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INTRODUCTION

This current issue of Belgrade BELLS comes out on the eve of two important anniversaries which will be marked in 2016: the centenary of the publication of James Joyce's first novel, *A Portrait of the Artist as a Young Man* and 400 years since the death of William Shakespeare. With this volume we commemorate the life and legacy of these extraordinary authors.

The *Literary and Cultural Studies* section opens with an essay by distinguished scholar Michael McAteer (Pázmány Péter Catholic University, Budapest, Hungary). McAteer revisits James Joyce's novel *A Portrait of the Artist as a Young Man* a century after it was first published, from the perspective of the long-contested question of Joyce's relationship with the Irish Revival movement. McAteer identifies those of Joyce's concerns in the text that were characteristic of the debates concerning Celtic and Irish identity and particular to the Irish literary revival. He also traces similarities between Joyce's novel and the poetical and dramatic works of William Butler Yeats.

The 400th anniversary of William Shakespeare's death is commemorated by two essays by esteemed professors Jelisaveta Milojević (University of Belgrade, Serbia) and Milica Konstantinović (University Sinergija, Bosnia and Herzegovina) and one interview with the eminent Shakespeare scholar Goran Stanivuković (Saint Mary's University, Halifax, Nova Scotia, Canada). The essays address both Shakespeare's dramatic and poetical works. Milojević's paper makes a case for the necessity of new translations of Shakespeare's sonnets into Serbian. Focusing on Sonnet 20, Milojević compares the original to a number of extant Serbian translations, which she then compares to her own translation. Konstantinović discusses the stageability or dramatism of Shakespeare's sonnets through an analysis of

their performative and social aspects, including their social impact. She also points out the similarities between the sonnets and the plays.

Apart from the essays on Joyce and Shakespeare, the seventh volume of Belgrade BELLS covers a broad range of topics including literature, culture, film, music, the visual arts, ideology, and legal issues.

José Duarte (University of Lisbon, Portugal) takes a contemporary look at road movies, a genre which he defines as an authentic product of American culture. In his essay he views post-apocalyptic road movies as "critical dystopian narratives" that simultaneously project frightful images of the future and dismal reflections of present-day reality. The paper by Kamila Vrankova (University of South Bohemia, České Budějovice, Czech Republic) is about world-renowned Czech visual artist Jiří Trnka. The paper opens with an overview of Trnka's illustrations of children's books, and goes on to examine his children's book illustrations that appeared in adaptations of classic works of English literature, like those by authors such as William Shakespeare and Lewis Carroll. Evrim Ersöz Koç (Dokuz Eylül University, Ýzmir, Turkey) presents a rereading of the famous dystopian novel *Fahrenheit 451*. The author analyses the novel in the light of Althusser's theory of ideology. Andrea Stojiljkov (a doctoral candidate at the Faculty of Philology, University of Belgrade) writes about the intertextual potential of the names of literary characters. She explores the possibilities of transferring into Serbian the meanings of the names from two literary texts, Thomas Pynchon's *Crying of Lot 49* and Don DeLillo's *White Noise*.

From the field of cultural studies, Cecilia Beecher Martins (University of Lisbon, Portugal) considers art as a means of social intervention. She examines how a better understanding of reality and identity can be reached through the human ability to creatively connect with works of art. Her research draws on analysis by Norman Holland (2006) on free association responses to film and presents results obtained from conducting individual assessment and applying such techniques in the classroom. Martin interprets her results in terms of the philosopher Miranda Fricker's views on epistemic injustice and Byung-Chul Han's work on the social and neural roots of certain neurological illnesses including depression, attention deficit hyperactivity disorder (ADHD), borderline personality disorder (BDO), and burnout syndrome. Rossman Palfrey and Azamat Akbarov (International Burch University, Sarajevo, Bosnia and Herzegovina) analyze the ongoing debate over the origins of two European dances, the sarabande and the

chaconne, in terms of how they relate to the representation of the colonial subject. The debate is placed in the context of the Age of Discovery, when 15th and 16th century colonizers brought Europe into contact with new cultures. The paper attempts to challenge historical narratives about the origin of popular cultural traditions, specifically the tradition of the sarabande and the chaconne.

The *Theoretical and Applied Linguistics* section features a paper by Lejla Zejnilović (University Montenegro, Podgorica, Montenegro; also a doctoral candidate at the Faculty of Philology, University of Belgrade). Zejnilović attempts to establish a set of criteria that would contribute to the identification of modal meanings in lexical items typical of the summaries of judgments of the European Court of Human Rights.

The *Belgrade BELLS Interviews* section features interviews with two eminent scholars, Nina Spada, Professor in the Second Language Education program at the University of Toronto, Canada and Goran Stanivuković, Professor of English Renaissance Literature at Saint Mary's University, Halifax, Nova Scotia, Canada.

We thank all the authors who contributed their work to the seventh issue of Belgrade BELLS. We are very much indebted to Professors Nina Spada and Goran Stanivuković for kindly accepting to be interviewed, and Professor Jelisaveta Milojević and Jelena Matić for conducting the interviews.

Also, we are very grateful to Greta Goetz and Nathan William Meyer for their invaluable help in preparing the present issue of the journal. Their generous help certainly led to the improvement of this volume.

Finally, the publication of this edition of Belgrade BELLS would not have been possible without the support of the dean of the Faculty of Philology, Professor Aleksandra Vraneš and the vice-dean, Professor Ljiljana Marković. We would like to thank them for their consistent support and generosity.

We sincerely hope that our colleagues and friends from the international academic community will find in this volume a source of not only joy and inspiration but also assistance for future academic endeavors.

Aleksandra V. Jovanović,
Editor of the seventh issue of Belgrade BELLS

Literary and Cultural Studies

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W. B. YEAT'S PRESENCE IN JAMES JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

Abstract
In the context of scholarly re-evaluations of James Joyce's relation to the literary revival in Ireland at the start of the twentieth century, this essay examines the significance of W.B. Yeats to *A Portrait of the Artist as a Young Man*. It traces some of the debates around Celtic and Irish identity within the literary revival as a context for understanding the pre-occupations evident in Joyce's novel, noting the significance of Yeats's mysticism to the protagonist of *Stephen Hero*, and its persistence in *A Portrait of the Artist as a Young Man* later. The essay considers the theme of flight in relation to the poetry volume that is addressed directly in the novel, Yeats's 1899 collection*, The Wind Among the Reeds*. In the process, the influence of Yeats's thought and style is observed both in Stephen Dedalus's forms of expression and in the means through which Joyce conveys them. Particular attention is drawn to the notion of enchantment in the novel, and its relation to the literature of the Irish Revival. The later part of the essay turns to the 1899 performance of Yeats's play, *The Countess Cathleen,* at the Antient Concert Rooms in Dublin, and Joyce's memory of the performance as represented through Stephen towards the end of the novel. Here, attention is given to the mystical and esoteric aspects of *A Portrait of the Artist as a Young Man*, aspects that the novel shares with the poetry and drama of Yeats.

Key words: Joyce, Yeats, Irish Revival, Celtic mysticism, esoteric enchantment, flight, Swedenborg, smithy

James Joyce's sarcasm towards the Irish literary movement in Dublin in the 1890s has long been acknowledged, but the interpretation of its significance has shifted profoundly over the course of the past twenty-five years. Under the influence of postcolonial and postmodernist theories of literature, Joyce's work is no longer assumed to represent a cosmopolitan rejection of history and tradition in an assertion of individual artistic creativity free from all duty to represent anything in the service of a political or a cultural objective. Alistair Cormack contends that an American liberal tradition of interpreting Joyce as a cosmopolitan literary modernist has been replaced by post-colonial assessments in Irish historical frameworks (Cormack 2008: 1). Important critical re-evaluations of Joyce's relation to the Irish Literary Revival by Emer Nolan and Declan Kiberd have re-cast his attitudes in a new light. Nolan in particular has excavated the operation of structures of national-consciousness formation within the literary media that Joyce employs in his writing prior to *Ulysses*. Challenging what seems to be the self-evident fact of Stephen Dedalus's quest for artistic and individual freedom in *A Portrait of the Artist as a Young Man* — in which he seeks release from the constraints of Irish Catholic nationalism — Nolan proposes that Stephen's "self-fashioning" is deeply ironic, in that it re-enacts at the level of artistic form what it rejects at the level of cultural value. Her argument implies that Stephen's desire to create 'Mé Féin' (Myself Alone) repeats the aspiration of 'Sinn Féin' (Ourselves Alone) at the level of structure, even as Stephen in *A Portrait of the Artist as a Young Man* refuses to engage in the political activities that were promoted in real life through Arthur Griffith's nationalist party, Sinn Féin. In this way, Nolan is able to assert that Dedalus "re-enacts the self-making and self-discovery of the nationalist cultural project" in the era of the Irish Literary Revival (Nolan 1995: 38).

Famously, Joyce caricatured the movement that was once coined the "Celtic Twilight" as "the Cultic Twalette" in *Finnegans Wake* (Joyce 1939: 344). The satirical pun has become the stuff of Joycean legend, James Fairhall alluding to it in the course of his important reconsideration of Joyce's relation to cultural nationalism in Ireland (Fairhall 1993: 45). Interestingly, Heyward Ehrlich identifies W.B. Yeats and his work *The Celtic Twilight* — first published in 1893 and republished as an expanded edition in 1902 —- as the specific target, reading "Twalette" as a merger of the French-perfumed "toilette" with the idiomatic common-English insult "twat" (Ehrlich 1999: 146). That Joyce may have had Yeats specifically in mind for

caricature here is significant, raising the matter of how to characterise his own relation to Ireland's foremost poet of his time. Cormack's more recent study of the connections between the work of Yeats and Joyce illustrates the depth and the complexity of Yeats's influence on Joyce and the direction in which Joyce took Yeats's esoteric philosophies in his own mature works, particularly *Finnegans Wake*. He identifies the significance of *Stephen Hero* in this respect, the manuscript composed between 1904 and 1906, in which Stephen Dedalus walks the streets of Dublin at night repeating to himself Yeats's stories, *The Tables of the Law* and *The Adoration of the Magi* (Joyce 1977: 160). Along with *Rosa Alchemica*, these stories were first published in a single volume in 1897 (Yeats 1952b: 267-318). Cormack contends that Joyce replaced Stephen Dedalus's admiration — in *Stephen Hero* — for the heretical mysticism that Yeats's stories proclaim, with "the defence of a new outlaw" in *A Portrait of the Artist as a Young Man* (Cormack 2008: 41). This assertion, that the influence of Yeats's heterodoxy did not survive the transition from the 1904-1906 manuscript to the published novel of 1916, is open to question, however, as my discussion below of esotericism in *A Portrait of the Artist as a Young Man* illustrates.

Maria Tymoczko expresses her surprise that Joyce's earliest publications — the short stories, 'The Sisters', 'Eveline', 'After the Race' — should even have been considered for publication in *The Irish Homestead* in 1904, the newspaper of the Irish Co-operative Movement that had a direct link to the Literary Revival through George Russell (A.E.) (Tymoczko 1994: 251). Mystic, poet and painter of the Revival, Russell makes his appearance in the "Scylla and Charbydis" episode of *Ulysses* that Kiberd regards as Joyce's critical judgement upon academicism: the "endless quotations from the dead authors" that pickle the conversation in the National Library of Ireland (Kiberd 1995: 349). Tymoczko misses the point that the literary scene in Dublin of the early years of the twentieth century was, as Emer Nolan has illustrated, by no means homogenous. Yeats's notion of "Celtic Twilight" was a contested aspect of the Literary Revival in Ireland, one that drew its influence as much from French Symbolism, the London Pre-Raphaelites and Nietzsche's *Twilight of the Gods* as it did from Irish folk-stories and heroic mythology. Indeed, Yeats himself publicly rejected the idea that he was advocating a "Celtic Twilight" movement or a "Celtic renaissance" in modern Irish literature. Writing in 1900 in Denis Patrick Moran's newspaper, *The Leader*, Yeats repudiated Moran's attack on the "Celtic Twilight" by claiming that he never used the phrases "Celtic note" or

"Celtic Renaissance" except when quoting from others, and that he actually disagreed with Matthew Arnold's idea of "the Celt." Indeed, Yeats expressed his dislike of the phrases here, partly because he found them vague and partly because they had entered into the mainstream press, where they became effectively meaningless (Yeats 1993: 279). As testimony to the absence of consensus among writers and intellectuals in Dublin at the time of the Irish Revival, we need only look at *Literary Ideals in Ireland* of 1899, in which essays — by Yeats, John Eglinton, A.E., and William Larminie — discuss the direction of a new Irish Literary movement, with particular concern around the influence of Wagner, English Romanticism, and the French "Decadence" on shaping directions for modern Irish literature in English (Eglinton 1899). These discussions were extended in 1901 with the publication of *Ideals in Ireland*, edited by Lady Augusta Gregory and containing important political and cultural essays by Russell, George Moore, Denis Patrick Moran, Douglas Hyde, Standish O'Grady and Yeats (Gregory 1901).

