albahari has persistently been writing about the transfigurations of identity, as if irresistibly driven towards the bottomless abyss this thematic interest unfolds. His early prose was free from the impact of reality and somewhat self-absorbed in its minimalist artistry, its only relationship with the big outside world being established through language as an independent, overpowering dominion. Albahari's early writing was fragmented, reduced in terms of characters and plot, heavily relying on poetic imagination and a succinct language, yet cryptic and unfathomable. The ethnic clashes in the former Yugoslavia during the 1990s affected his style by turning his prose into a less fragmentary continuum, and making his narrative devices seemingly more traditional. Still, it remains quite a paradox that Albahari actually did include realistic and historical elements into the realm of his literature, without abandoning the minimalism and self-consciousness of his literary style. The volatile identity of the narrator, which used to be shaped through language, came to depend on the historical present.

The narrator discusses various issues of his mother's life story with his Canadian fellow-writer Donald who, as a Canadian, "had no idea of history," but was very "keen" on "explaining it" (Albahari 2001: 72). When the narrator tells Donald that his mother claimed that Hitler's soldiers were welcomed with flowers and chocolate in Zagreb, Donald, who is obsessed with facts rather than their meaning, insists on verifying if there really was a shower of chocolates thrown at the parade and not just the regular flowers thrown to soldiers on this occasion. This obsession with factual accuracy helps the unnamed narrator understand the impossibility of presenting history through testimony; while the facts of history are filed away so as to represent a coherent system, the facts of memory make no sense, being random and chaotic like dreams or visions. The alleged chocolate shower is not the only illogical and unconvincing detail in the oral history of the

Serbian mother: forced by historical changes to redefine her ethnicity and change her name, the narrator's mother had to become a Serb again, although she had married a Jew and converted to Judaism. During the German occupation, in Hitler's Croatian puppet state, she had to persuade her children that they were not Jews: the family managed to escape to Belgrade, but her husband was soon shot in a German concentration camp and their children were killed in a railway accident. Sorrows in the mother's life come in battalions, they pile up in the way that would be least convincing and most absurd had her life story been a complete invention.

Although Albahari has gradually revealed a deep concern with the interplay of history and identity, the shift of focus in his writing came as a carefully controlled minimum. Language has imminently lost its privileged position since it cannot mark the turbulent changes in the efficient way in which history can. Where history rushes in, identities change slowly and unwillingly, but the change is deep and imminent, as the author loses the control he had over his fictional world during times of peace, when the randomness of time and space seemed less shocking and easier to deal with. Albahari's poetic creed seemed to enter what Canadian writer Douglas Coupland calls "historical overdosing", which is, by definition, a period of time when too much seems to happen and when the authentic events become more dramatic than any invented plots could have ever been. Albahari's shift of focus and his abrupt turn towards the topics of history, politics and ethnicity were probably unwanted, but also encouraged by his dislocated position. His Canadian trilogy discusses the continual misunderstanding between the New World and the Old World, representing the European fatal Otherness through the images of desolate space, loneliness and miscommunication attributed to the image of the New World, and the juxtaposed cinematic effects of Yugoslav history rushing in from the Old World. The image of the Balkans as semi-colonial and semi-civilized appears to be not only the result of a long misunderstanding, but also a more symbolical aftermath of the ethnicity-linked miscommunication. Thus it seems that the purely existential frustration in Albahari's fiction is imminent, and history reinforces the fact that alienation and misunderstanding cannot be avoided.

The narrator of *Bait* is both the alter ego of the author and his fictional persona which desperately tries to give voice to the voiceless identity struggle. Torn between the abandoned homeland and the still unaccepted new country, he finds refuge in the audio tapes with his mother's personal

history and the relics and heirlooms he brought to Canada from the former Yugoslavia. The narrator of *Bait* hears his mother speaking in his mother tongue "across time and outside of life" (Albahari 2001: 93) and likens her voice to an urn containing the ashes and a substitute to reality. Along with his mother's story, the character narrates his own life to his Canadian friend Donald, also a writer, who tries to grasp the meaning of the unresolved ethnic and intimate conflicts. The three characters cherish memories that cannot be shared, their experiences differ because history and culture have given them irreconcilable differences, and thus they are unable to communicate the pain and the frustration of the ardent wish to be understood.

For the narrator's mother, "history had been a fact, a mallet that with inexorable precision had come down on her" (Albahari 2001: 20). Born in a small Bosnian town, she moved to Zagreb and married a communist Jew from an Ashkenazi family; she converted to Judaism at the beginning of the Second World War. In order to escape the Holocaust that started in Zagreb, the family moved to Belgrade, but the father was sent to a concentration camp and killed. The narrator's mother has to represent herself as an Orthodox Serb again, in order to save the lives of her children, and her manipulations with her identity continue. "I never stopped being a Serb, nor did I renounce the Jewish faith then. In war, life is a document. What was written on the paper, and on all my papers, still said that I was a Serb" (Albahari 2001: 28). At first forced to change her identity because she "did not exist" for her husband's family, the narrator's mother had to revert to the "old," abandoned identity which suddenly provided her with an existence in the historical context. The Balkan identities thus seem to be absolutely inconvenient: they are subject to change, they must be adopted and renounced, lost and found.

The impossibility of self-identification in the Balkans seems to be as absurd as the postmodern transfigurations of identity, and the history recorded on tape suddenly becomes as intricate and fabricated as the literary genre of historiographic metafiction: the narrator's mother was born shortly before the fall of the Austrian-Hungarian monarchy and saw the birth of a new country, which first became the Kingdom of Serbs, Croats, and Slovenians (1918), then The Kingdom of Yugoslavia (1929), only to – shortly after Second World War – turn into the National Federative Yugoslavia, and then the Socialistic Federative Republic of Yugoslavia that fell apart in the 1990s. The changes of the name and the political

system denied the possibility of creating a stable identity. However, the disintegration of the private self is influenced by the socio-political discourse, and thus in the case of the identification of the Balkans the playfulness and experimental potential of the postmodern identities are irretrievably lost.

Accoring to Linda Hutcheon, historiographic metafiction rejects projecting present beliefs onto the past, undermining the authority and objectivity of historical sources and explanations. Both fiction and historiography draw their force from verisimilitude rather than objective truth, relying on self-reflexivity and intertextuality. Hutcheon insists on the self-conscious dimension of history, which is often reflected in fictional forms. Historiographic metafiction often refers to the loss of the feminine voice in history and therefore looks for a way to empower the characters of women. Thus, *Bait* might also be considered as a contribution to the genre Hutcheon has elaborated.

Albahari's hero tries to overcome death, loss and anxiety by writing a novel which consists of "apparently contradictory fragments, united by the same sense of loss" (Albahari 2001: 1). Bereaved over the loss of his mother and his homeland, he is worried that he might lose his mother tongue as well, and desperately struggles to reimburse his losses in life and history through literature, like one of Emily Dickinson's lyrical subjects who accused God of being burglar, banker and father, all in one, and pleads to be reimbursed. Albahari's narrator wrestles with his demons, hoping to overcome historical trauma and personal loss by creating a fictional frame for the void in his life. The book he writes (or hopes to write one day, we cannot tell for sure) is obviously an autobiography which mourns the losses in life, but also strives to be redemption in itself.

The Canadian character Donald brings a fresh outlook to the narrator's anxiety over remembrance, advising him to see language as a transparent glass between the man and his world, not as an obstacle or a hidden danger. Donald's unfavourable final judgment about the narrator's manuscript may only mean that the fictional text failed to fulfill his all too formalistic approach to the tenets of the novelistic genre: the novel which comes to life in front of our very eyes fails to be either a form of solace or a genuine work of art, but those were not the priorities of its author anyway. *Bait* discloses the inner emptiness of literature, its failure to provide definite answers and an indefinite consolation, its promise of redemption, and its inability to fulfill the promise: the darkness that rushes in through the

doorframe of the narrator's home at the end of the novel is a materialized metaphor of nothingness that cannot be escaped. Narration is possible only as an oscillation between the promise that the pain and glory will be successfully rendered and the impossibility of fulfilling it, the oscillation in which the promise and its failure are taken equally seriously.

Albahari's stories and novels seem to end in an interruption or silence, never complying with the logic of the narrative structure and composition. The characters usually frustrate the reader's expectations to learn the ultimate truth of the narrative. Stories redeem life and conceal the fact that when someone passes away, there are no words that can bring one back. Albahari's characters never find solace or relief in popular culture or any kind of instant gratification offered by mass media or pop psychology: they seem to shun all forms of indulgence in transitory joys of oblivion which are being offered by the contemporary culture of consumerism. Likewise, the heroes reject simplifications and stereotypical images, even in cases when simplified judgment might bridge the gap between them and the rest of the world.

Albahari's alter ego, who narrates his tales of loneliness and inability to adapt to the new environment, had not had time to recover from the initial shock of losing his apparently stable homeland to the feud of warring tribes. Albahari's characters suffer from what has been listed on the margins of Douglas Coupland's *Generation X* as "Option Paralysis": "the tendency, when given unlimited choice, to make none" (Coupland 1991: 161). The issue of choice reflects indifference and listlessness characteristic of both a generation and a social group. There is the sense that, viewed a certain way, all modern existence is just too absurd for words.

The construction of gender roles in Albahari's novel exemplify the crisis of masculinity which is often overshadowed by history and identity crises but is nevertheless easily observed. Social scientists Deborah David and Robert Brannon elaborated the four rules for establishing masculinity, which were widely referred to at the beginnings of sociological research of socially constructed masculine sexuality, and also seem to be appropriate for further reading into Albahari's representations of roles and stereotypes. The first rule David and Brannon establish calls for "no sissy stuff": this means that anything that even remotely hints of femininity is prohibited to the real man. Albahari's male characters, who hold exclusive rights to narrate the story, often admit fear, weakness and inability to face adversity, but their frailty is never disguised, nor do they try to use cowardice as a

weapon. The narrative of *Bait* largely depends on the powerful voice of a woman, while its narrator obsessively focuses on the feminine oral history as the primary source for his future book. Borrowing the plot for his novel from his mother's life, the protagonist also symbolically borrows her traits: her responsiveness to both pleasure and pain, and her refined sensitivity.

The second rule David and Brannon define, requiring the man to "be a big wheel", implies that masculinity is measured by success, power, and the admiration of others. Albahari constructs aloof and distanced male characters who regularly lack any ambition or aspiration, but rather seem to enjoy their splendid isolation. They are alone, but not lonely; they renounce earthly treasures; they seem disinterested in being accomplished or successful, and they rarely ever talk about mundane things like property or money. The world they inhabit resembles an existential vacuum, not in terms of setting a scene for a meaningless or purposeless life, but in the sense that the characters seek ultimate satisfaction in nothingness.

The third rule for establishing masculinity obliges a man to "be a sturdy oak": manliness requires rationality, toughness, and self-reliance, all of which Albahari's hero from *Bait* lacks, being quite aloof, insecure, self-conscious and totally non-heroic. According to the rules of the patriarchal culture, a proper man must remain calm in any situation, show no emotion, and admit no weakness, which is exactly what he fails to do every single time. His empathy for his mother's life story reveals his frailty, yet he was decisive enough to make her articulate her experience and record the attempt at creating an autobiography.

The last rule David and Brannon named, interestingly and ironically enough, demands the proper man to "give 'em hell": men must exude an aura of daring and aggression, and must be willing to take risks, to "go for it" even when reason and fear suggest otherwise (Levin 1998: 145). Albahari's hero is regularly incapable of giving hell to anyone and he usually harms only himself with endless contemplation and inability to abate sadness and melancholy. The important part of his characters is a particular kind of effeminacy; they seem to be the picture perfect "failed man", in terms of social stigma imposed upon the men who are "not man enough". In 1987, Richard Eisler and Jay Skidmore created the idea of masculine stress, defining several mechanisms of masculinity that accompany masculine roles, resulting in emotional stress. Such mechanisms become visible in situations when men are expected to prevail owing to their fitness and strength, or in situations when they are in danger of showing emotions

and thus become "feminine". Other situations include matters of sexual relationships and work, where men are obliged to conquer, as well as the times when tender emotions are to be repressed, as is requested by traditional masculine customs. Albahari's characters are subjected to continual emotional stress, which results in their displaying a soft, "feminine" side: they never repress their feelings, and regularly withdraw from challenges that include competition and conquering.

The categories of masculinity and femininity are discursive constructs and socially determined categories important for character analysis. Whether female is always associated with the submissive and the passive and male is characterized as dominant and assertive relates to the literature in the changing world, where roles of men and women constantly change. The growth of the character, which the traditional novel calls for, is somewhat impeded in the works of fiction which tend to be slowed by minute reflection or endless discussions in books which abound in static first-person narrative reports of immobile reality. In the same way he disputes the tenets of realism in literature, Albahari refuses to abide to the stereotypical portrayal of literary characters. Risking emotional turmoil, his protagonists bravely give in to a search for self-identity in the unstable world filled with ambiguity and inconsistencies, fighting against despair yet yielding to what Thomas Wyatt once called "a strange fashion of forsaking": leaving the turbulent history of both the family and the homeland behind, yet returning to it with a renewed potential of both self-examination and suffering.

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Received: 20 May, 2012
Accepted for publication: 15, June 2012

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ИСТОРИЈА, ИДЕНТИТЕТ И ПРЕДСТАВЕ О МАСКУЛИНИТЕТУ У РОМАНУ *МАМАЦ* ДАВИДА АЛБАХАРИЈА

Сажетак

Репутација Давида Албахарија као једног од најзначајнијих прозаиста у савременој српској књижевности који су се бавили постмодернистичким експериментом није се променила након пишчевог заокрета према потрази за идентитетом у оквирима националне историје и мотиву трауматичног неприпадања. Албахаријева проза након пишчевог пресељења у Канаду 1993. године отвара тематско питање прожимања историје и националног идентитета што овог писца доводи у везу са покушајем Маргарет Етвуд да истражује процес стварања историје у оквирима фикционалног текста. Албахари истражује осећај другости који намеће колективна траума искорењености, дајући тако особен допринос интенационалној теми у оквирима српске књижевности. Рад ће се позабавити романом *Мамац*, и конструкцијама идентитета и маскулинитета у њему.

UDC 821.111(73).09-31 Вајлдер Т.

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INTERCULTURAL COMPARISONS: THE CASE OF THORNTON WILDER'S *THE BRIDGE OF SAN LUIS REY*

Abstract
The essay aims to discuss the issue of intercultural comparison by concentrating on Thornton Wilder's novel *The Bridge of San Luis Rey* (1927) which is constructed as an appropriation of Prosper Mérimée's play *Le Carrosse du Saint-Sacrement* (1829). On the one hand, the novel can be read in its relation to the prior text, as a comparison of two works originating from different authors, times and cultures. On the other hand, Wilder's novel can be read as a comparison of its diverse interpretations and receptions produced in different historical and cultural contexts: from the period of the Great Depression – through the second half of the twentieth century – to the beginning of the new millennium. The varying positions the book acquires in relation to the dominant literary and ideological discourses of particular historical and cultural moments vividly illustrate the dialogic nature of literary discourse and the phenomenon Bakhtin called refraction.

Key words: intercultural/cross-cultural relations, Bakhtin, dialogism, Thornton Wilder, Prosper Mérimée

This essay seeks to explore different types of intercultural relations in literature by featuring Thornton Wilder's novel *The Bridge of San Luis Rey* (1927) as an illustrative example. It aims to demonstrate how the perspective of intercultural comparison foregrounds both the dynamics of reading as a comparative act and the dialogic nature of literary discourse.

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1. Defining the term "intercultural comparison"

In contemporary Culture Studies the term "intercultural" is not unequivocal. As Claire Kramsch points out, the term "intercultural" may be understood in two different ways, depending on how the word "culture" is defined. Predicated on the equivalence of one nation – one culture – one language, the term "intercultural" usually refers to the meeting of two cultures or two languages across the political boundaries of nation-states. This meaning of the term is synonymous with "cross-cultural" (Kramsch 1998: 81, 128). Cross-cultural influences and correspondences in literary works and traditions of more than one nation or language are generally studied by comparative literature, which ranges freely across frontiers, thus permitting fuller understanding of international literary movements and affiliations (Drabble 2000: 225; Baldick 1996: 41–42).

However, the term "intercultural" may also refer to communication between different ethnic, social, gendered cultures within the boundaries of the same national language. In this sense, intercultural communication refers to the dialogue between minority cultures and dominant cultures – in other words, it denotes the interaction among different discourse communities which have diverse public goals and purposes in their use of spoken and written language as well as diverse systems of standards for perceiving, believing, evaluating and acting (Kramsch 1998: 81–2, 127–8). This usage of the term "intercultural", which highlights a multiplicity of discourses within the same nation, is related to Bakhtin's notion of "social heteroglossia" (Bakhtin 1981: 292), Gramsci's understanding of culture as a site of contestation (Gramsci 1971: 12; cf. also Williams 1977: 108) or to what Graham Roberts describes as the conflict between "centripetal" and "centrifugal", "official" and "unofficial" discourses within the same national language (qtd. in Morris 1994: 248–9).

Thornton Wilder's novel *The Bridge of San Luis Rey* invites both kinds of intercultural comparison. The novel is constructed as an appropriation of Prosper Mérimée's play *Le Carrosse du Saint-Sacrement* and thus can be read in its relation to the precursor text, as a comparison of two works originating from different authors, times and languages, i.e. as an instance of interaction between two national literatures. On the other hand, Wilder's novel can be read as a comparison of different interpretations and receptions of the same text produced within American culture in different

historical periods and caused by radical shifts in the distribution of the ideological voices in society.

2. *The Bridge of San Luis Rey* in comparison to its precursor text

It has to be noted that to the majority of Wilder's readers the underlying source of his novel is unknown because it belongs to a French literary canon and does not function as a universal cultural sign; that is why the novel is perceived as a non-relational, autonomous work. However, the juxtaposition of the two texts demonstrates how they engage in a cross-cultural dialogue on matters to do with the role of religion in society and the significance of love in human relationships.