First published in book form in 1916 at a stage when Joyce had been living in continental Europe for over thirteen years, *A Portrait of the Artist as a Young Man* measures in the quality of its language and style the distance that separates him from the protagonist of the novel, Stephen Dedalus, who moves impressionistically from childhood to early adulthood in preparation for a final departure from the environment that has shaped him. One would assume that this distance would include distance from Yeats and his desire to recover a mythical Irish past that might counter the direction in which the country had been moving for some time: towards a petty bourgeois norm overseen by a clergy largely suspicious of intellectualism (notable exceptions included the Jesuit priest Thomas P. Finlay, the prolific novelist Canon Sheehan, and the writer Jeremiah O'Donovan, who eventually left the priesthood and authored the best-seller, *Fr. Ralph*, in 1911). A diary entry for April 6 towards the end of *A Portait of the Artist as a Young Man* seems to confirm that such a distance has, indeed, been marked. Here, Stephen Dedalus makes reference to Yeats's fictional persona Michael Robartes and a poem from Yeats's 1899 collection, *The Wind Among the Reeds*. Stephen rejects the speaker's lament for a loveliness "long faded from the world," desiring instead a loveliness "which has not yet come into the world" (Joyce 1992a: 273). Of course, Stephen's rejection of what Frank O'Connor would later call "the backward look" is already undercut ironically by the fact that Joyce himself is looking

back to a much earlier phase of his life as he prepared the final manuscript of his novel for publication in the mid-1910s (O'Connor 1967). Critical readings of Yeats's influence on *A Portrait of the Artist as a Young Man*, in which Joyce is seen to look to the future as Yeats looks to the past, often fail to take Joyce's own retrospection into account. Like Yeats through Michael Robartes, Joyce too was adopting a mask in doing so, the mask of Stephen Dedalus.

The motif of flight is central to *A Portrait of the Artist as a Young Man* and another apparent basis upon which to distinguish the novel from the kind of literature that Yeats desired both in his poetry and drama. One of the most well-known lines from the novel identifies flight specifically in relation to the traditional pre-occupations of Irish society that Stephen is determined to escape: "You talk to me of nationality, language, religion. I shall try to fly by those nets (Joyce 1992a: 220)". Critics have underplayed the fact that this sentence is an aspiration rather than a determination: Stephen is well aware that there is no guarantee that he will succeed in his efforts. Joyce's own perpetual return to the memories of his earlier life in Ireland as the inspiration for his writing while living in Italy suggests that his literary creation, Stephen, fails to escape those nets. More significantly, Stephen's declaration actually *repeats* the call in one of Yeats's most "Cultic Twalette" poems, "Into The Twilight," again from *The Wind Among the Reeds*:

> Out-worn heart, in a time out-worn,
> Come clear of the nets of wrong and right; (Yeats 1950: 65)

Yeats's poem looks towards an eternally youthful "mother Eire", "a mystic brotherhood" and a state in which "time and the world are ever in flight." This is certainly not what Stephen Dedalus has in mind, though the mystical dimension to flight here is evoked dramatically in the later stages of Joyce's novel. More importantly, Yeats's desire to develop an Irish Literary Movement — beyond the marked political divisions between Nationalists and Unionists, and the religious divisions between Catholics and Protestants — aligns his "nets of wrong and right" with those nets of nationality, religion and politics that Stephen desires to escape in *A Portrait of the Artist as a Young Man*. Strengthening the case for the specific influence of Yeats's poem on Stephen's celebrated declaration, soon after uttering the line Stephen explains to Cranly that Thomas Aquinas's word

visa is "clear enough to keep away good and evil which excite desire and loathing" (Joyce 1992a: 223). This echoes once more the image of those "nets of wrong and right" in Yeats's "Into The Twilight" from which the voice in the poem implores the human heart to "come clear," the "dew ever shining" in the second verse anticipating in its luminosity the idea of *visa* that Stephen derives from Aquinas during his conversation with Cranly.

Earlier in *A Portrait of the Artist as a Young Man*, as Stephen slowly comes to feel the strength of his personality moving against the authoritarian form of religious practice into which he is being inculcated, Joyce imitates the style of Yeats's prose strikingly. "A certain pride, a certain awe," holds Stephen back from prayer; at the risk of eternal damnation, as he believes it at the time (Joyce 1992a: 111). The rhythm here recalls a passage from Yeats's 1901 essay, "Magic," where he speaks of "a certain evil, a certain ugliness" that Yeats observes throughout the social environment of his day (Yeats 1961: 28). Yeats's sentiment derives strongly from the influence of William Morris in the late nineteenth-century, and Morris's desire to beautify the domestic and public spaces of industrial England through his Arts and Crafts movement. Equating ugliness with evil, Yeats also owes a debt to Oscar Wilde (another devotee of Morris) and his Preface to *The Picture of Dorian Gray* from 1891: "Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault (Wilde 1994: xxiii)".[1] Dedalus's feelings of "pride" and "awe" in risking God's condemnation, however, owe more to the cult of Baudelaire and its Luciferian veneer among *The Yellow Book* circle in 1890s London, than they do to Morris's neo-feudal socialist group at Hammersmith in London.

This being said, a "Vision of Evil" was just as important to the literary undertaking of Yeats — under Morris's influence — as it was to the aspirations of Dedalus in *A Portrait of the Artist as a Young Man*. In volume two of his *Autobiographies*, *The Trembling of the Veil*, Yeats was dismayed at a superficial quality in the mystical poetry of A.E. that he traced to the influence of the American transcendentalist poets Walt Whitman and Ralph Waldo Emerson, deriving from a lack of "the Vision of Evil" in their work (Yeats 1955: 246). In a letter to Florence Farr in August 1905, Yeats suggested

[1] Yeats's review of William Morris's Arts and Crafts Exhibition in the *Providence Sunday Journal* of October 26, 1890 is a measure of his admiration for Morris, finding in it "much that is best and most thoughtful in London Society" (Frayne 1970: 183). Later in 1896, his praised Morris in *The Bookman*, "for he more than any man of modern days tried to change the life of his time into the life of his dream" (Frayne 1970: 419).

that had William Morris followed the idealism of his *Earthly Paradise* with a bawdy, dirty story — in the way that Chaucer had followed "The Knight's Tale" with "The Miller's Tale" — his beautiful original story would have been remembered forever (Kelly and Schuchard 2005: 152). There is a perpetual tension throughout Yeats's poetry and drama between the concept of art as a spiritual ideal of beauty — set against the dirt and ugliness of modern daily life — in opposition to the idea that art must, like human love, dwell in the "place of excrement," as Crazy Jane declares to the Bishop in Yeats's 1933 sequence, "Words For Music Perhaps" (Yeats 1950: 65). *A Portrait of the Artist as a Young Man* plays out this same conflict. Stephen searches for an artistic ideal that might raise him above the shabby, sordid environment of which he becomes increasingly conscious as the novel progresses. At the same time, the stench of hypocrisy at home and at school, intensified through Stephen's exploration of Dublin's red-light district as a form of grotesque, becomes a necessary quality for the work of art into which Stephen's experiences are shaped. Beauty and filth combine. Richard Ellmann notes this importance of dirt to Joyce's work: "What other hero in the novel has, like Stephen Dedalus, lice (Ellmann 1966: 6)?"

Yeats's presence in *A Portrait of the Artist as a Young Man* becomes discernible in the final part of the novel, as Stephen reaches the point in his life in which he becomes aware of his literary vocation. It is evident in the first instance in the villanelle that Stephen composes. Scholars have examined the range of possible influences on this poem and have debated the extent to which Joyce was presenting the villanelle as worthy of literary merit in its own right or else as Joyce's slightly mocking judgement on Stephen's immaturity as a writer. Wayne Booth is particularly keen to emphasise the issue of Joyce's distance from Stephen in reading the literary merit of the poem (Booth 1983: 328-330; Bowen 1980: 63-67: Adams Day 1987: 69-85). Two words in this six-verse poem that Stephen employs, in the lines that are repeated from verse to verse, suggest how the Literary Revival in Ireland and Yeats in particular exercised an influence on the composition of the villanelle: "weary" and "enchanted". In four of the six verses, the following question is repeated: "Are you not weary of ardent ways?" (Joyce 1992a: 242-243). The significance of the word is emphasised when he repeats it in exasperation in the process of composing the poem: "Weary! Weary! He too was weary of ardent ways (Joyce 1992a: 241)". The note of weariness pervades Yeats's "Celtic Twilight" phase in his poetry of the 1880s and 1890s. In Part III of "The Wanderings of Oisin,"

the ancient Irish warrior describes the ethereal world with Niamh on the Island of Forgetfulness: "Wrapt in the wave of that music, with weariness more than of earth (Yeats 1950: 436)". In verse two of "The White Birds" from Yeats's 1893 collection, *The Rose*, a poem that is a gloss on the Irish legend of the children of Lir, the speaker encourages the one he loves to forget about flowers (and their mystical significance): "A weariness comes from those dreamers, dew-dabbled, the lily and rose (Yeats 1950: 47)". "Into the Twilight" from *The Wind Among the Reeds* opens as follows: "Out-worn heart, in a time out-worn (Yeats 1950: 65)".

In *A Portrait of the Artist as a Young Man*, Stephen uses the word "enchantment" in the villanelle out of admiration for a phrase that derived from an eighteenth-century Italian physiologist, Luigi Galvani: "the enchantment of the heart" (Joyce 1992a: 231). As a notion, enchantment was an important feature in Standish O'Grady's version of the ancient Irish legend of the war of the Bull of Cooley that he first published in two volumes in 1878 and 1880. In second volume, *History of Ireland: Cuchulain and his Contemporaries*, O'Grady includes a chapter in which it is revealed that the Red Branch knights of Ulster have fallen into a state of enchantment under a spell cast by the wizard of Queen Maeve of Connacht, Cailitin (O'Grady 1970: 184-185). In the series of articles that he published from January to June 1900 under the title "The Great Enchantment" in his own newspaper, *All-Ireland Review*, O'Grady adapted this idea of enchantment to criticism of modern Irish history since the Williamite wars and to the Ireland of his own day. Of some significance to Joyce's representation of Irish society as a still-birth in *Dubliners*, and of Stephen's own frustration with Irish life in *A Portrait of the Artist as a Young Man*, O'Grady equates the enchantments in ancient Irish legend with states of paralysis. Interestingly, Galvani's phrase that Stephen admires describes a creature for medical experiment being brought to a state of paralysis. In January 1900, O'Grady argued that political understanding in modern Ireland was "under a spell, and its will paralysed" (O'Grady 1900: 1). The idea of enchantment pervades Yeats poetry and drama in the 1890s and 1900s: it receives its most memorable expression years later in "Easter 1916":

> Hearts with one purpose alone
> Through summer and winter seem
> Enchanted to a stone
> To trouble the living stream. (Yeats 1950: 204)

Stephen's attraction to the sound and meaning of "enchantment" in his villanelle is symptomatic of the wide influence of Yeats in Ireland in the years leading up to Stephen's final, permanent departure in 1904, and to the legacy of Standish O'Grady's revival of Irish mythology in the early 1880s.