Thornton Wilder (1897–1975) and Prosper Mérimée (1803–1870) represent different cultures and fundamentally different sets of values. Mérimée's outlook, liberal and atheistic, was formed in large measure under the influence of his parents: his father, a neoclassical painter, was a supporter of Napoleon; his mother, "a non-believer like her husband, but more aggressively anticlerical, had never baptised her son, as far as we know" (Berthier 1985: 7, my translation – O. G.). As a writer, Mérimée matured during the period known as the Bourbon Restoration (1815–1830), which followed the revolutionary and Napoleonic period in France. The Bourbon Restoration was characterized by a sharp conservative reaction and consequent minor but consistent occurrences of civil unrest and disturbances (Davies 2002: 47–54); it also saw the re-establishment of the Roman Catholic Church as a power in French politics (Furet 1995: 296). Mérimée was strongly opposed to Bourbon rule and his works became an expression of his ideological stance marked by scepticism, mocking anticlericalism and antiroyalism.

By contrast, Thornton Wilder had a religious family background, his father was a devout Congregationalist and his mother was the daughter of a Presbyterian pastor. His brother, Amos Niven, became a theologian, who wrote widely about the spiritual aspects of contemporary literature (Burbank 1961: 21). Although Thornton Wilder never identified himself openly with organized religion, "Protestantism, stripped of its sectarian colorations, is at the heart of his mysticism" (Burbank 1961: 138–9).

Prosper Mérimée's play *Le Carrosse du Saint-Sacrement* was first published in the 1829 June issue of *Revue de Paris* and then included in the

second edition of *Le Théâtre de Clara Gazul* (1830, first published 1825), a collection of plays presented by Mérimée as translations by a certain Joseph L'Estrange of the work of a Spanish actress, Clara Gazul. The publication was accompanied by the biographical information about the actress who had never really existed and by her "portrait", which in fact represented Mérimée himself disguised as a Spanish woman. The drawing was done by the painter and art critic Étienne Delécluze in April 1825.

The action of Mérimée's play is located in eighteenth-century colonial Peru. Peru is known as the cradle of the Inca civilization, which emerged with the settlement of a tribe in the Cuzco valley about 1100. The Spanish Empire conquered the region in the sixteenth century and established a Viceroyalty, which included most of its South American colonies. Until 1824, when Peru gained independence, it remained the centre of Spanish power in South America. One of the most significant events of the colonizing process was the foundation of Lima in 1535, from which the political and administrative institutions were organized.

Mérimée's one-act farcical play dramatizes an anecdote concerning two historical personages: the famous Peruvian comedienne Micaela Villegas (ca. 1739–1819), nicknamed the Perichole, and the Viceroy of Peru, Manuel de Amat (called Don Andres de Ribera in Mérimée's play), who held office in Lima from 1761 to 1775. As G. Hainsworth suggests, Mérimée might have been inspired by Basil Hall's book *Voyage au Chili, au Pérou et au Mexique pendant les anneés 1820, 1821 et 1822* which appeared in French translation about 1825 (Hainsworth 1972: 141–152). As Mérimée himself summarizes it in a footnote to his play, the anecdote is about how one day the famous actress had a whim to go to church in a coach. At that time there were very few coaches in Lima and they all belonged to the most distinguished citizens. The Perichole persuaded her lover, the Viceroy, to give her his magnificent coach in which she appeared in the city, to the great astonishment of the Limeans. Having enjoyed the use of the coach for about an hour, the Perichole, in a flash of piety, donated it to the Cathedral so that the coach could be used to transport the Holy Sacrament to the sick and the dying (Mérimée 1985: 333).

Despite the fact that the action of the play is confined to the Viceroy's room in the palace and the represented time does not exceed a couple of hours, Mérimée succeeds in constructing a broad view of the exotic colonial society by introducing embedded summary narratives which throw light on different aspects of the referential reality. These narratives

take the form of reports on the current affairs presented to the Viceroy by his personal secretary, Martinez, and serve to reveal, on the one hand, the political instability of the country, with one of its provinces on the verge of an Indian revolt; and on the other, to expose the corruption, favouritism and incompetence of the vice-regal administration. The grotesque image of the Viceroy, who is continually immobilized by attacks of gout and whose participation in the life of his realm is reduced to voyeuristic observation through the windows of his palace, of the boisterous activity of the Limean street, can be interpreted as Mérimée's symbol for the physical and intellectual degeneracy of the French Restoration aristocracy.

The story of the Perichole's religious "conversion" is treated frivolously by the author who depicts it as just another manifestation of the actress's whimsical nature. The satirical posture also allows Mérimée to deride the clergy whose representatives – the licentiate Thomas d'Esquivel and the Archbishop of Lima – are portrayed as hypocritical liars expert at squeezing money and gifts from their flock. Moreover, the public ceremonies dealing with the conversion of Indians are presented in the play as pompous and shallow political events used by the Limean elite as an opportunity to ostentatiously display its wealth and tickle its vanity. Thus, for Mérimée, writing against the background of the Bourbon Restoration, the exotic Peruvian setting becomes a grid through which he interprets the political realities of his day. The Spanish colonial periphery functions as a metaphor which establishes an analogy between the Spanish colonial rule in 18th century Peru and the specific circumstances of the 19th century French people. In this way Mérimée manages to produce a discourse of resistance to royal absolutism and official religion without much political danger for himself.

As Patrick Berthier points out, at the moment when Mérimée was writing *Le Carrosse* Spain was *a là mode*: mantillas had already made their appearance in Paris and caused a sensation; numerous publications were familiarizing the French public with Spanish literature and history (Berthier 1985: 9–10). Spain, conceived in the popular cultural imagination as the depository of eroticism and unbridled passions, forms an effective backdrop for Mérimée's transgressive discourse on love. Defying the contemporary notions of propriety, Mérimée presents love as sexual desire gratified in a series of secret love intrigues. The Perichole, talented, witty and manipulative, is shown as carrying on several love affairs simultaneously and cleverly twisting all the men around her little finger. Mérimée's

representation of the Perichole's freedom in selecting sex partners was subversive in regard to the period's dominant discourse on sexual relations and could not fail to shock some of Mérimée's contemporaries. In fact, according to Patrick Berthier, even as late as 1924 the critic Pierre Trahard, along with his condemnation of "the antireligious passion" of the plays collected in *Le Théâtre de Clara Gazul*, expressed his strong disapproval of their "*amours sataniques*" in which depravity replaces feeling (Berthier 1985: 20).

Writing his novel a hundred years after the publication of Mérimée's play, Thornton Wilder borrows the French writer's characters and exotic setting; however, he represents the appropriated fictional world differently. Contrary to *Le Carrosse*'s scenic narrative, satirical in mode, humorous and vivacious in tone, Wilder's reworking, ostensibly in the form of a historical romance, is in fact a philosophical novel dealing with the traditional theme of theodicy; it is tragic in mode, somber and ironic in tone. Informed by the perspective of the liberal humanist ideology of personhood, Wilder's text humanizes the characters and provides the psychological motivation for their actions.

Following his own narrative agenda, Wilder presents three retrospective episodes recounting the lives of the five victims who perished on the twentieth of July, 1714, in the fall of the bridge of San Luis Rey, "the finest bridge of all Peru" (Wilder 1982: 8). The victims are the Marquesa de Montemayor; her servant girl Pepita; the Perichole's life-long friend, teacher and admirer Uncle Pio; her sickly son Don Jaime; and the young man Esteban, who suffers from the trauma of bereavement after the death of his twin brother. From Mérimée's play Wilder borrows the characters of the Perichole, the Viceroy, the Archbishop and the Marquesa de Montemayor; the latter being a hybrid character merging the roles of the Marquesa d'Altamirano and the Countess de Montemayor who in Mérimée's text are relegated to the background and made part of the general context (they appear in two of Martinez's summary narratives). The three retrospective narratives are framed by two chapters entitled "Perhaps an Accident" and "Perhaps an Intention" correspondingly which describe the accident and its consequences and tell the story of the Franciscan monk Brother Juniper, a witness to the tragedy, who "made the resolve to inquire into the secret lives of those five persons" and "to surprise the reason of their taking off" (Wilder 1982: 10) in order to find the answer to the question whether "we live by accident and die by accident, or we live by plan and die by plan" (ibid.).

As many commentators have observed, Wilder's treatment of the problem of chance and design in human life allows both believers and non-believers freedom of interpretation. Rex Burbank, comparing Wilder's novel to Conrad's *Chance* (1913), points out that the quotation from Sir Thomas Browne which Conrad took as the epigraph for his novel – "Those who hold that all things are governed by fortune had not erred, had they not persisted there" – is equally applicable to *The Bridge*:

> The applicability of the Browne epigraph to *The Bridge* is thus apparent: Those who hold that the fall of the bridge was an accident would not err in their position if they did not insist upon its being the whole truth. To this Wilder adds: Those who believe would not err if they did not insist, like Juniper, upon proving God's presence in all the events of life (Burbank 1961: 47).