The other explicit instance of Yeats's presence in *A Portait of the Artist as a Young Man* is Stephen attending Yeats's play, *The Countess Cathleen*. Ellmann writes of Joyce himself attending the premiere of the play in May 1899 at the Antient Concert Rooms in Dublin, applauding enthusiastically against the booing and hissing that rose up at the conclusion from students of the University College (Ellmann 1966: 67). A story of a noble lady who offers to sell her soul to demons in order to discourage the starving people living on her land from doing likewise for gold, the play provoked ire for depicting Irish natives willing to sell their souls for money. The most vociferous public criticism came from Frank Hugh O'Donnell, a member of the Irish Parliamentary Party who was aggrieved not to have become its leader in 1880, when Charles Stewart Parnell succeeded William Shaw. Circulated as a pamphlet condemning the play in May 1899, O'Donnell's *Souls For Gold* illustrated Catholic sensitivities to depictions of the native Irish descending to materialism and diabolism in desperate circumstances, sensitivities amplified by the Irish Unionist opposition to Home Rule at the time (O'Donnell 1899).[2]

Stephen's response to the play itself is noteworthy. Just before her death, the Countess Cathleen utters the following before Oona, Aileel and the group of half-starved people around her, believing as they do that the demons have taken her soul to Hell:

> Bend down your faces, Oona and Aleel;
> I gaze upon them as the swallow gazes
> Upon the nest under the eave before
> He wander the loud waters (Yeats 1952a: 245).

Of particular note here is the bird's flight as an image for the flight of the soul: its significance to the imminent conclusion of *A Portrait of the Artist as a Young Man* hardly needs elaboration. As with Goethe's *Faust,*

[2] Joan FitzPatrick Dean provides a detailed account of the criticism that Yeats's play provoked in Irish newspapers of the day and of Catholic Cardinal Logue's public criticism (FitzPatrick Dean 2004: 52-56).

Cathleen's soul is redeemed in the last instance: an army of angels appear to announce that she has been taken to Heaven for the love that prompted her action: "The Light of Lights" looks "always on the motive, not the deed" (Yeats 1952a: 50). Cathleen's willingness to risk eternal damnation for a virtuous ideal anticipates Stephen himself risking heresy in Joyce's novel. As I point out below, the figure of the angel is of immense significance to the epiphany of *A Portrait of the Artist as a Young Man*: Stephen apprehending the young woman standing in the waves, evocatively described towards the end of the fourth chapter.

Certainly Stephen is already bored with Dublin life at the opening night's performance of *The Countess Cathleen*: with "jaded eyes" he looks from the balcony upon "the tawdry scene-clothes and human dolls framed by the garish lamps of the stage" (Joyce 1992a: 245). Defying the outrage of Frank Hugh O'Donnell and the protests of Joyce's fellow students who took offence at depictions of superstition and materialism among the rural Irish in the play, he nonetheless adapts Stephen in this instance to cast his mordant eye on the shabby condition of cultural life in Dublin at the end of the nineteenth century. In October 1901 Joyce denounced what he regarded as the vulgarity of popular opinion in Dublin society in his essay, "The Day of the Rabblement." His detestation of Irish life was never more "stridently expressed," as Alistair Cormack puts it, noting Joyce's warning that Yeats's association through the Irish Literary Theatre with a mob mentality in Ireland ran the risk of damaging his talent as an artist (Joyce 1901: 7-8; Cormack 2008: 12). Joyce's respect for Yeats is evident in the essay when he admires *The Wind Among the Reeds* as "poetry of the highest order" and "The Adoration of the Magi" as "a story which one of the great Russians might have written" (Joyce 1901: 8). In judging *The Countess Cathleen* as no more than a miracle play and by insisting that the artist must look outside Ireland to Ibsen and Hauptmann for his models and influences, however, Joyce was dismissing the Irish Theatre project as a failure almost before it had begun. Emer Nolan suggests that this has to do with the fact that Yeats did not approach Irish mythology and folklore with a sense of burden – as did Joyce – but with a sense of discovery: "for Yeats, 'Irishness' is an aspect of the identity he desires to create; for Stephen, it is the identity he wishes to escape" (Nolan 1995: 37). True as this may be, it still leaves hanging in the air a question that the ending of *A Portrait of the Artist as a Young Man* provokes. If Joyce was so anxious to get away from the Irish "rabblement" in 1901 to the cultivation of continental European

writers, why was he even bothered about fashioning that "uncreated conscience of my race?" (Joyce 1992a: 276).

Part of the answer may lie in an inverse correspondence between Stephen's response to *The Countess Cathleen* (ratified by Joyce himself in his 1901 essay) and Yeats's own reaction to Alfred Jarry's *Ubu Roi* just three years previously. On December 10, 1896, Yeats attended the opening performance of Jarry's play at Lugné-Poë's *Théâtre de l'Œuvre* on rue de Clichy in Paris ninth district. Like Joyce on the night of the performance of *The Countess Cathleen* at the Antient Concert Rooms, Yeats stood up for *Ubu Roi* against many in the audience who shouted the performers down in outrage, Yeats defending it in the debate that immediately followed in the auditorium. He was, however, standing up for a play that he actually regarded as vulgar, saddened by its revival of a spirit of "comedy, objectivity" as he saw it (Yeats 1955: 79). The opening line of *Ubu Roi*, "merdre", combines the French "merde" (shit) and "meurtre" (death), provoking immediate disturbances on the first night. In this reaction to the 1896 Paris production of *Ubu Roi* and in Joyce's response to the 1899 Dublin production of *The Countess Cathleen*, both Yeats and Joyce felt driven to defend robustly two very different performances that each found vulgar in their own way.

Although he presents the memory of Stephen attending the opening performance of *The Countess Cathleen* in 1899 through terms like "garish" and "tawdry" in *A Portrait of the Artist as a Young Man,* Joyce corresponded with Yeats about the possibility of making an Italian translation of the play as late as December 1912 (Ellmann 1966: 348-349). *The Countess Cathleen*, and one of the lyrics included alongside the first published version of the play in 1892, leaves a durable imprint in Stephen Dedalus's memory. Early into the opening scene of *Ulysses*, Buck Mulligan bellows out lines from Yeats's poem "Who Goes with Fergus?" from Yeats's 1892 collection, *The Countess Cathleen and Various Legends and Lyrics*, a poem that was republished the following year in Yeats's third poetry collection, *The Rose*:

> And no more turn aside and brood
> Upon love's bitter mystery
> For Fergus rules the brazen cars (Joyce 1992b: 9).

This triggers in Stephen his memory of singing the lyric to his mother upon her request as she approached her death. This is based on Joyce's actual

memory of her mother's passing, as Ellmann records it (Ellmann 1966: 135-136). "Silent with awe and with pity," Stephen recollects at the start of *Ulysses* going to the room in which his dying mother lay. The intimacy of Yeats's influence on Joyce is evident in the evocation of his "Fergus" lyric in association with this episode, one of the most significant experiences for Joyce in 1903, the year before that in which *Ulysses* is set. The association of Yeats's lyric with Stephen's memory of his mother's death in the opening episode of *Ulysses* was motivated by Joyce meeting Yeats in Dublin in April 1903, following the family summons to Joyce to return from Paris because of the critical stage that his mother's cancer had reached. Yeats refers to the meeting with Joyce in a letter to Lady Gregory in April 1903 (Wade 1954: 399). The memory of the lyric persists, a line popping into Stephen's head again as he stretches out on the rocks on Sandymount Strand to take the sun in the "Proteus" episode of *Ulysses*: "*And no more turn aside and brood* (Joyce 1992b: 62)."

The penultimate line of *A Portrait of the Artist as a Young Man* contains one of the most widely known phrases of Joyce's entire work, and one of the most famous in modern literature; Stephen announcing in his diary entry of April 26 his intention "to forge in the smithy of my soul the uncreated conscience of my race (Joyce 1992a: 276)". In the voluminous attention that the phrase has been afforded in modernist and post-colonial accounts of Joyce, little consideration has been given to its anticipation of the imagery in Yeats's "Byzantium" poems from 1928 and 1933. In "Sailing to Byzantium" from Yeats's collection, *The Tower* of 1928, the speaker declares that he will take for his body beyond nature "such a form as Grecian goldsmiths make / of hammered gold and gold enamelling" while "Byzantium" from *The Winding Stair* of 1933 is ecstatic at "the smithies" that "break the flood:" "the golden smithies of the Emperor!" (Yeats 1950: 218, 281). These images have long been taken as expressing an old man's desire to retreat completely into the world of art as he grows ever more repulsed by "the filthy modern tide" as Yeats puts it in "The Statues" in 1938 (Yeats 1950: 376). This reading, however, does not take into account three important factors playing into the image of forging that Yeats employed: his long interest in coinage, his chair of a committee set up to create new Irish coinage in 1926, and his inadvertent anticipation of the 1929 world economic crisis as a crisis of monetary value itself.[3] In a letter to Ezra Pound

[3] The meeting of the coinage committee took place in June 1926, less than six months after the first publication of *A Vision*. Mapped according to his esoteric system of

published in the 1937 edition of *A Vision*, Yeats recalls an incident from the Civil War period in Ireland in the 1920s which oddly foresees in a single experience the much greater calamity of the Wall Street crash of 1929: a consequence of the incubation of financial capitalism from immediate political upheavals. Gun fire breaking out all round the bank, Yeats cannot leave the premises for a few hours and is invited to dine with the directors. As the shooting continues all round, the bankers sit down to lunch: "The bankers talked their ordinary affairs, not one went to the window or asked whether a particular shot was fired by the young soldier or at him; they had to raise their voices a little as we do when we have selected by accident a restaurant where there is an orchestra (Yeats 2015: 20)."

Yeats's involvement with the design of Irish coinage connects to a Byzantine ideal of art that can be traced back to his involvement, along with his sisters Lilly and Lolly, in William Morris's Arts and Crafts Movement in the 1880s. It echoes Morris's socialism in this regard, and the critical state of industrial England as a completely commercialised society. Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses* were significant to Yeats in this respect as works of literature within which money, artistic ideals and the question of value itself become intertwined, against the backdrop of Western society in a profound state of political and economic turbulence. The ideal of the artistic life to which Stephen aspires in *A Portrait of the Artist as a Young Man* has to be set against the calamity of his family's financial downfall from which Stephen withdraws himself while yet drawing upon the impact of this experience. "Coining" the phrase "forging in the smithy of my soul," Stephen at once announces his departure from, and yet his "debt" to the particular material circumstances that have shaped his upbringing so deeply, "debt" being acutely double-edged in this respect. By the time of *Ulysses*, Joyce has magnified this polarity of departure and debt to the level of a mythology, and so it is unsurprising that he shows up alongside T.S. Eliot and Luigi Pirandello in Phase 23 of the lunar cycle

historical cycles, *A Vision* testified Yeats's belief at the time that the crises of his day were symptomatic of the sudden emergence of a new historical epoch out of the ruins of the era inaugurated through the birth of the Christian religion. R.F. Foster provides a strong account of Yeats's steering of the coinage committee but ignores the fact that his first choice for the design of the new coins, Edmund Dulac, was passed over in favour of Percy Metcalfe (Foster 2003: 332-334).

in the 1925 edition of Yeats's *A Vision* (Mills Harper and Kelly Hood 1978: 211-212).[4]

If the "Byzantium" poems carry the residual influence of Joyce on the later Yeats, it is still important to recognise that Yeats had employed the image of the smithy much earlier in "The Secret Rose," a poem that appears in *The Wind Among the Reeds*, the 1899 volume that Dedalus is reading towards the end of *A Portrait of the Artist as a Young Man*:

> When shall the stars be blown about the sky,
> Like the sparks blown out of a smithy, and die? (Yeats 1950: 78)

In 1897 Yeats published this poem at the start of his collection of stories carrying that same title, *The Secret Rose*. As an epitaph for this collection, he took an English translation of perhaps the most memorable line from Comte Villiers de l'Isle Adam's *Axël*, a play that he had attended in Paris with Maud Gonne in 1894: "Vivre? Les serviteurs feront cela pour nous" (De l'Isle Adam 1900: 60).[5] Joyce's familiarity with the play, and how it had influenced the mystical strand in the Irish Literary Revival, is made evident in "Syclla and Charbydis" when Stephen debates the relationship of Shakespeare to *Hamlet* with John Eglinton, A.E. and others. Considering the life of the writer to be irrelevant to the value of literature itself, A.E. cites the English translation of the line from *Axël* that Yeats had used (Joyce 1992b: 242). Villiers de l'Isle Adam's idea of earthly living as merely a matter for servants offers an esoteric perspective on the opinion that Stephen expresses to Mr. Deasy as he awaits payment for a class that he has just taught in Mr. Deasy's private school: human history as "a nightmare from which I am trying to awake" (Joyce 1992b: 42). In the conversation over Shakespeare in the National Library of Ireland later on in *Ulysses*, the significance of *Axël* to the discussion arises not so much from the play itself as from the fact that it is A.E. who quotes from it, under the influence of Yeats. As well as taking the line from *Axël* as the epitaph for the short-story

[4] By 1928, Yeats had placed a greater distance between himself and Joyce in the criticism that he directed again Ezra Pound's *Cantos*, a work that, by then, Yeats was setting alongside Joyce's *Ulysses* "and its dream association of words and images." Still, Yeats was intrigued by the peculiar mathematical system of the *Cantos* that Pound had elaborated to him; a system not only significant to the type that he himself elaborates in *A Vision*, but also to that which Joyce had employed for *Ulysses* (Yeats 2015: 3-5).

[5] "As for living, our servants will do that for us" (Yeats 1952b: 144).

collection, *The Secret Rose*, Yeats also dedicated it to A.E.. This specific connection to *The Secret Rose* in the "Scylla and Charbydis" episode of *Ulysses* strengthens the case for considering that image of the smithy in Yeats's 1897 poem, "The Secret Rose," as a precedent for the image of the smithy by which Joyce brings the narrative account of Stephen's artistic development in Ireland to a conclusion in *A Portrait of the Artist as a Young Man*.

Observing Yeats's presence in *A Portrait of the Artist as a Young Man*, the extent to which Yeats's mystical interests influenced Joyce's characterisation of Stephen comes into question. It is certainly evident in the illumination of artistic self-consciousness that Stephen undergoes. Standing on the steps of the main entrance to the National Library of Ireland on Dublin's Kildare Street, he observes a flock of birds darting in all directions in the sky above. The scene provides relief from the anguish of his mother's "sobs and reproaches" still pressing on his mind: if not the period of her final illness, it anticipates the same (Joyce 1992a: 244). Most peculiar is Stephen's attempt to count the birds in flight, wondering if they were odd or even in number. This brings to mind the opening verses of Yeats's title poem from *The Wild Swans at Coole*, published in 1919, just three years after *A Portrait of the Artist as a Young Man* in 1919, in which the speaker counts the "nine-and-fifty swans" gathered on the surface of the lake at Coole Park, recollecting the first occasion on which he had done so, before they suddenly mounted into the air in a great cyclical movement (Yeats 1950: 147). This counting has numerological significance, made explicit in *A Portrait of the Artist as a Young Man* as Stephen apprehends the image of the birds as a mystical portent, awakening in him a fear "of the hawklike man whose name he bore soaring out of his captivity on osierwoven wings, of Thoth, the god of writers, writing with a reed upon a tablet and bearing on his narrow ibis head the cusped moon" (Joyce 1992a: 244). Astrology, numeric symbolism, and the Hawk as deity were all features of the ancient Egyptian religion of the Pharaohs. Since Napoleon's conquest of Egypt, a scientific archeological approach had developed for understanding the pyramids and their hieroglyphs. Egyptology grew in influence, and towards the end of the nineteenth century, moving between mysticism and archaeology. In 1902, for example, the Egypt Society was founded in London, with an inaugural performance of *The Shrine of the Golden Hawk* in which Florence Farr played the lead role. Both Yeats and Bernard Shaw were present: Egyptian symbols and beliefs exerted a major

influence in the rituals and ceremonies of *The Order of the Golden Dawn*, of which Yeats was a member (Kelly and Schuchard 1994: 121).

Following its serialisation in *The Egoist* in 1914-1915, the publication of *A Portrait of the Artist as a Young Man* as a novel in December 1916 took place in the same year as the first performance of Yeats's first play in the style of medieval Japanese Noh Theatre, *At the Hawk's Well*. This is of immediate relevance to Stephen's sense of being taken over by a spirit of "the hawklike man" outside the National Library of Ireland in *A Portrait of the Artist as a Young Man*. Famed for the hawk dance that was performed by Michio Ito in the first production of *At the Hawk's Well* at the London drawing room of Lady Emerald Cunard in April 1916, Yeats's play was also concerned with spiritual possession. Ito's hawk dance, performed in a style customary to that of Japanese Noh drama, was intended to conjure the presence of a spirit in bird form, one who takes possession of the ancient Irish warrior Cuchulain. Actually a modified form of Noh dance (Ito had studied Kabuki, a style that was *based* on Noh), Ito's performance involved a greater speed of arm movement than the pure Japanese original, bringing to mind, as Helen Caldwell has observed, "Egyptian representations of the hawk with spread wings and giving a feeling of a great bird's gliding and wheeling" (Caldwell 1977: 45). Yeats simply names Cuchulain as "Young Man" throughout *At the Hawk's Well*, an echo of the "Young Man" of *A Portrait of the Artist as a Young Man*. In the years preceding the first performance of *At the Hawk's Well*, Yeats was in close contact with Ezra Pound, the two writers sharing a residence at Stone Cottage in Sussex in the winter of 1913-14. Looking to a passage from Pound's Canto LXXXIII, Daniel Albright sees Yeats as a ghost who haunted Pound and the English modernists: it was Pound who had *A Portrait of the Artist as a Young Man* first serialised in *The Egoist* (Albright 2006: 62-63). Yeats himself had directed Ezra Pound to Joyce's work, as Pound's letter to Joyce of December 15 makes clear: a letter that triggered Joyce into sending *Dubliners* to Pound and a revised first chapter of *A Portrait of the Artist as a Young Man* (Ellmann 1966: 349-350).

Yeats's time of residence with Pound at Stone Cottage also has an important connection to *A Portrait of the Artist as a Young Man* in another respect: the idea of the angel. During this period, Yeats composed his essay "Swedenborg, Mediums, Desolate Places" that would not appear in published form until after the First World War in 1920, in Lady Gregory's edited volume, *Visions and Beliefs of the West of Ireland* (Yeats 1920:

295-342; Longenbach 1988: 225).[6] Swedenborg's major works, *Secrets of Heaven* and *Heaven and Hell*, were as important to Yeats as they had been to William Blake, the Romantic poet who influenced him the most. In 1766 Immanuel Kant published a volume in which he proposed that Swedenborg's writings on angelic revelations were nonsense, yet no more so than the major volumes of metaphysical philosophy; in later life, Kant would actually acknowledge the influence that Swedenborg's works had exerted upon him. "In these investigations", wrote Frank Sewall in his preface to a 1900 English translation of Kant's 1766 work *Dreams of a Spirit Seer*, "it comes to light that not only did Kant find in Swedenborg a system of spiritual philosophy so parallel to that of the philosophers in reasonableness that the validity of one could be measured by that of the other, but that the very system finally followed by Kant himself when he came, later in life, as a lecturer in the University on Psychology and Metaphysics, to enter upon the domain of these inquiries, and was largely identical with that of the "Dreams" he once affected to be amused at (Kant 1900: x)". By this account, the mystical reveries of Swedenborg could not be dismissed so lightly, given the significance that they would hold for one the foremost philosophers of the European Enlightenment in his later years. Returning to the scene of Stephen Dedalus observing the flight of birds from the steps of the National Library in the final part of *A Portrait of the Artist as a Young Man*, it is significant that Swedenborg comes to Stephen's mind: "on the correspondence of birds to things of the intellect and of how the creatures of the air have their knowledge and know the times and seasons because they, unlike man, are in the order of their life and have not perverted that order by reason" (Joyce 1992a: 244). In "Swedenborg, Mediums and Desolate Places," Yeats lays emphasis on Swedenborg as one who had discovered the essential humanity and earth-like qualities of the angelic realm, "a world of spirits where there was a scenery like that of earth, human forms, grotesque or beautiful, senses that knew pleasure and pain, marriage and war, all that could be painted upon canvas, or put into stories to make one's hair stand up" (Yeats 1920: 298).

The moment of epiphany in *A Portrait of the Artist as a Young Man* may well correspond to one of the personal visions of angels of which

[6] W.B. Yeats, "Swedenborg, Mediums, and the Desolate Places" (1914), *Visions and Beliefs in the West of Ireland*, arranged by Lady Gregory (London and New York: G. Putnam and Sons, 1920), pp. 295-342. James Longenbach, *Stone Cottage: Pound, Yeats & Modernism* (Oxford: Oxford Univ. Press, 1988), p. 225.

Swedenborg wrote. Three aspects of Swedenborg's writings on angels seem particularly relevant to the ecstasy that Stephen Dedalus experiences upon seeing the girl standing among the waves at the sea's edge. First is Swedenborg's claim that angels are completely human in their form. Second is his belief that people who have voluntarily wrapped themselves up in religious matters are prone to false visions (relevant to Stephen's rejection of traditional Catholic religious dogma). Third is Swedenborg's contention that "in heaven, all the directions are determined on the basis of the east" (Swedenborg 2000: 124; 212-213; 163). Stephen faces eastward as he gazes upon the girl, who mysteriously returns his look, holding it for an extended period. The language of elation through which Stephen tries to articulate the magnitude of the experience that he has just underwent is deeply consonant with Yeats's representation of Swedenborg's angelic mysticism: "A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory (Joyce 1992a: 186)".

In this way *A Portrait of the Artist as a Young Man* testifies to the legacy of heterodox mysticism that Yeats bequeathed to the Irish Literary Revival when it got underway in Dublin just as Joyce was preparing his own departure to Paris, and further afield to Zurich and Trieste. Perhaps one of the reasons that scholars of Joyce and of Yeats have underplayed the extent to which *A Portrait of the Artist as a Young Man* carries the influence of Yeats lies in the extent to which Yeats's gravitated more towards the literary scene in London than in Paris through the course of his life. The judgement is not entirely accurate: Paris was an important meeting point for Yeats in the 1890s, moving as he did frequently, between Dublin, London and Northern France during the decade. It was in the French capital that he met not only Synge, but August Strindberg also (Yeats 1955: 354). Yeats's memories of Parisien bohemian life return in his later esoteric drama *The Player Queen*, where the drunken poet Septimus speaks of the chastity of the unicorn as written in " 'The great Beastery of Paris' ". This play anticipates the mysticism and surrealist farce of Jean Cocteau's play *l'Orphée* from 1926 in several important respects (Yeats 1952a: 397). Whatever about the subsequent direction in which Joyce's writing develops, the presence of Yeats in *A Portrait of the Artist as a Young Man* is both subtle and complex, certainly extending beyond Joyce's caricature in later writings of Yeats, A.E. and the Irish Revival as "the Cultic Twalette."