Wilder's novel defines the human condition in terms of existential despair and alienation, with the individual self deprived of any authentic communication with others. All the characters in *The Bridge* suffer from unrequited love and loneliness, however, their love is not free from selfishness or ulterior motive; for example, the Perichole's "shabby, clandestine" (Burbank 1961: 50) love affairs serve only to gratify sexual desire; the Marquesa's idolatrous maternal love for Dona Clara "was not without a shade of tyranny: she loved her daughter not for her daughter's sake, but for her own" (Wilder 1982: 15); Uncle Pio's love for the Perichole stems from his wish "to play Pygmalion" and to indulge the three passions of his life: "his passion for overseeing the lives of others, his worship of beautiful women, and his admiration for the treasures of Spanish literature" (Wilder 1982: 56). Even the Abbess's love for Pepita lacks tenderness and is partly motivated by the necessity to find a successor to continue her charity work. Wilder's novel asserts that meaningful existence can be achieved by accepting Christian values and trying to live up to them. The only way to come to terms with unrequited love, loneliness and death is, according to the writer, humility, altruism and disinterested love. Notably, this is illustrated by the Perichole's religious conversion which brings her peace of mind and makes her one of the Abbess's devoted helpers. Wilder's moral message, echoing that of St. Paul's first letter to the Corinthians, is summarized in the final paragraph of the novel:

> [...] soon we shall die and all memory of those five will have left the earth, and we ourselves shall be loved for a while and

> forgotten. But the love will have been enough; all those impulses of love return to the love that made them. Even memory is not necessary for love. There is a land of the living and a land of the dead, and the bridge is love, the only survival, the only meaning. (Wilder 1982: 82)

Wilder's novel indirectly polemicizes with Mérimée's politically committed satire, critiques his caricatured representation of character as social type and, by showing that both the powerful and the disempowered deserve sympathy and understanding, affirms the traditional humanist view according to which individuals and personal relationships should take precedence over political systems and social structures (Glebova 2005: 100–107). Placing the narrative in the exotic South American setting Wilder underlines the universality of human nature untinged with such characteristics as history, class, gender or race. The exotic setting becomes part of the rhetoric of the sublime, intensifying the aura of tragedy about human life and the momentous dimension of death.

Paradoxically, Wilder's traditional Christian discourse on faith, hope and love subverted the predominant literary discourse of the day – social realism established by Theodore Dreiser and Sinclair Lewis – by pointing to its one-sidedness and superficiality. As Rex Burbank puts it, "Considering the critical climate that prevailed in the twenties, it might fairly be said of Wilder himself what he says in *The Bridge*: 'There are times when it requires high courage to speak the banal' [...]" (Burbank 1961: 56). Given the sociopolitical context in which Wilder had to write, remote and exotic Peru enabled him to avoid limitations imposed by the 1920s American setting associated by the reader with squalid slums, unemployment, violence and class struggle. On the other hand, the exotic setting served Wilder as a mechanism to foreground the timelessness of spiritual values and to advance the idea that was later formulated by Isaiah Berlin as "All human beings must have some common values or they cease to be human (Berlin 1998: 57)."

It follows from the comparison of the two works that however different Wilder and Mérimée may be in their religious beliefs, value systems and writing styles, there is an interesting affinity they share – they both use the trope of the exotic – what is more, the same spatio-temporal complex – as a rhetorical strategy by which they place themselves outside the dominant discourse of their culture and provide its critique from the position of an elite intellectual minority.

3. *The Bridge of San Luis Rey* in American culture: an ongoing dialogic clash of world-views and interpretations

Although *The Bridge of San Luis Rey* won the Pulitzer Prize in 1928, its critical and public reception has never been unanimous. At some periods, Wilder's novel shifts to the margins of literary discourse, at others it gravitates towards the literary mainstream. These shifts in attitudes are accounted for by the changing sociohistorical and ideological contexts surrounding the reception of the text and coloured by the practical and spiritual experience of new generations of readers.

According to Rex Burbank, Wilder's novel became a best-seller almost immediately after its publication because it represented "a welcome departure" from the realism of the twenties that dwelt excessively upon the seamy side of life. However, with the onset of the Great Depression in 1929 the situation changed. As was mentioned above, *The Bridge*, propagating traditional moral and religious values, ill suited the period concerned with social issues when the conviction grew among both critics and the general public that it was the responsibility of the writer to portray realistically and uncompromisingly the social problems of his country and his time. Therefore, Wilder was accused by some critics of "scornfully ignoring the social injustices in America and of writing for a 'small sophisticated class'" (Burbank 1961: 16).

Wilder's status further shifted to that of a marginal writer in the second half of the twentieth century, which was dominated by the ideology and aesthetics of postmodernism, the critique of liberal humanism and the challenge to "grand narratives" such as Christianity. Wilder's books were perceived as sentimental, unsophisticated and banal both in structure and message. As Rex Burbank comments, there was a feeling that the readers "had outgrown" Wilder who came to be regarded "as a schoolbook author whose works have the kind of perspicuity, didacticism, and tearful optimism that makes him suitable for high-school anthologies but not for critical analysis" (Burbank 1961: 20). Wilder was given credit almost exclusively for his contribution to the development of the entertainment industry, as a precursor of the genre of disaster novel/film which basically follows the conventions started by *The Bridge*: the plot revolves around a (natural) disaster and consists of multiple plotlines featuring a disparate group of characters who are brought together at the place and time of the catastrophe. The genre gained popularity in the 1960s–1970s with J.

G. Ballard and Arthur Hailey as the leading representatives. Some of the most famous disaster films include *The Airport* (1970) based on Hailey's eponymous novel, *The Poseidon Adventure* (1972), *Earthquake* (1974), *Independence Day* (1996), *Twister* (1996), *Armageddon* (1998), *The Day After Tomorrow* (2004) and *Poseidon*, a 2006 remake of *The Poseidon Adventure*.

The beginning of the new millennium has seen a change of paradigm in literature and culture studies from the radical scepticism of postmodernism to an interest in ethical issues, a revival of religious feeling and the emergence of Trauma Studies. This realignment of cultural and literary theory, which came to be known as "the ethical turn", was signalled in the 1990s, for example, by the works of Steven Connor (1992) and Simon Critchley (1992) and the polemics between Christopher Norris and Jean Baudrillard (Norris 1992). Being an important sub-strand of ethical criticism, Trauma Studies emerged in the works of such theorists as Cathy Caruth, Dominick LaCapra, Shoshana Felman and Geoffrey Hartman. Trauma has become a central trope in the cultural imagination of the late twentieth and early twenty-first century and "a privileged critical category" in literature and culture studies because it "reinstates reference to the real, but in a way that does not abandon all the carefully gleaned insights of literary theory into the problematic nature of reference and representation" (Luckhurst 2006: 497, 503). On the other hand, the focus on trauma is also explained by the contemporary situation in the world, marked by global and local armed conflicts, terrorism as well as the increasing number of natural, anthropogenic and technogenic disasters. Especially the terrorist attack on the World Trade Center in New York on the eleventh of September, 2001, achieved global impact. As pointed out by Philip Tew, contemporary novels are preoccupied with scenarios of guilt, trauma and loss, and are characterized by "a traumatological aesthetic" (Tew 2007: xviii).

In the context of such a perspectival transformation, Wilder's novel, with its focus on events surrounding the disaster and its aftermath, including the effects upon individuals and society, has proved to be especially resonant for contemporary readers who interpret it as a trauma narrative. The relevance of *The Bridge* was demonstrated, when British Prime Minister Tony Blair chose the final words of the novel for reading during the memorial service held at St. Thomas's Church in New York city on the 21st of September 2001 for victims of the September 11 terrorist attacks. The book was also referred to by TV news reporters – Brian Williams of NBC News and Charlie

Gibson of ABC News – reporting the collapse of the Minneapolis bridge across the Mississippi River in Minneapolis, Minnesota, during the evening rush hour on 1st of August, 2007, killing thirteen people who were a cross-section of ages, ethnicities and religions. These examples testify to the fact that contemporary readers identify the presence of "a traumatological aesthetic" in *The Bridge* and respond to the way the novel articulates a sense of a collective and individual wound. Wilder's novel comes to the fore as a therapeutic narrative capable of alleviating a psychological injury and dealing with what Cathy Caruth calls the self's "incomprehensibility of survival" after a traumatic experience (Caruth 1996: 64).

The Bridge of San Luis Rey in the light of Bakhtin's theory of dialogism

The perspective of intercultural comparison applied to the analysis of Wilder's novel in this essay has shown oscillations in the reception and interpretation of *The Bridge,* the varying positions the book acquires in relation to the dominant literary and ideological discourses of particular historical and cultural moments, as well as the novel's contestation of its source text. The example of *The Bridge* vividly illustrates the phenomenon Mikhail Bakhtin termed dialogism. According to Bakhtin, no utterance exists alone; all utterances – from an individual word to a novel – are dialogic, their meaning and logic depend upon what has previously been said and on how they will be received by others (Bakhtin 1984: 184–5). Bakhtin uses the term "dialogue" in a very broad sense. Katerina Clark and Michael Holquist point out that the model of dialogue that we are familiar with in colloquial conversation served Bakhtin as a trope that could be applied, more generally, to thought production (Clark and Holquist 1984); whereas Lynne Pearce observes that Bakhtin's dialogic principle, emphasizing "dialogue" instead of "difference", "both/and" rather than "either/or", counters the perceived negativity of a good deal of modern/postmodern thought (Pearce 2006: 228). As Pearce maintains, once we have accepted the Bakhtinian idea of dialogue, "all communication, written or spoken, becomes a fantastically volatile affair beyond the conscious control of individuals or authors" (Pearce 2006: 227).

With regard to novelistic discourse, Bakhtin underscores the significance of the sociohistorical context in interpreting the inherited tradition by pointing out that the analysis of novelistic discourse can be

productive only on condition it takes into account the social stratification of language, i.e. the distribution of all the ideological voices characteristic of a given historical moment. As Bakhtin writes:

> at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These "languages" of heteroglossia intersect each other in a variety of ways, forming new typifying "languages" (Bakhtin 1981: 291).

In the course of time, the "environment of social heteroglossia" (Bakhtin 1981: 292) changes, which leads to the reinterpretation of canonical novels (for example, a comic character may come to be read as a tragic one and vice versa). According to Bakhtin, this process of "refraction" is inevitable and productive in the historical development of novelistic discourse. Each historical period refracts canonical works in its own way and brings out their semantic potential.

For Bakhtin, there does not exist either the first or the last word in the dialogic context of literary discourse. There are huge, endless masses of forgotten senses – those born in the dialogue of the past centuries, but at certain moments in history, they will be retrieved and will revive in a new context. As Bakhtin puts it, "[t]here is nothing absolutely dead: every sense will celebrate its own renascence" (Bakhtin 1989: 531, my translation – O. G.). It is this never-ending process of the retrieval and revival of forgotten senses that ensures the historical life of literary works.

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Received: 15 August, 2012
Accepted for publication: 1 September, 2012

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ИНТЕРКУЛТУРНЕ ПАРАЛЕЛЕ: СЛУЧАЈ РОМАНА ТОРНТОНА ВАЛДЕРА *МОСТ СВЕТОГ КРАЉА ЛУЈА*

Сажетак

У овом есеју дискутује се о интеркултуралном преплитању на примеру романа Торнтона Вајлдера *Мост светог краља Луја* (1927) *The Bridge of San Luis Rey,* 1927) који је сграђен на темељ у дела Проспера Меримеа *Кочија светог Сакрамента* (*Le Carrosse du Saint-Sacrement* , 1829). С једне стране књигу је могуће тумачити на основу везе са својим претходником, у светлу чињенице да су ова дела плод рада двојице аутора и да су поникла у различитим културама и добима. С друге стране Вајлдерово дело могло би бити посматрано у светлу разних тумачења историјски и културно удаљених средина: почев од периода Велике економске кризе, преко разних тумачења у току друге половине двадесетог века, све до почетка новог миленијума. Овај роман био је поприште разних интерпретација у односу на доминантан културни и идеолошки образац што може пружити илустрацију дијалошке природе интерптерације посебно у односу на индиректна значења која сажимају историјско бреме одређеног појма, о чему је писао Бахтин.

Кључне речи: интеркултурне паралеле, Бахтин, Тортнон Вајлдер, Проспер Маларме

UDC 821.111(73).09-312 Мукерџи Б.
316.72:323.1(=21)(73)

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THE IMMIGRANT IDENTITY AND EXPERIENCE IN BHARATI MUKHERJEE'S NOVEL *JASMINE*

Abstract
The present paper discusses the representation of immigrant identity and experience in Bharati Mukherjee's novel *Jasmine* (1989) drawing on the ideas of McGowan, Lange, Baumeister, and Isajiw. In *Jasmine,* Bharati Mukherjee (b. 1940) explores the idea of the mixing of the East and the West with a story of a young Hindu woman who leaves India for the United States, depicting the young woman's desire for freedom and her search for identity as she illegally travels and is influenced by the experiences she has in each of her new locations, moving from Punjab to Florida to New York to Iowa and finally to California.

Key words: immigrant identity, cultural dialogue, India, America, illegal travels

In her works, writer Bharati Mukherjee (b. 1940) focuses on the "phenomenon of migration, the status of new immigrants, the feeling of alienation often experienced by expatriates" and on the expatriate's quest for identity in a foreign land (Alam 1996:7).

The concept of identity may be analyzed from many different perspectives, such as cultural, political, social, ethnic, and personal or individual identity. Personal identity is closely related to social or cultural identity. As Donald Macrail and Avram Taylor note, "the problem of identity is especially important nowadays, so it may be considered a postmodern

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subject matter. […] It is concerned with particular styles, description of the world and the nature of 'truth'" (Macrail and Taylor 2004: 76). In *Postmodernism and its Critics*, John McGowan argues that

> Individual identity, like communal identity, is a construct and, more particularly, a construct created through constitutive action […] a self identity must be constructed by any individual who is 'thrown' (to use Heidegger's term) into a network of intersubjective relations. The resulting self is the product of a process, radically nonautonomous, but is differentiated from other selves and possesses an identity that unifies its disparate experiences, guides the presentation of the self to others, and forms the context for the various choices that the self makes. (McGowan 1991: 243).

Thus, following McGowan it is possible to state that identity is constructed in the context of relationships with others and with the environment, it changes or is caused to change depending on the situations or 'intersubjective' settings one is 'thrown' into, independently of one's will or wish. Since it is a process, self-construction is never complete, and the self may acquire a number of identities which, in their turn, are responses to different life situations or settings. McGowan also emphasizes the importance of one's past and its influence in making choices: "choice can only be made in relation to the self's commitment to its past and to *its sense of itself*. Choices are self affirming and serve to reinforce identity by enacting it" (McGowan 1991: 216-17). In relation to the relevance of one's past to identity change, the scholar claims that "because an identity is constructed in an intersubjective process that takes place in the self's earliest years, the self, at a later time, can easily experience that identity as imposed or as inadequate to some other sense of self. [. . .] the experience of alienation from the earliest identity (or earlier identities) stems from the creation of new identities in new intersubjective contexts, not from some existential split between the social and the true self " (McGowan 1991: 245). Thus, the scholar seems to emphasize that even though past experiences are important in shaping one's identity, the individual's past is just one aspect in the lifelong identity formation process.

1. Jasmine's search for identity

The element of autobiography in Mukherjee's writings, her own struggle with identity, first as an exile from India, then an Indian expatriate in Canada, and finally as an immigrant in the United States are reflected in her works and bear out, to use Suleiman's phrase, "the power of the personal voice" (Suleiman 1998: 5). In the United States of America, Bharati Mukherjee sees herself as an immigrant writer who conceptualizes the image of the immigrants, speaks of their duality and flexible identity and presents their struggle to re-root themselves in a new cultural context. Talking of her own immigrant identity and its relation to her writings in an interview with Tina Chen and S.X. Goudie, Mukherjee remarks:

> I'd say I'm an American writer of Bengali-Indian origin. In other words, the writer/political activist in me is more obsessed with addressing the issues of minority discourse in the U.S. and Canada, the two countries I have lived and worked in over the last thirty odd years. The national mythology that my imagination is driven to create, through fiction, is that of the post-Vietnam United States. I experience, simultaneously, the pioneer's capacity to be shocked and surprised by the new culture, and the immigrant's willingness to de-form and re-form that culture (Mukherjee qtd. In Chen and Goudie).

In her novel *Jasmine* (1989), Bharati Mukherjee depicts a young Hindu woman's immigrant experience and search for identity, the stages of which are revealed through the change in the heroine's name: from Jyoti to Jasmine to Jazzy to Jase to Jane and through the change in the roles she assumes as she illegally travels and is influenced by the experiences she has in each of the new places she finds herself in, moving from Punjab to Florida to New York to Iowa and finally to California. Jyoti is a naïve girl in the village of Hasnapur, Jasmine is a young wife and then a widow in the city of Jullundhar, Jazzy is an illegal immigrant in Florida and New York whose main aim is to survive in a foreign environment, Jase is a timid *au pair* learning and trying to adapt to the American culture represented by the host family, and Jane is a self-confident lover and partner of a middle-aged banker in Iowa who dares to reach for her dream and leave for California with the man she really loves. As Ralph J. Crane notes, "Bharati Mukherjee uses the metaphor of a journey, in this case through three continents, to

emphasize the distance Jasmine, and by extension all womankind, has to travel in search of her true self" (Crane).

The first shift in the heroine's identity takes place when at fifteen she marries a twenty-four-year-old student Prakash and is renamed Jasmine by him:

> *Pygmalion* wasn't a play I'd seen or read then, but I realize now how much of Professor Higgins there was in my husband. He wanted to break down the Jyoti I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name: Jasmine.[…] Jyoti, Jasmine: I shuttle between identities (Mukherjee 1989:77. Subsequent page references to the novel will be given in parentheses following quotations).