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ПРИСУСТВО ВИЉЕМА БАТЛЕРА ЈЕЈТСА У РОМАНУ *ПОРТРЕТ УМЕТНИКА У МЛАДОСТИ* ЏЕЈМСА ЏОЈСА

Сажетак

Овај есеј бави се свеколиким књижевним везама дела Виљема Батлера Јејтса и романа *Портрет уметника у младости* у светлу критичког преиспитивања односа Џејмса Џојса према књиевном препороду у Ирској на почетку двадесетог века, Есеј прати дебате о келтском и ирском идентитету у оквиру књижевне обнове, посматрајући их као контекст за разумевање тема које заокупњају Џејмса Џојса и указује на значај Јејтсових мистике за протагонисту романа *Јунак Стивен*, теме које ће се касније пренети у дело *Портрет уметника у младости*. Есеј се бави темом летења у вези са збирком Јејтсових песама коју Џојс поминје у роману – *Ветар међу путевима*, из 1899. Године. У склопу наведених разматрања, утицај Јејтсове филозофије и стила може се приметити како у начину изражавања Стивена Дедалуса тако и у књижевним техникама које Џојс користи као би испољио његов став. Посебна пажња посвећена је чину „очаравања" у роману и повезаности овог појма са Ирским препородом. Други део есеја бави се извођењем Јејтсове драме *Грофица Катлин* из 1899. године у старом Концертном холу у Даблину и Џојсовим сећањем на овај догађај које се испољава кроз Стивена пред крај романа. Овде се пажња скреће на мистичне и езотеричне аспекте романа *Портрет уметника у младости* који се могу наћи како у Џојсовом делу тако и у Јејтсовој поезији, односно драми.

Кључне речи: Џојс, Јејтс, Ирска обнова, келтска мистична традиција, езотеријско очаравање, летење, Сведенборг, ковач

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OVER AND BEYOND: THE FUSION OF TRUTH AND POETRY IN SHAKESPEARE'S SONNET 20 AND ITS SERBIAN TRANSLATIONS

Dedicated to Professor Draginja Pervaz

Abstract
This paper considers Shakespeare's Sonnet 20 through analysis of the original and extant Serbian translations, which are compared in terms of the quality of their translation solutions alongside the author's own translation, presented here in print for the first time. The criteria applied in the evaluation of the translations demand for there to be a correlation between the literal and the poetic content evoked through sound and rhythm as a bridge across which the truth translates into supratruth. Sonnet 20 is written in feminine rhyme, and is the only poem of this kind in the sequence of 154 sonnets. Key terms from the field of translation criticism are emphasized, the limits of poetic license are examined, and expert knowledge is enjoined as a crucial foundation for talent. It is imperative that the translation critic vindicate the undefended authority of the poet, who has the right to his own thought and expression.

Key words: sonnets, rereading, translation, translation criticism, poetic license, truth, supratruth

1. Introduction

Not 50 years since the publication of William Shakespeare's *Sonnets* in Serbian, a new translation of his Sonnet 20 is presented here to readers. It is observed that there has been a need for a new translation that would invalidate the serious errors made up to now and approximate the original as closely as possible.

First, we shall answer the question: *Why translate that which is already translated?* Or, in other words: *What purpose does translation criticism serve?*

> "Weak translations should perhaps not be given greater attention than weak original works if it were not for the question of false representations of the original. A weak writer speaks in his own name only; a weak translator lends his voice to great poets also. This is why the translation critic is the only vindicator of the undefended author of the original." (Konstantinović 1981: 123)

"In reading a weak translation the reader most often lives with the false belief that the poet, whose greatness he does not perceive, has created an ephemeral work of significance only to his contemporaries and compatriots (Konstantinović 1981: 122, 123)." As a reader of Shakespeare's sonnets, I would have also subscribed to such a conviction had I not been consumed by a twofold suspicion: that Shakespeare had written ephemera and that the existing translations exhibited an expertise that I was incapable of perceiving. My suspicions were allayed the moment I took up the original – the poems revealed themselves in their full splendor and the translations were but shadows of a shadow. Thence my decision to stand in defense of the poet as far as my academic and poetic strengths would allow. Thence, too, the decision to print the original alongside the translation. And thence my decision to take a critical look at the entire body of sonnets translated into Serbian thus far and to put forward my translation solutions, which speak more eloquently than any criticism (Milojević 2012).

In the text that follows, Sonnet 20 will be reread from the translator's perspective and, by way of introduction, the formal and thematic elements of Shakespeare's sonnets will be discussed: subject matter, figures of speech, rhythm and meter, and structure, while answers will be given to general questions such as: Why the sonnets, again? Why translate that which has already been translated? Can someone who does not know the

source language translate poetry with the assistance of a prose translation by someone who does know it? Where are the limits to poetic license in adaptation? Are the expert and the translator to be the same person? Can a translation be criticized by someone who has no command of the source language? What purpose does translation criticism serve? As I think that translation criticism is a worthwhile endeavor, and by way of an apology, for illustrative purposes, I present to readers side-by-side analysis and criticism of a few translation-adaptations of Sonnet 20.

2. The sonnets' themes

Shakespeare's sonnet sequence contains 154 poems, first printed in quarto in 1609. In the sonnets, the poet addresses various themes, which are crowned by that of love. Beneath the aegis of love, the themes discussed include the brevity of human life, the transience of beauty, and the prickings of the flesh. Figures of speech, imagery, and tone accompany the various themes (compare, for example, Sonnet 116 and Sonnet 151, which respectively speak of ideal and carnal love). We shall, by way of illustration, cite the concrete themes of individual sonnets or their lines: the perpetuation of beauty and the benefits of procreation (Sonnets 1-16), praise of the beloved in terms of physical as well as spiritual beauty (Sonnets 20 and 53), separation from the beloved (Sonnets 27-32), love guiding out of darkness into light (Sonnet 29, Sonnet 66), unrequited love (Sonnets 33-42), amorous longing and anxieties (Sonnets 43-55), the pleasure of the hope and fancy of love (Sonnets 52-53), proof of love (Sonnet 54), romantic doubts (Sonnets 56-75), jealousy (Sonnets75-96), the triumph of love (Sonnets 100-126).

3. Figures of speech

When reading the sonnets, an impression imposes itself that Shakespeare did not, strategically, in a *l'art pour l'art* or exhibitionist sense, actively seek to employ particular stylistic figures or rhetorical techniques. When Shakespeare wrote the sonnets he did not, it seems, consciously or self-servingly place an emphasis on the use of stylistic figures and in older edited editions of the sonnets little attention was devoted to style.

Today, however, at a time when texts are meticulously scrutinized, much attention is given to the deconstruction of the sonnets and the use of figures of speech and stylistic figures, such as: alliteration, assonance, antithesis, enjambment, metaphor, metonomy, synecdoche, oxymoron, personification, internal rhyme, wordplay, allusion, sexual allusion, double entendre, multiple associations… Readers may find examples and interpretations of the employment of those figures in the commentary to representative volumes of the *Sonnets* in editions issued by the esteemed publishing houses of Cambridge University Press (*Sonnets*, CUP: 1996) and Penguin (John Kerrigan, ed. *William Shakespeare*: *The Sonnets and A Lover's Complaint*, Harmondsworth: Penguin Books, 1986). The sonnets, as the union of functional, stylistic ornamentation and powerful emotional cohesion and transposition, have culminated in works like the exceptionally beautiful Sonnets 5, 29, 33, 71, and 116. A few more words about style: any stylistic analysis, whether an end unto itself or carried out with the intent to understand the text and translation, ought to be preceded by competent research into the meaning of the words, which in Shakespeare's day did not have the same meaning as they do today. This step is *sine qua non* but we are nonetheless witnesses of the categorical failure of certain translations to convey accurate meaning or to correctly identify relations between words appearing in collocations and associations. It is important for the translator to have a healthy dose of caution – that will lead him to check even the meaning of words he thinks he knows and so in this way prevent any errors. For example: *wasted time* (Sonnet 106) meant "time spent" but today *wasted* means *spent to no purpose*; words that today have a specific meaning, like *hideous* (cf. Sonnet 12) or *gaudy* (cf. Sonnet 1), would often have multiple meanings. Fortunately, today we have at our disposal *glossaries* of Shakespeare's words, the *OED* can also be accessed *online* together with various etymological dictionaries – translators need only, as the profession demands, deflate their ego and approach the dictionary, occasionally dictionaries, to avoid any oversights. Counter to the cursoriness and ignorance of translators stands the objective difficulty tied to the original: sometimes the inscrutability of the original is a matter of fact: we refer readers to the gloss accompanying Sonnet 20, lines 1-2; Sonnet 27, lines 13-14 (*Sonnets*, CUP, 1996). So, it is possible for there to be different readings of the meaning, which is, of course, reflected in translation. We shall add the following thought: "A poetic work is often inadequately transparent and as such – enigmatic, the translation should also remain (Konstantinović 1981: 126)".

4. Rhythm and meter

Shakespeare's sonnets are written in iambic pentameter, which means that every line has ten syllables divided into five metrical feet, which, themselves, consist of two syllables of which the first is unstressed (or short) and the second, stressed (or long). Sonnet 20 is the only sonnet in the entire opus of 154 sonnets to be written in feminine rhyme (finishing in unstressed syllables). This fact may reveal a connection with the theme that the sonnet deals with and point to the inextricable, intrinsic, connection between the form and content of the poem. We shall mention in this context the authoritative opinion of Alen Howard (cited in: Barton 1984c), according to which the importance of rhythm and sound in Shakespeare is paramount: sound translates into a sphere above and beyond basic meaning into a sphere of metameaning; in the words of John Barton, there are three fundamental pillars of support in playing Shakespeare: "Truth of reality. Truth of poetry, which is a little bit of super-reality. And truth of character. It is the fusion of poetry, truth, and character that is required in Shakespeare" (ibid.).

In Serbian poetry, in accordance with the descending rhythm of literary language, descending meters are dominant: the trochee and dactyl. For Serbian translations of Shakespeare, Hugo Klajn suggested the dactyl-trochee meter while Bogdan Popović proposed the dodecasyllabic (*dvanaesterac*) instead of the decasyllabic (*deseterac*) because, "the iambic decasyllabic suits neither the splendor or color of the diction nor the depth of Shakespeare's thought" (cited in: Klajn 1964: 237). Because this paper addressing Sonnet 20 considers it from the perspective of translation, I will also add that I think that the rhythmic essence of every language is distinctive and that it is characteristically expressed in a particular way – so that the essence of the Serbian language is trochaic and this fact must be respected in translation; for the translation to resonate with the rhythmic essence of the native tongue it must pulse only in that rhythm. Hence the senselessness of all the insistence on the literal transference of rhythm and meter from the source language into the target language: the translated poem must bear the vibrations of the linguistic essence of the language into which it is being translated.

5. The structure of the sonnets

The structure of Shakespeare's sonnets is such that they comprise fourteen lines. The first twelve lines are divided into three quatrains that develop a particular theme for it to be underscored in a couplet at the end, in lines 13 and 14. The rhyme scheme is ababcdcdefefgg. This type of sonnet structure is usually referred to as the English sonnet or Shakespearean sonnet, in contrast with, for example, the Italian Petrarchan sonnet, whose form is divided into two main parts: the rhyme scheme for the octave is abbaabba and that for the sestet is cdcdcd (or cdecde). On the basis of the formal features we have listed of the Petrarchan and Shakespearian (Elizabethan, English) sonnets thus far, it is already possible to see that the difference between these two kinds of sonnets is not only formal but also intrinsic to the extent to which form and content are unified: the Petrarchan sonnet has a binary structure – an octave plus a sestet – which, in terms of content, means that in the first part, up to the turning point, an argument or emotion is developed to culmination, and in the second part of the structure this intellectual or emotional situation is resolved; Shakespeare's sonnet comprises three quatrains and a couplet, which are the arena of an alternate rationality and another way of producing argumentation and rhetorical constructions. We recall that Shakespeare was also a dramatic writer and that some sonnets are poetic counterparts to his theatrical works, also consisting of a tripartite structure with a thesis. The poets who wrote both Petrarchan and Shakespearian sonnets were aware of the *essential* difference between the respective forms and they evidenced, in creative terms, the distinction discussed above; Keats, the anthological English poet, spoke with particular eloquence about this difference.