After her husband is killed by a religious fanatic, Jasmine, a seventeen-year-old widow, leaves India for the United States. The aim of her journey is to take her husband's suitcase to Florida, in this manner symbolically fulfilling her husband's dream to emigrate, set a ritual fire to it and commit *sati*. After a long and tiring illegal journey, the first day on American soil ends in violence for the young woman: Jasmine gets raped by the captain of the ship and, by assuming the power of Kali, the goddess of destruction, kills him in a rage. After committing the act of revenge, Jasmine closes the door of the cheap motel behind her, sets a fire in a trash bin and burns her husband's suitcase together with her clothes stained with the dead man's blood. As Jaspal Kaur Singh notes in this connection, "When Jasmine burns her clothes in the trash bin, Mukherjee seems to suggest that Jasmine can symbolically trash the old traditions and, hence, her traditional identity" (Singh 2008:71). After leaving the deserted motel, alone, without money, hungry and feeling sick, Jasmine follows a highway north. In the novel, she becomes the epitome of the immigrant whose feelings of desperation and hopelessness, the sense of loss and disorientation, are expressed in the following passage:

> We are the outcasts and deportees, strange pilgrims visiting outlandish shrines, landing at the end of tarmacs, ferried in old army trucks where we are roughly handled and taken to roped-off corners of waiting rooms where surly, barely wakened customs guards await their bribes. We are dressed in shreds of national costumes, out of season, the wilted plumage of intercontinental vagabondage. We only ask one thing: to be allowed to land; to pass through; to continue (101).

Rescued from her wonderings and desperation by an elderly American woman, Jasmine becomes Jazzy: "Lillian called me "Jazzy". […] Jazzy in a T-shirt, tight cords, and running shoes. I couldn't tell if with the Hasnapuri sidle I'd also abandoned my Hasnapuri modesty" (133). Helped by Lillian with money and advice ("Let the past make up you wary, by all means. But do not let it deform you", Jasmine travels to New York, "an archipelago of ghettos seething with aliens" and becomes a live-in housekeeper for Professorji's family. Living with the Indian family, Jasmine experiences an identity crisis which, according to Roy F. Baumeister, takes place when there is "a strong personal and emotional commitment to two distinct identity components that become incompatible" (Baumeister 1986: 211). In *Identity: Cultural Change and the Struggle for Self*, Roy F. Baumeister argues that in the situation of an identity conflict, the two components that have always been compatible "suddenly make conflicting recommendations for action" or "circumstances or choices dictate the acquisition of a new identity component that is soon found to be in conflict with long-standing components. The case of the immigrant illustrates that process. […] The conflict arises because the person gets into a situation in which the different components prescribe different, incompatible behaviors" (Baumeister 1986: 211-212). Following Baumeister, Mukherjee's Jasmine may be seen as experiencing "an adjustment problem following change or transition of identity" (Baumeister 1986: 211):

> In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Jyoti-like. To them, I was a widow who should show a proper modesty of appearance and attitude [...] I felt myself deteriorating…I was spiraling into depression behind the fortress of Punjabiness. Some afternoons […] I would find myself in the bathroom with the lights off, head down on the cold, cracked rim of the sink, sobbing from unnamed, unfulfilled wants. In Flushing I felt immured. An imaginary brick wall topped with barbed wire cut me off from the past and kept me from breaking into the future (145, 148).

The above episode, referring to John McGowan, may be also seen as Jasmine being "inadequate" to the sense of self and the new identity she aims to achieve, i.e. to forget the past and leave everything behind that reminds of Jyoti and to create a new, American, future for herself. Kuldip Kaur Kuwahara notes in this connection that "the heroine of Bharati Mukherjee's

Jasmine experiences "the tug of opposing forces" as she travels from India to America. This conflict sets up a constant pattern of "Hope and pain. Pain and hope". […] Hers is a conflict between two worlds, and the essence of her struggle is both to survive and to fulfill herself" (Kuwahara). This conflict, as Singh puts it, is necessary in order to "remake the self in terms of the new immigrant aesthetics" (Singh 2008:78). It is interesting to note in this connection that when asked, "Do you see immigration as an experience of reincarnation?" Mukherjee's answer was, "Absolutely! I have been murdered and reborn at least three times" (Connell 1990:18). In the novel, this idea is expressed by the heroine as follows: "There are no harmless, compassionate ways to remake oneself. We murder who we were so we can rebirth ourselves in the images of our dreams" (29).

In discussing ethnic identification and conflicts in identification, Karmela Liebkind notes that identification is one of the central concepts within the tradition of identity theory (Liebkind 1992: 168). Following Lange, Liebkind distinguishes two senses of identification: "identification as identification *of,* and as identification *with*" (Lange qtd in Liebkind 1992: 169). According to Lange, identification *of* refers to recognition and classification of somebody, including oneself, as a possessor of a particular labeled identity while the most outstanding feature of the identification *with* is a wish is "to increase whatever similarity has been perceived" and "to become maximally alike the positive model" (Lange qtd in Liebkind 1992: 169,170). Jasmine's attempt to become an American during the next stage of her life, i.e. when she takes up the position of an *au pair* with the Hayes family and falls in love with Taylor, the host, may be seen in terms of "the identification *with*" and as another shift in the young woman's identity:

> I became American in an apartment on Clermont Avenue across the street from a Bernard College dormitory.[…] I wanted to become the person they thought they saw: humorous, intelligent, refined, affectionate. […] Language on the street, on the forbidden television, at Hayeses' dinners, where I sat like a guest and only helped with the serving (and, increasingly, controlled the menu), all became my language, which I learned like a child, from the first words up. The squatting fields of Hasnapur receded fast (165,171,174).

After having been recognized by her husband's assassin, fearing for her and her hosts' family safety, Jasmine (now Jase) flees to Baden, Iowa. There

she takes on a role of Bud Ripplemeyer's lover and, after he gets crippled, his caregiver. Even though at this stage of her life Jasmine, pregnant with her lover's child and called Jane by him, is much stronger as a personality and aware not only of the great change she has undergone herself ("I feel so potent, a goddess") but also of her own power to make changes in other people's lives ("Asia had transformed him, made him reckless and emotional"), she is still in the process of coming to terms with her painful past, in the process of 'becoming':

> Jyoti of Hasnapur was not Jasmine, Duff's day mummy and Taylor and Wylie's *au pair* in Manhattan; that Jasmine isn't this Jane Ripplemeyer having lunch with Mary Webb at the University Club today. And which of us is the undetected murderer of a half-faced monster, which of us has held a dying husband, which of us was raped and raped and raped in boats and cars and motel rooms? (127)

The novel, however, ends on a positive note. In *Jasmine*, Bharati Mukherjee depicts a portrait of an incredibly strong and at the same time fragile immigrant woman who, "greedy with wants and reckless from hope", is strong and confident enough to leave the security that her life in Baden procures in order to follow her heart and move to California. Having gone through several extreme transformations, the protagonist is "still open to many more self-inventions" in the future (Mukherjee qtd. in Chen and Goudie).

2. Immigration as exile

Jasmine is not just about the protagonist's change, it has many different points of focus and "compresses the immigration histories of many minor characters" (Mukherjee qtd in Chen and Goudie). The experience of the immigrant is conveyed through the characters of the Guatemalan women in Florida, Professorji, his wife and his elderly parents, the Caribbean housekeepers in Manhattan, and the Vietnamese boy Du and his friend in Iowa. Each of the immigrant character plays out the drama of dislocation and relocation and has his or her own personal response to the experience.

For the Guatemalan women, as well as for all other immigrant characters in the novel, immigration means, as Salman Rushdie has it, "a

triple loss": the loss of roots, the loss of language, and the loss of cultural codes. According to Rushdie, "roots, language and social norms have been three of the most important parts of the definition of what is to be a human being. The migrant, denied all three, is obliged to find new ways of describing himself, new ways of being human" (Rushdie 1991:124-125).

For Professorji and his family, immigration equals exile, which is, per Edward Said, "the unhealable rift between a human being and a native place, between the self and the true home" (Said 2000: 173). Professorji, his wife and his elderly parents try to artificially maintain their Indianness and ethnic identity. They live in an Indian neighborhood "behind ghetto walls," shutting themselves off from any possible influence of American culture and cherishing everything Indian, including traditions, food, clothes, language and neighbors:

> They had Indian-food stores in the block, Punjabi newspapers and Hindi film magazines at the corner newsstand, and a movie every night without having to dress up for it. […] Sundays were our days to eat too much and give in nostalgia, to take the carom board out of the coat closet, to sit cross-legged on dhurries and matchmaker marriages for adolescent cousins or younger siblings (146).

As Wsevolod W. Isajiw notes in "Ethnic Identity Retention", this type of behaviour is very typical to the first generation immigrants (Isajiw 1999: 193). According to Isajiw, "the first generation, that is, those who arrived in the country of immigration as adults or, more specifically, those whose basic process of socialization took place before immigration tend to retain the traditional form of identity. […] They try to "transplant" the culture of their homeland" (Isajiw 1999:193).

A different immigrant experience is reflected in the character of Du. Though the character of the adopted Vietnamese boy Du is a minor one, it condenses the pain and experience of an exile, a refugee and an immigrant. Having spent just three years in America, Du demonstrates the features of the second generation immigrant identity, the "doubleness", to use Isajiw's term (Isajiw 1991:193). Observing the changes in her adopted son after three years' of immigrant experience, the protagonist of the novel notes:

> My transformation has been genetic; Du's was hyphenated. We were so full of wonder at how fast he became American, but he's a hybrid, like the fantasy appliances he wants to build. His high-

> school paper did a story on him titled: "Du (Yogi) Ripplemeyer, a Vietnamese-American…"(222)

In *Jasmine*, Bharati Mukherjee writes about the immigrant experience, the pain of dislocation and exile, the immigrants' search for safety and a sense of belonging, their struggles, aspirations and hopes. In place of the conclusion, it seems relevant to quote an excerpt from the writer's interview with Ameena Meer in which Mukherjee states:

> For me, and perhaps for other immigrant writers, there's a death and a series of rebirths. It's very painful and traumatic letting go of the old self. […] Then comes a reconstructing of oneself, which is very different. My Jasmine, or Mukherjee, have lived through hundreds of years within one generation, in the sense of coming out of a world with fixed destinies, fixed futures. And then taking on culture which, for us, is without rules. I'm making the rules up as I go along, because, in many ways, I and my characters are pioneers (Mukherjee qtd. in Meer).

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Received: 1 May, 2012
Accepted for publication: 1 June, 2012

Аудроне Рашкаускиене

ИДЕНТИТЕТ И ИСКУСТВО ИМИГРАНТА У РОМАНУ *ЏАСМИН* БХАРАТИ МУКЕРЏИ

Сажетак

У овом есеју расправља се о представљају иџдентитета и искуства имиграната у роману Бхарати Мукерџи Јасмине, 1989 (*Džasmin*) ослањајући се на идеје Мек Гауена, Лангеа, Баумистера и Исеџива. У роману *Џасмин*, Бкарати Мукерџи (1940) истражује идеју мешања истока и запада у причи младе индијке која напушта Индију и сели се у Америку, описујући девојчину жељу за слободом и њену потрагу за идентитетом у току илегалног путовања у току кога њен идентитет обликује искуство сваке нове средине од Пунјаба до Флориде, Њујорка и Ајове и најзад до Калифорније.

Кључне речи: имигрантски идентитет, културни дијалог, Индија, Америка, илегална путовања

Belgrade BELLS Interview

UDC 305-055.2 Ленсер С.(047.53)

INTERVIEW: SUSAN S. LANSER

BEYOND CLASSICAL NARRATOLOGY

by Aleksandra V. Jovanović

Susan S. Lanser is a renowned feminist thinker and professor of English, Women's and Gender Studies, and Comparative Literature at Brandeis University. She taught at Georgetown University and the University of Maryland before joining the Brandeis faculty in 2001. Her scholarly interests encompass 18th- and 19th-century studies, narrative theory, women's and gender studies as well as the literary effects of social practices and issues like racism and power.

"My training is deeply formalist and my perspective is deeply feminist. This uneasy union has led me beyond traditional formalism", is how Lanser

defines her own attitude. In her study "Towards Feminist Narratology" (*Style*, 1986) Lanser combines formalist-structuralist narratology with feminism in order to explore how feminist studies might benefit from narratology and how the methods of narratology might contribute new insights to the feminist thought. In her analyses of literature she strives to reveal the repressed meaning of literary texts in an attempt to describe the female voice which "covertly express ideas and attitudes proscribed by the dominant culture".

Professor Lanser's major publications include: *The Narrative Act: Point of View in Prose Fiction* (Princeton, 1981), *Fictions of Authority: Women Writers and Narrative Voice* (Cornell, 1992), *Women Critics 1660-1820: An Anthology* (Indiana, 1995). "'The Yellow Wallpaper' and the Politics of Color." *The Yellow Wallpaper : A Critical Sourcebook*. (Routledge, 2004), "Sexing Narratology: Toward a Gendered Poetics of Narrative Voice." *Narrative Theory: Critical Perspectives* (Routledge, 2004).

BELLS: In your work you have been dealing with narratology in quite a specific way. You combined formalist and structuralist textual analyses with the broader contextual investigations of speech-act theories. As a result you advocated a new approach towards narratology. What are the main principles of that approach?

The principles of my approach are now effectively institutionalized in what are called "postclassical narratologies"–a set of narratological approaches including feminist narratology that argues for the importance of contextual factors such as gender, race, sexuality, nationality and ethnicity that interact with and within formal elements of narrative to produce textual meaning. We recognize in this way that neither authors nor texts nor readers reside in a historical or ideological vacuum and that our theories about narrative need to recognize social elements that produce narrative and narrative meaning. Rather than relegating these aspects of textuality to the sphere of interpretation, postclassical narratologies insist that they be theorized within any poetics of narrative.

BELLS: In one of your books you claimed: "My training is deeply formalist and my perspective is deeply feminist. This uneasy union has led me beyond traditional formalism." Do you still

believe that the union between narratology and feminism is uneasy?

Given the new "postclassical" understanding of narratology, the union is no longer "uneasy" for those of us who practice or value feminism as a theoretical approach. However, feminism has not been embraced across the narratological landscape any more than it has been embraced across the full landscape of academic scholarship in general, despite great strides toward that end. Some scholars argue that feminism has indeed lost ground during the past decade, in part because of the false impression that it has already been integrated everywhere and/or that specific attention to women is no longer needed. Some point, for example, to the increased number of women in professions and positions of power in many countries. But I would agree with those who argue that as long as the status, safety, and opportunity available to women and girls remains limited or uneven–as it does in just about every developing and developed country around the world–we are far from having reached a "postfeminist" moment. Feminist narratology is just one of the feminist practices still crucially needed as intellectual interventions designed to further the goals of transformative equality.

BELLS: In what way do scientific and binary approaches to the text alienate the feminine way of interpretation?

I don't believe that there is a "feminine" interpretive practice, and I do not consider "scientific" approaches to conflict with femin*ist* interpretive goals. As for binary approaches, they often need to be deconstructed because they set up false oppositions. In my first book, *The Narrative Act*, I opted for spectrums rather than binaries. Few narrative practices operate on "either/or" principles. On the other hand, some binaries remain useful. Although there are different ways for a narrator to be "homodiegetic," for example–i.e., present as a character in the story–the distinction between "homodiegetic" and "heterodiegetic" narrators still seems to me a valuable distinction for feminist as well as for other narratologies.

BELLS: How can a text open up its boundaries to other meanings and messages?

Texts are always open to multiple meanings and messages. The onus rests on the reader, or on an interpretive community (to use the term coined

by Stanley Fish), to recognize the possibilities that a text signals. I do not mean that a text can mean anything or everything. But we would not have a field of literary scholarship if we did not also believe in the openness of texts to new interpretations. New knowledge, new lenses, and new readers can all foster new readings of texts.

BELLS: You have opposed to the Wayne Booth's term of the implied author announcing that "the longstanding debates about the implied author had reached a point of diminishing returns."You have suggested the concept of textual voice instead. Why is it more appropriate to talk about the "textual voice"?

I hoped that the term "textual voice" would allow us to consider the ways in which readers create a sense of authority for the text without evoking the baggage of the implied author. But the term has not really caught on; narrative theorists are still using "implied author" even as we continue to debate the term. I have contributed to this conversation in two essays, "(Im)plying the Author," published in 2001 in the journal *Narrative*, and more recently in a special issue of *Style* devoted to this topic. My piece is called "The Implied Author: An Agnostic Manifesto

BELLS: What does the distinction of private and public narration add to the formalist analysis of the text?

Genette makes a strong distinction among textual levels (extradiegetic, intradiegetic, metadiegetic). While this distinction is sometimes useful, there is a related social distinction that seems to me more significant and that I distinguish as public v. private narration. Public narration is addressed to a narratee who can stand in for the reader; private narration is addressed to another character. Because the social context of narration is dependent on gender, race, and other vectors of identity, in other words, the distinction between private and public forms a meaningful element of narratological analysis. In the history of female narrators, for example, asserting a public voice has been challenging; female narrators of the past were more likely to use the private voice of the letter, the diary, or speech to a character. And public narration aligns the reader to the narratee in a way that is not the case for private narration. In short, the distinction between public and private brings the formal analysis of texts closer to social context and enables questions that intra- and extradiegetic distinctions don't get at.

BELLS: In one of your articles you claimed that coded messages establish a dialogue between the narrator and the narratee, or still broader between the author and reader. Is every reader competent enough to decode the feminine message in a text? Who are the coded messages addressed to?

Certainly not every reader can decode a feminist (NOT FEMININE!) message. The whole point of coding is to be able to communicate with one audience while another is left in the dark. We don't always know to whom coded messages are addressed, but in the instances where we can establish this, they are addressed to those presumed like-minded and therefore safe.

BELLS: How and why did the practice of coding messages in literary texts originate?

I don't know the answer to the "how," but where there are coded messages, I assume there is either unconscious textual production or deliberate intention to exclude some potential readers.

BELLS: What are the strategies of decoding feminist messages?