6. Why the sonnets, again? Why translate that which has already been translated?

The answer is: for at least three reasons. Poetic translations are the most demanding, and as such it is always possible for translations to be done differently and better, considering that translation is but an *approximation of the ideal* and not an actual realization of the ideal. On the other hand, new translations are necessary because language itself is *dynamic* in its

temporal and social development so at certain times, communication between the language of the translation and that of the reader becomes strained or impossible (e.g. Shaw 1970). There is another reason, perhaps the most important of all: *it is the duty of every professional and translator to, necessarily, stand in defense of the poet – the author of the original* – and to correct predecessors' errors, insofar as they are such that they completely alter what the source is saying (cf. e.g. the original and the translations of Sonnet 20 by Raičković and Angjelinović). We can only imagine, as a result of terrible translations that miss the point of the original, how much is borne by the literary criticism and the history of literature that does not deal directly with original works but relies on this type of translation, never suspecting that the translation is inaccurate; the same is true of theatre, where an inadequate translation leads directors, then actors, and subsequently the public to a perpetually deficient and poor interpretation. "A criminal act is always something that took place and had an effect and consequences at one time in the past, and which are relatively short-term. A bad translation has an influence and consequences in the future, which are lasting (Živojinović 1981: 273)." It was for these reasons that the idea was conceived to translate Shakespeare's sonnets once again (Milojević 2012). "A bad translation can only be confuted by a good one. Opinions cannot be changed, only creative output (ibid: 267)."

7. Can someone who does not know the source language translate poetry with the assistance of a prose translation by someone who does know it?

There have been, and are, those of the opinion that knowledge of the source language is desirable but not necessarily *sine qua non*. One of the poets who believed it possible to translate from a language he did not speak was Ezra Pound. Appearing in an anthology of translations entitled *Ripostes*, published in 1912, was Pound's translation of the 8th century poem *The Seafarer*, written in Old English: the translation was not literal but represented his own interpretation of the poem, destined for readers who did not know Old English – and is an adaptation, a poem unto itself, and not a translation. This adaptation and, accordingly, this practice – translation from an unfamiliar language, has been fervently championed but also attacked. Even today there is a practice but also a professional

view according to which *intuition* is the ultimate criterion (Konstantinović, president of the Association of Literary Translators of Serbia 2014). I think, however, that insofar as intuition is introduced as a sufficient and pre-eminent condition for translation then what follows is that *anything goes* because that is precisely what the translator 'feels'. Then, we observe, every discussion of the quality of a translation becomes superfluous – anything goes. We would like to say, in this venue, something about artistic license. *Licentia Poetica*, also known as 'poetic license', or simply 'license', in terms of how it is seen from the point of view of translation, is most often a euphemism that signifies the distortion of facts; simplification, stylization, or metaphorical concentration of images; omission or addition of linguistic material; distortion of grammar rules and verbal reshaping of the original text with the intention to reinvigorate and improve the original through vested power. Those who make use of poetic license, whether consciously or not, consider it to be the absolute discretionary right of the poet-translator, to be necessarily tolerated and condoned by the public. Speaking of the poetic approach to translation Milovan Danojlić says: "According to that understanding, the original is not considered a safeguarded model that must at all costs be protected and carried over, but is taken as a challenge, stimulus, model from which to write comparable poems… It was important to give as personal a touch as possible to the new version, breathe new life into it, and endow it with an autonomous aesthetic influence. The undertaking was as attractive and worthy of attention as the personality carrying it out was interesting (1981: 247-8)". Examples of the extent to which poetic license leads to improvisations, adaptations, and a lack of comprehension of the original may be found in the examples of translation-adaptations in the comparative analysis of Shakespeare's Sonnet 20 that I present to the reader below.

8. Are the expert and the translator to be the same person?

It has been suggested that only authors and poets should translate poetry and that, insofar as there is a choice, preference should be given to poets. We cite a typical example of the reasoning: "The translation of poetic work, performing a service to the original, belongs to the literature of the language into which the work is translated (Borivoje Nedić, epilogue to *Suština o Šekspiru* [*The Essential Shakespeare*], by J. Dover Wilson, trans.

and commentary by Borivoje Nedić 1959: 146))"; Nedić further writes that he personally, for those reasons, favors the translations by: D. Angjelinović, J. Torbarina, S. Stefanović, V. Živojinović, B. Nedić, S. Pandurović, Ž. Simić. Many of our country's esteemed poets, revered for the oeuvres they penned, have been inspired by Shakespeare's sonnets and made attempts at translation-adaptation into Serbian: Laza Kostić and Miloš Crnjanski, for example. When the time came for the entire opus of sonnets to be published in Serbian, the task was assigned to a poet by vocation – Stevan Raičković. Does this mean *a priori* that a poet, through the mere fact of being a poet, will best translate another poet? We shall make an inspired attempt to answer that question in the text that follows – our answer is: there is no guarantee, rather, often, the opposite is true. Bogdan Popović wrote of Laza Kostić's translation that it is one of the worst translations in our country's literary history and Jovan Skerlić writes that, "In his translation, Kostić took from Shakespeare all of his strengths and gave to him all his own flaws: his translations are not Shakespeare but a travesty of Shakespeare" (cited in: Klajn 1964: 232). The translations by Svetislav Stefanović also drew severe criticism, at the forefront of which was that of Velimir Živojinović, who wrote that the translations were unclear, diluted, and devoid of a trace of the poetic spirit. Translation criticism has also recorded a first-rate example of where one poet has translated another. Klajn deems that Shakespeare was best translated by Oton Župančič, for which he finds an explanation not only in the talent of the poet but also in the particularities of the Slovenian language (ibid: 234).

Some poets in our milieu had literal translations prepared which they then converted into rhyme (Stevan Raičković poetically reworked Shakespeare's sonnets by drawing from a prose translation by Živojia Simić). These writers of ours, esteemed, and rightfully so, above all for the opuses they have authored, believed and through the very act of translation wished to confirm that it is possible to translate from an unfamiliar language. "The poet naturally inclines towards adaptation: he thinks, he believes, that much is permitted him (Danojlić 1981: 248)". The question that logically presents itself is: Where are the limits to poetic license and when does the poet-translator begin to distort and jeopardize the original? The answer to this question may be found further on in this paper where the original, translations, and adaptations of various authors are compared. My critique, which resulted from a comparative analysis of all the originals and all of Raičković's translation-adaptations (we

intentionally write *translation-adaptation* because its fruit is *neither fish nor foul* – neither do they fulfill the rigorous demands of translation nor are they individual poetic creations with a strong individual stamp), is that a poet cannot translate nor write an adaptation without a thorough knowledge of the language from which he is translating and I further think that both such knowledge and the poetic gift must be united within the same person.

9. Rereading Sonnet 20

My basic thought is there can be no good translation without a proper understanding of the text being translated: the talent of the translator must be supported by knowledge. Cited below are the originals – different, due to different editorial rereadings (cf. the 1609 Quarto, CUP, Penguin, and Arden editions) and three translations of Sonnet 20 followed by comparative analysis. From that analysis, it becomes clear that the starting point of translation is difficult: it implies, at every moment, an active relationship with the original text, which in different editions may be different; deliberation at each step of the way; a profound knowledge of the language and the literary opus of the author, upon which will lean, as on a good foundation, the talent for translation and versification.

9.1. The original text of Sonnet 20

William Shakespeare
Sonnet 20
The 1609 Quarto Version

A Womans face with natures owne hande painted,
Haste thou, the Master Mistris of my passion,
A womans gentle hart but not acquainted
With shifting change as is false womens fashion,
An eye more bright then theirs, lesse false in rowling:
Gilding the obiect where-vpon it gazeth,
A man in hew all Hews in his controwling,

Which steales mens eyes and womens soules amaseth,
And for a woman wert thou first created,
Till nature as she wrought thee fell a dotinge,
And by addition me of thee defeated,
By adding one thing to my purpose nothing.
But since she prickt thee out for womens pleasure,
Mine be thy loue and thy loues vse their treasure.

Sonnet 20
Shakespeare's Sonnets
Arden Shakespeare: Third Series, 1997

A woman's face with nature's own hand painted
Hast thou, the master mistress of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's fashion;
An eye more bright than theirs less false in rolling,
Gilding theobjecct whereupon it gazeth;
A man in hue, all hues in his controlling,
Which steals men's eyes and women's souls amazeth;
And for a woman wert thou first created,
Till nature as she wrought thee fell a-doting,
And by addition me of thee defeated,
By adding one thing to my purpose nothing:
But since she pricked thee out for wommen's pleasure,
Mine be thy love and thy love's use their treasure.

William Shakespeare
Sonnet 20
New Penguin Shakespeare, 1986
New Cambridge Shakespeare, 1996

A woman's face with Nature's own hand painted
Hast thou, the master-mistress of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's fashion;
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;

A man in hue, all hues in his controlling,
Which steals men's eyes and women's souls amazeth.
And for a womna wert thou first created,
Till Nature as she wrought thee fell a-doting,
And by addition me of thee defeated,
By adding one thing to my purpose nothing.
But since she pricked thee out for women's pleasure,
Mine be thy love, and thy love's use their treasure.

9.2. Comparative analysis of the original text and translations, and translators' relation to the original

The differences among the original texts, in key places, are the following: lines 1-2: in the 1609 edition the word *woman* begins with a capital letter, unlike the CUP, Penguin, and Arden editions; in line 2, we see: *the Master Mistres* (Quarto, 1609), *master-mistress* (CUP and Penguin) and *master mistress* (Arden). Obviously, the editors and proofreaders read into the poem and their rereading of Shakespeare's original corresponded with their wishes and how they themselves understood and interpreted it. It is clear that changes to punctuation are not marginal or irrelevant – on the contrary, the difference among the cited works is crucial, in terms of the essential conceptual difference between that which philologists call binomial noun phrases and, conversely, compounds. *Master*, the way that it appears in *the Master Mistres* in the 1609 version means 'male' but also 'skilled at controlling his followers'. As a compound, the word *master-mistres* means 'having both masculine and feminine sexual attributes' – thus, keeping in mind the sequential word order, is interpreted as, 'you who are the object of my homosexual desire' (cf. Stanivuković 2014). Such an interpretation is present in the translation solutions of Angjelinović and Raičković (see line 2: *gospodaru-gospo mojih strasti* [Angjelinović] and *gospodaru-gospo moje žudi* [Raičković]). The word *passion* (line 2), similarly commonplace, did not mean 'sexual desire or infatuation': seen from the context of the entire body of sonnets and also from that of Shakespeare's entire opus – because a single translation unit of a poem is not of a word but a poem as a whole (cf. "Solutions for translations of poems cannot be sought on the level of lines, and even less so on the level of phrases, rather the unit of translation of a poem – is but the poem [Konstantinović 1981: 126]") – the word *passion* is employed to mean 'suffering', as in, for example,

suffering in the Christian sense, also as in, 'an attack of frenzy or a heartfelt speech', thus, spiritual and soulful exaltation. Congruous with this reading is the translation solution in lines 1-2 in Milojević (*Ti, moja si strast, patnja, nadahnuće/ Vladaru, Vladarko, ljubavi moje!*) In translating this verse we went along with the punctuation as it appeared in the 1609 quarto edition, which brings a syntactical sequence of noun plus noun, written with capitalized first letters. In connection with line 7 (*A man in hew all Hews in his controwling*): the word *Hews* has a capitalized letter only in the 1609 edition. This has led interpreters to conjecture that this has to do with an allusion being made to a concrete person by that name but, despite great wishes and a great quest to discover the identity of Hews the person, they have not succeeded in solving the riddle. Even if it is an allusion, I think that the poem, just like any artistic creation, can exist independently, apart from its author – compare the opinion of Eliot and Keats: *A poet can speak of his personal experience but can equally be, through the nature of poetry, a depersonalized medium, a catalyst in a chemical reaction of emotions, the synthesis of which creates an artistic image. Good poetry is impersonal and exists independently from its poet* (Eliot: *Tradition and the Individual Talent*); *A poet, actually, has no identity* (Keats, *Letters I.*, no. 76). In connection with line 10, only in the CUP and Penguin editions does the word Nature appear with a capitalized first letter – in the 1609 and Arden's editions, the word begins with a lower case letter. In our opinion, the capital letter would be related to the following meanings: the personification of nature – in English, as *she* (line 10: *Till Nature as she wrought thee fell a-doting*), which is comprehensible and justifiable in the context of the poem: the idea that Nature, which created the individual in question (*as she wrought thee*), fell hopelessly in love with its creation (*fell a-doting*); *fell a-doting*, it may be remarked, has another meaning as well: 'made a mistake'; therefore, further interpretation of the following lines is as follows: Nature, with the idea to create you as a woman, became infatuated with you, its creation, so, seeing as she herself is female, deliberately made a mistake and gave to you a male appendage in order to derive full pleasure from intercourse with you – in this way, I (the poet) am left without you and the possibility of completely enjoying sexual relations (lines 9, 10, 11: *And for a woman wert thou first created; / Till Nature, as she wrought thee, fell a-doting, / And by addition of me of thee defeated*). Stevan Raičković's translation solution (i.e., Živojin Simić's, who primed him) is completely wrong (*Najpre si stvaran da si nalik ženi,/ Al' priroda je s željom da te slije/ Zadremala i – otela te meni/ Davši ti nešto što za mene nije*). *Sa željom da te slije* means:

to make of you a homosexual; *zadremala* means: that the mistake was made unintentionally, subconsciously, through a lapse of attention. Danko Angjelinović's translation solution is also inadequate: *Al' predari te iz svojih ulišta,/ I tim kroza te prevari i mene,/ Trun da ti više, što je za me ništa*. The solution of the third quatrain, as I have conceived it, based on analysis of the original and numerous interpretations made in a critical edition entitled *Sonnets*, is as follows: *Naum Prirode bila je žena/ Sve dok se Ona u tebe ne zaljubi./ Dodatak telu, tako, namerna je greška njena/ Pa se moja muška namera izgubi*.

9.3. Translations of Sonnet 20

Vilijem Šekspir
Sonet 20
Translated by Danko Angjelinović
(Beograd: Kultura, 1966)

Gospodaru-gospo mojih strasti, Narav,
Nježno ti žensko naslikala lice
U ženskom srcu ne dade ti varav
Ni himben kucaj nevjerne ženice.
Ženski je pogled lažniji, a tebi
Jasnije mnogo zlatonosne zjene;
Dječaku nalik sve podvrgneš sebi,
Zanosiš ljude, zatravljuješ žene.
Protivno Narav bit di dade žene,
Al' predari te iz svojih ulišta,
I tim kroza te prevari i mene,
Trun da ti više, što je za me ništa.
Kada te stvori ženam' za žeđanje,
Daj meni ljubav, njima uživanje.

Vilijem Šekspir
Sonet 20
Translated by Stevan Raičković based on a prose translation by Živojina Simića (Beograd: Prosveta, 1966)

O, gospodaru-gospo moje žudi,
Imaš lik slikan rukama prirode
I žensko, nežno srce, al' bez ćudi
Žena, koje se na varljivost svode;
I sjajno oko od ženskog vernije
Koje pozlati sve što takne zena;
Muškog si tela, al' pun čarolije,
Te ti se dive i čovek i žena.
Najpre si stvaran da si nalik ženi,
Al' priroda je s željom da te slije
Zadremala i – otela te meni
Davši ti nešto što za mene nije.
Za uživanje stvorila te ženi,
Daj njoj grljenje, ali ljubav meni.

Vilijem Šekspir
Sonet 20
Translated by Jelisaveta Milojević

Ti, moja si strast, patnja, nadahnuće
Vladaru, Vladarko, ljubavi moje!
Ženskog si lica i duše mekoće
Al ženski nestalno nije srce tvoje;
U očima ti iskrenost i sjaj vrca
I sve pozlate zraci tvog pogleda;
Privlačiš muške oči i ženska srca –
Muškaraca vladar a muškog izgleda.
Naum Prirode bila je žena
Sve dok se Ona u tebe ne zaljubi.
Dodatak telu, tako, namerna je greška njena
Pa se moja muška namera izgubi.
Da te koriste ženama je drago;
Meni daj ljubav – njima tela blago.

10. Conclusion

The paper presented here on rereading Shakespeare's controversial Sonnet 20 from the aspect of its translation addressed formal, thematic aspects of Shakespeare's sonnets: subject matter, structure, figures of speech, rhythm and meter, the connection between content and form, truth and supratruth, and answered some general questions, including: Why the sonnets, again? Why translate that which has already been translated? Can someone who does not know the source language translate poetry with the assistance of a prose translation by someone who does know it? Where are the limits to poetic license in adaptation? Are the expert and the translator to be the same person? Can a translation be criticized by someone who has no command of the source language? What purpose does translation criticism serve? The following answers are given: there are reasons to translate that which has already been translated because it is always possible for translations to be done differently and better; no one who does not know the source language can translate through the intervention of others – while this is 'possible', there is a strong possibility that the original will be compromised, to criminal extent; the poetic license of the translator-poet must not jeopardize the poet-author, who has an inviolable right to his own distinctive thought and expression; translation criticism cannot be performed by a person who does not have a command of the source language; the person with such knowledge and the translator, i.e., knowledge and talent, must be one and the same. Because I am of the opinion that translation criticism is meaningful, by way of apology, and for the purposes of illustration, I presented readers with side-by-side analysis and criticism of a few translation-adaptations of Sonnet 20 by Shakespeare.

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ИЗНАД И ПРЕКО: ИСТИНА И СУПРАИСТИНА У ШЕКСПИРОВОМ СОНЕТУ 20 И ЊЕГОВИМ ПРЕВОДИМА НА СРПСКИ

Сажетак

Рад се бави Шекспировим Сонетом 20: анализом оригинала и постојећих превода на српски, поређењем преводних решења и њиховим вредновањем, а даје се и ауторов превод овог сонета који се премијерно објављује на овом месту. Инсистира се на споју дословног и поетског значења сугерисаног звуковношћу и ритмом као мостом који истину преводи у супраистину. Сонет 20 је написан женском римом, једини у опусу од 154 сонета. Апострофирају се кључне теме из области критике превода, испитују се границе песничке слободе у препеву, а поручује се да је експертско знање нужно да би се на њега наслонио таленат. Критичар превода мора императивно стати у одбрану незаштићеног ауторитета песника, који има право на своју мисао и свој израз.

Кључне речи: сонети, рашчитавање, превођење, критика превода, песничка слобода, истина, супраистина

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ON THE "STAGEABILITY" OF SHAKESPEARE'S SONNETS

Abstract
This paper deals with the question of the "stageability" and dramatism of Shakespeare's sonnets by reviewing thematic content, genre assumptions, biographical elements, and the historical context from which they emerged. The connection between Shakespeare's sonnets and plays is maintained, and the performative and social aspects of the sonnets are analyzed together with their interaction and provocativeness, which is cloaked in ideology, eroticism, and politics. The dramatism of the sonnets is demonstrated by addressing questions about narrativity, plot, characters, action, and dialogue. Through analysis of the narrativity of the sequence, the order of which is recognized as deliberate and authentic, structural elements for possible drama are stressed and connected with Shakespeare's theatrical opus. We also discern the self-reflexive nature of the sonnets as a genre.

Key words: sonnets, Shakespeare, stageability, dramatism, drama, performativity, narratability, characterization

1. Introduction

When Jelisaveta Milojević, a professor from the English Department at the Faculty of Philology, came upon the idea when translating and researching extant translations of Shakespeare's sonnets to bring them to the boards, which play a vital role in the community, she knocked on the door of several of the more important theatres in the city of our small country in the hilly Balkans. From Nikita Milivojević, then acting as director of the Bitef Theatre, she got the response that the sonnets were not "stageable" and that they "have no action", so were not material for the birth of a new production (Milojević 2012: 19). The assertion of the "stageability" of Shakespeare's sonnets thus found its way into the academic and cultural circles of Belgrade without having been previously rejected by important national institutions, media, and experts – specifically, the impression of their being "unstageable," which was assertively paraded among representatives of the establishment, while questions and research into its possibilities were never probed. Nor was this impression uprooted by the fact that the sonnets seemed "stageable" to the greats of world theatre, such as Bernard Shaw (who found in them inspiration for his one-act play "The Dark Lady of the Sonnets," stressing in his preface that he had made no pretense to historical accuracy) and Bob Wilson (whose stage production of Shakespeare's sonnets with the Berliner Ensemble continues to be acclaimed). Thus Professor Milojević, on the threshold of the anniversary of Shakespeare's birth, found herself on the edge of a chasm of disheartenment and only a mystical dedication to the beauty of the words of the "Great *Vila*"[1] and the academic conviction that the most private expression of this poet ought not be far from the theatre, led her to finally bring the sonnets to life before the eyes and ears of the Serbian public ("Šekspir: Soneti," dir. Aleksandar Nikolić, trans. Jelisaveta Milojević, The National Theatre, Belgrade, 27 Feb. 2014). The episode in the above account prompted the writing of this paper, which maintains that the connection between the sonnets and the theatre should be illuminated for the academic circles in our country by drawing on studies and theories from the English-speaking world where this question has been raised, and by no means lightly.

[1] A play on words, conflating the name for the fairies in Serbian epics, *vila*, with the Serbian translation of Shakespeare's nickname Will, *Vil* – trans.

2. Stage, drama, and sonnet

The word "stage" comes from the Greek word "skēnē" – meaning tent or a hut in front of which drama was enacted during festivals honoring Dionysius, i.e., the material structure of the very beginnings of Western European theatre. "Stageable" was therefore an attribute of that which was characteristic of festival performance, something that was predisposed to being staged. So, when we speak of the stageability of the sonnets, we speak of their potential to blend into the theatrical act, into a spectacle: not static but dynamic and emotional, a spectacle that would enable a shift in the perception of social roles. It is somewhat of a clumsy term for the performance potential of given phenomena; even today, after the effects of postmodernism and its "universal multiplicity," the term is all but equated with the term performability (which is an English loan-word in Serbian). Earlier, when disciplines were strictly delineated, "stageable" would designate a concept that was significantly narrower than "performable" (which may be described in Serbian as *izvođačko* instead of *performativno*). Today, when a theatrical stage can be a street, show window, gallery, or anything else, the distinction between the terms becomes significantly subtler and more fluid. Where it is a question of the presence or absence of action in the sonnets, we can speak of their dramatism, of their potential to comprehensively and cathartically portray the actions of certain characters. Drama is a cathartic activity, "a representation of an action that is serious and complete and of a certain magnitude" (Aristotel 2002: 65). Action is therefore not the same as narrative and it is possible to approach it from different angles, to construct and deconstruct it.

The sonnet was the dominant poetic form during the Renaissance comprising fourteen lines to which Francesco Petrarch gave the particular ideological stamp of the age. Petrarch expresses love, above all that of man for man, through whom the love of mankind towards God is also indirectly established. It was irrefutable proof that the aristocracy had seized power and capital; that it had wrested it from prelates and did not intend to relinquish it. Thus the religious fervor of the Middle Ages hybridized with a subjective eros of antiquity in a true expression of emotion and circumstances were reborn through the representative of the Renaissance. It is no longer the libertine with the oversized phallus climbing up the social ladder through the help of the same, nor that God-fearing ascetic hiding among the pious masses in the city square afraid of the all-mighty global

power – the Catholic church. It is an artist in the service of nobility, aware of his eros and tortured by it. Standing beneath a balcony and quietly uttering words that were neither prayer nor the expression of passion (though they could be both one and the other), or concealing amorous glances behind masks at balls, he gives mild preference to decorum (that once reigned supreme) over wishes for an exalted human existence (just placed on the pedestal). It is the wonder of the dominant stratum of society that still shared power, but patiently awaited the moment of its ascendancy. Love for earthly beings demonstrates the victory of earthly values (and their beneficiaries). Love is therefore a postulate of the sonnet as a genre, just as it is also a postulate of comedy as a genre, but in the Renaissance it took upon itself all of the repressed erotic tension of collective prayer and the eschatological scenarios of universal ruin and salvation. Love became myth in the 16th century, an empty form open to different content, from the intimate to the economic, political, and religious.