Recognizing the codes is tantamount to decoding. But first we have to have a hunch that coding is going on. Sometimes a text signals the *possibility* of coding through ellipses, contradictions, or other anomalous practices. There is always the risk that readers will see coding where the author denies its existence. In the world of art, an example would be the assumption of many feminists that Georgia O'Keeffe's flower paintings are coded representations of female bodies. O'Keeffe vigorously denied this, but that has not stopped some scholars from asserting it. We are often in the realm of speculation when we are looking for "feminist messages."

BELLS: Could this type of analysis be applied to literature in general, that is regardless of the age or the aesthetics of the literary period?

Certainly, but we always risk over-reading or under-reading to the extent that we do not understand the context of the work's production. Sometimes we do not know enough about a text, author, or context to make reliable judgments.

BELLS: Could the analytical apparatus of the feminist narrative, especially the strategies of decoding, be applied to detect other embedded narratives in a literary text, like traces of the Other in general?

Definitely. We have applied decoding strategies to African-American literature and to gay/lesbian "coming out" conversations (in which gay people try to let other people know they are gay, or to find out whether someone else is gay, without risking rejection or exposure themselves).

Aleksandra V. Jovanović
22 March, 2012

UDC 81:929 Мекарти М.(047.53)

INTERVIEW: MICHAEL McCARTHY

‘ALWAYS TRUST THE DATA’

Interviewer:
Jelisaveta Milojević

Michael McCarthy is Emeritus Professor of Applied Linguistics at the University of Nottingham, UK, Visiting Professor of Applied Linguistics at Newcastle University, UK and Adjunct Professor of Applied Linguistics at the University of Limerick, Ireland. He is author of *Vocabulary* (Oxford University Press, 1990), *Discourse Analysis for Language Teachers* (Cambridge University Press, 1991), *Language as Discourse* (with Ronald Carter,

Longman, 1994), *Exploring Spoken English* (with Ronald Carter, Cambridge University Press, 1997), *Vocabulary: Description, Acquisition and Pedagogy* (co-edited with Norbert Schmitt, Cambridge University Press, 1997), *Spoken Language and Applied Linguistics* (Cambridge University Press, 1998), *Exploring Grammar in Context* (with Ronald Carter and Rebecca Hughes, Cambridge University Press, 2000), *Issues in Applied Linguistics* (Cambridge University Press, 2001), *The Cambridge Grammar of English* (with Ronald Carter, Cambridge University Press, 2006),) *The Routledge Handbook of Corpus Linguistics (co-edited with Anne O'Keeffe,* Routledge, 2010) and *English Grammar Today* (with Anne O'Keeffe, Ronald Carter and Geraldine Mark, Cambridge University Press, 2011). He is also co-author of *English Vocabulary in Use, Elementary, Upper Intermediate and Advanced levels* (with Felicity O'Dell, Cambridge University Press, 1994-), co-author of *Touchstone Levels 1-4* (with Jeanne McCarten and Helen Sandiford, Cambridge University Press, 2004-), co-author of *Viewpoint 1* (with Jeanne McCarten and Helen Sandiford, Cambridge University Press, 2012) and author/co-author of more than 90 academic papers. He is Academic Consultant to the *Cambridge International Dictionary of Phrasal Verbs* and the *Cambridge International Dictionary of Idioms and Phrases*. From 1994 to 1998, he was co-editor (with James Lantolf) of *Applied Linguistics* and is co-editor (with John Hawkins) of the *English Profile Journal*. He is co-director (with Ronald Carter) of the 5-million-word CANCODE spoken English corpus project, and the one-million word CANBEC spoken Business English corpus project, both sponsored by Cambridge University Press, at the University of Nottingham. He is a Fellow of the Royal Society of Arts. He has lectured on language and language teaching in 42 countries, and has been involved in language teaching for 46 years.

Professor McCarthy submitted his answers to the following questions as an audio file which is available in electronic format on the CD attached to the back cover of this volume. It is also available at the following website address: http://www.belgrade.bells.fil.bg.ac.rs/

BELLS: It has been thirty years since we met at the University of Birmingham, with which I was affiliated as an Academic Visitor. I was then a happy beneficiary of your kindness and expertise–as I am again today, thanks to your unfailing generosity with both your time and wish to speak with us.

BELLS: In your interview with ELT News editor Mark McBennett at the JALT national conference in November 2004, you said: 'I was very fortunate to get a job in 1982 as a lecturer at the University of Birmingham in the UK. I became a (rather junior) colleague to an inspiring and fantastic group of people headed by Professor John Sinclair, who, to this day, is the most brilliant linguist I have ever encountered. Associated with him were legendary names such as Malcolm Coulthard, Michael Hoey, and David Brazil, and it was where I met my writing partner of so many years, Ron Carter.' However you decided to pursue your academic career at the University of Nottingham. What were the reasons, and possible academic challenges, behind your decision to leave Birmingham?

BELLS: I could not help but notice that among the faculty at the University of Nottingham's School of English, are four non-native speakers of English–the Professors of English Language and Linguistics, Psycholinguistics, Applied Linguistics, and Stylistics: Svenja Adolphs, Zoltan Dornyei, Norbert Schmitt, and Violeta Sotirova. It is a common fact, paradoxical as it may seem, that some of the best English grammars have been conceived and written by authors whose mother tongue is not English, such as Otto Jespersen, Ian Svartvik, Knut Shibsbye, R. W. Zandvoort, and J. A. Van Ek. Is there a linguistic argument you could put forward in support of this?

BELLS: As a member of the University of Birmingham ELR (English Language Research) team, you were part of the legendary project in lexical computing that resulted in the *Collins COBUILD English Language Dictionary* (Collins, 1987). Since then, you have served as Academic Consultant to the *Cambridge International Dictionary of Phrasal Verbs* and the *Cambridge International Dictionary of Idioms and Phrases*. What experience in lexicography gained while at Birmingham did you incorporate in the Cambridge dictionaries?

BELLS: **You have pointed before to the power of lexis in the organization of language, reiterating your creed that language is lexis-driven, not syntax-driven; grammar is the 'trace' that is left behind once lexical choices have been made. It is not the case that we choose syntax then slot vocabulary into it. As a lexicologist, I take the same stand. What are some of the trends in how this debate is being approached by British linguists?**

BELLS: **If language is lexis-driven, vocabulary learning is crucial to second language learning. Is this a generally accepted premise in present-day methodology in Britain?**

BELLS: **In 1981, you published an article entitled, 'What Language Teachers Would Like of Language Researchers.' Today, your practical experience includes lecturing on language and language teaching in 38 countries and a total of 40 years of language teaching. Have teachers' priorities changed in terms of what they would like to see from language researchers?**

BELLS: **At the Toulouse Conference in 1999, you enumerated 'Ten Top Principles in the Design of Vocabulary Materials.' Which of these principles do you still observe?**

BELLS: **You said on one occasion that the author who influenced you most in your professional reading was your mentor, Professor John Sinclair. I have no doubt that you have, in turn, inspired many of your own colleagues and doctoral students, but my question for you now is: which of your doctoral students' dissertations have inspired you most?**

BELLS: **In 2012, you were among the faculty from the University of Nottingham to receive the highest royal honour and most prestigious national recognition for university research: the**

Queen's Anniversary Prize for Higher & Further Education. The prize is part of the UK's national honours system, celebrating excellence, innovation, and impact in the UK's Higher and Further Education sector. They recognise and celebrate work which is 'making a real and practical impact for the benefit of human progress'. Would you say that those prizes have made an impact on you, either through academic networking or through giving you a new perspective on how others see the practical application of your ideas?

BELLS: Having known you to be a charismatic linguist and professor, I would suppose that you consider your profession a calling. Is there a message that you feel moved to share with us, your academic audience in Belgrade?

BELLS: Professor McCarthy, it has been a privilege to speak with you. Thank you very much.

Jelisaveta Milojević
10 September 2012

Notes to Contributors

Belgrade English Language and Literature Studies (Belgrade BELLS) is an annual peer-reviewed academic journal issued by the Department of English Language and Literature, Faculty of Philology, University of Belgrade, Serbia.

The aim of the journal is to provide an international forum for current investigations in English theoretical/applied linguistics and anglophone literary/cultural studies.

The journal welcomes original research papers, book reviews, scholarly interviews, conference reports, and commentaries.

Manuscripts (up to 10.000 words) should be submitted electronically: belgrade.bells@gmail.com

Submission deadline: 1 June 2013

Contributions should be in English. Contributors whose native language is not English are asked to have their manuscript carefully checked by a native speaker.

Manuscripts should conform to the style sheet available at the *Belgrade BELLS* website:

http://www.belgrade.bells.fil.bg.ac.rs/

CIP – Katalogizacija u publikaciji
Narodna biblioteka Srbije, Beograd

811.111+82

BELGRADE English Language & Literature Studies / editor-in-chief Zoran Paunović. - Vol. 1 (2009)- . - Belgrade : Faculty of Philology, University of Belgrade, 2009- (Belgrade : Čigoja štampa). - 24 cm

Godišnje
ISSN 1821-3138 = Belgrade English Language & Literature Studies
COBISS.SR-ID 170838540