In England, the sonnet gained an English form. Instead of the two lyrical and lovely wholes (*sonetto* means little song) – an octave with a melodic and redundant rhyme scheme (abba, abba) and a sestet (cde, cde or cdc, dcd) – that comprise the Petrarchan sonnet, Shakespeare's consists of three quatrains ending in a pithy couplet, similar to the outline of a thesis with a decisive conclusion (abab, cdcd, efef, gg). Miljoević explains that the Petrarchan sonnet through its binary structure effects exaltation and the construction of an intellectual and emotional state that is resolved in another part of the sonnet, while the Shakespearean sonnet through its more complex form prescribes a different rhythm, rhetorical structure, and argument, and can be a tripartite structure with a thesis (2012: 21). In Sonnets 21 and 130, Shakespeare even mocks the conventions of the Petrarchan sonnet, its descriptiveness and hyperboles of amorous communications of love, and in Sonnet 21 says that it is not the poet's objective to embellish or adorn the person he loves through metaphor:

> So is it not with me as with that Muse,
> Stirr'd by a painted beauty to his verse,
> Who heaven itself for ornament doth use
> And every fair with his fair doth rehearse,

while in Sonnet 130 in parodic tone he describes his beloved, an entirely ordinary woman who is not adorned by divine virtues:

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.

3. Shakespeare's sonnets and Shakespearean history

During Shakespeare's lifetime, the political and social conditions in England were significantly different than those in Italy, so parodies of what would seem to an Englishman to be saccharine, mawkish, and flowery come as no surprise. English aristocracy did not just share rule with the Catholic church, but became completely independent in a violent and bloody clash. Religious and political turmoil took many lives in England. The queen, Elizabeth I, assumed the throne in a cruel battle with her half-sister by her father; Bill Bryson asserts that in the eyes of Catholics, she was a "bastard and usurper" (Bryson 2010: 34). It was a time of espionage and spies, and the ongoing attempt of the Holy See to overthrow the defected Protestant traitoress, who was first excommunicated from the Catholic church before it called for regicide. The Catholic contender, Mary Queen of Scots, waited in preparation to take the throne, until she was ultimately beheaded for being implicated in conspiring against Elizabeth in 1587. Because of unceasing feelings of endangerment, Elizabeth lived with a particular form of paranoia. She took great measures to ensure her safety, slept with a sword by her bed, never touched gifts to her skin (it was once rumored that her throne had been befouled), and never married. People were obsessed with the question of succession, but the law at the time prohibited speculation on the topic. In a land where not even the queen was secure, what kind of security could citizens expect? In Shakespeare's time, it was very easy to die (Shakespeare's fellow poet and playwright, the popular Christopher Marlowe, was killed at 29 years of age during a quarrel in the house of widow Eleanor Bull in Deptford. Shortly before the fight he had been summoned by the Privy Council on charges of blasphemy and atheism. He was released with the threat that at the very least his ears would be cut off, if something worse were not to happen to him, and on the condition that he remain within twelve miles of the Queen's Court. This fuelled theories that it was none other than agents of the crown who attacked him and brought him to his death [ibid: 95]). He who

survived religious and political conflict and ruses would be persecuted by the plague or syphilis (Bryson states that at the time of Shakespeare's birth, London had lost approximately one quarter of its inhabitants to the plague, while at the time his name was entered into theatrical annals, an order was issued for all London theatres to be closed because of the severe outbreak of the disease, in effect for almost two years. At that time in London at least ten thousand people died in the course of a year [ibid: 88]). It is absolutely certain that it was not easy to love another person when surrounded by spies who persecuted any eventual lapse into treason or blasphemy (the new religion was fragile) and the threat of sickness that lurked around every corner. Too much sensuality could be proof of impiety and disparagement of the new religion, and platonic adoration again proof of association with retrograde, opposition currents.

It certainly was not easy to divert oneself with love, test its limits and norms, and place within its frame existential crises, the discontent of the debased and persecuted, testimony of social inequities, the absence of virtue among the "higher-ups," permitted and prohibited passions, fears and concern for life, cruelty, betrayal, and allusions to the queen. Shakespeare often did so in his plays, in which love is the cause of misunderstanding in the struggle among different social ranks and for social rank, but also in the sonnets, in which the candor of expression and deep impression of honesty and confession is perplexing. Also baffling is the fact that the first 126 sonnets are addressed to a young man, a gentle nobleman with golden locks, while the others are addressed to a dark lady who has found herself in an unusual love triangle. Although homosexuality was prohibited and sodomy severely punished, the affection of the poet for the nobleman could be viewed sympathetically from a progressive and revolutionary vantage point in society. We can only conjecture what would have befallen the poet had a servant or an actor or any other ordinary artisan stood in the place of the nobleman. Still, it is certainly strange that proper names, which can be found in the plays, are lacking in the sonnets, which has led theorists to think that the poet intentionally obfuscated his motives out of fear of censure. Because of this, the sonnets link Shakespeare to the biographical and historical context of their origin, according to David Schalkwyk.

As for biographical conjecture, for a long time guesses were made as to who in Shakespeare's life might have been addressed by the sonnets. The claim that the handsome youth was Henry Wriothesley, the third Earl of Southampton and the Baron of Tichfield, was fuelled by the dedication

to the poems *Venus and Adonis* and *The Rape of Lucretia*. In the dedication, Southampton's character is elevated while Shakespeare's is disparaged to such an extent that, to the reader of today, it seems to be a farce. In those sonnets (the only two instances in which Shakespeare addresses readers directly, with his own voice), Shakespeare explains that his work is only valuable insofar as it is met by Southampton's approval, and that everything that he had written and would go on to write is dedicated to him. Further proof of the sonnets being dedicated to Southampton was found in the fact that in the first seventeen sonnets the poet pleads with the young man to marry, and it is known with certainty that Southampton eschewed marriage (Bryson explains that the third Earl of Southampton was particularly effeminate, had been raised at the heart of the Court, and had been left fatherless early, after which he was entrusted to the care of the queen's treasurer William Cecil. When Southampton was seventeen, Cecil betrothed him to his granddaughter Lady Elizabeth de Vere, daughter to the Earl of Oxford. Southampton refused to marry and as a result had to pay dearly. With an appearance that was exceptionally atypical for the time, of long wavy hair and effeminate dress, Southampton drew attention also because of his sexual adventures, among which was a romantic liaison with one of the ladies-in-waiting, Elizabeth Vernon, but also with the queen's marshal, the Earl of Essex [Bryson: 90]). However, it was not uncommon for artists to seek the patronage of a great lord by writing a dedication to him in their works. Because of strict laws regulating the staging of plays in the city of London, Shakespeare had to win the favor of a member of nobility so that he would not end up with the gristle of his ears burned with a hot iron, grievously whipped, or killed. Bill Bryson asserts that it has not even been proved that Shakespeare and the Earl of Southampton ever met, and that even more intemperate words were directed at the latter by other writers, like Thomas Nash and Barnaby Barnes. The absence of proper names in the sonnets prevents us from concluding with certainty whether Shakespeare was writing in his own name, whether the subject of his admiration was one man or several, and whether every time it seems to us to be a man or a woman because of the order of the sonnets (which is also uncertain) it is so at all. All that we know with certainty is that the sonnets were published on May 20, 1609 by a certain Thomas Thorpe, but there is no evidence as to whether Shakespeare publicly reacted to their publication.

With regards to the mysterious dark lady, Bryson suggests that it may be Aemilia Bassano, daughter to a royal musician, or Mary Fitton, the

Earl of Pembroke's mistress, although it is certain that neither had dark complexions or grey breasts like the woman in the sonnets. The search for the historical truth definitely seems like a futile, even superfluous, attempt, but it is a fact that it produces an irresistible impression of a private feeling of injustice, sorrow, and an intimate trust.

> Take all my loves, my love, yea take them all;
> What hast thou then more than thou hadst before?
> No love, my love, that thou mayst true love call;
> All mine was thine, before thou hadst this more. (Sonnet 40)
>
> When most I wink, then do mine eyes best see,
> For all the day they view things unrespected;
> All days are nights to see till I see thee,
> And nights bright days when dreams do show thee me.
> (Sonnet 43)
>
> Against that time, if ever that time come,
> When I shall see thee frown on my defects,
> When as thy love hath cast his utmost sum,
> Called to that audit by advis'd respects; (Sonnet 49)
>
> Against that time do I ensconce me here,
> Within the knowledge of mine own desert, (Sonnet 49)
>
> Being your slave, what should I do but tend
> Upon the hours and times of your desire? (Sonnet 57)
>
> For thee watch I whilst thou dost wake elsewhere,
> From me far off, with others all too near. (Sonnet 61)
>
> Tired with all these, for restful death I cry,
> As to behold desert a beggar born,
> And needy nothing trimmed in jollity,
> And purest faith unhappily forsworn. (Sonnet 66)
> No longer mourn for me when I am dead
> Than you shall hear the surly sullen bell

Give warning to the world that I am fled
From this vile world with vildest worms to dwell: (Sonnet 71)

4. The "stageability" of the sonnets

David Schalkwyk notes that despite the fact that we cannot decisively conclude to whom the love messages are addressed (or in whose name they are written), we can observe in them the self-consciousness of the lower social status of the author. Schalkwyk points to the use of the sonnets in plays as a possible clue in deciphering their function when they are written as independent texts. In the plays the sonnets clearly indicate the need of characters to change their circumstances and relations. In that respect they are used as performative discourse, as language in action that has a transformative and reconstructive effect on social and individual positions. In Shakespeare's play *The Two Gentlemen of Verona*, Valentine devotes verse to his chosen one, the daughter of the Duke of Milan imprisoned in a tower:

'My thoughts do harbour with my Silvia nightly,
And slaves they are to me that send them flying:
O, could their master come and go as lightly,
Himself would lodge where senseless they are lying!
My herald thoughts in thy pure bosom rest them:
While I, their king, that hither them importune,
Do curse the grace that with such grace hath bless'd them,
Because myself do want my servants' fortune:
I curse myself, for they are sent by me,
That they should harbour where their lord would be.'
(*Two Gentlemen of Verona*, Act 3, Scene 1)

With that sonnet, he sets off to free and elope with his beloved Silvia, because her cruel father does not want to give her hand to an ordinary gentleman but promises it to the wealthy Thurio. The sonnet announces an attempt to change the social roles in the play, announces a dangerous action with a potentially fateful role in further events. It is unprecedented insolence, an attack on the system and the wishes of its patriarchal representative. It is no surprise that Valentine would become an outlaw following his failure

(*The Two Gentlemen of Verona* has even further similarities with the sonnets, among which is the motif of the clash between love and friendship, and there are claims that it is impossible to read this play in any way other than in the light of the sonnets, not only because of the timing of when they both appeared but also because of the unifying soulful mood; Trifun Đukić, footnotes to the drama *The Two Gentlemen from Verona*, ibid, 111). Both the play and independent sonnets paint scenes and create mental pictures filled with action and in that respect are performances and not statements. In these spoken acts, language becomes a picture that has an effect in the world, and is not merely a reflection of the world. According to Judith Butler, an act is a self-transforming action through which identity is redefined, because there does not exist an essential self behind the repetition of action (Butler, *Gender Trouble*, 1990). Shakespeare's sonnets are an example of how language becomes an act through which the unequal status between the artist and the possessor – patron – of the object of love hash it out. There is no description, language is not used to establish the situation by saying that things are such or such, not even to invite readers to revolution, or to effect them emotionally, but to change position, to objectify and compare the superimposed, Schalkwyk explains, adding that sonnets, "do so, by deliberately exploiting the formal ambiguities of language which have flummoxed philosophers for so long; that what looks like a statement may in fact be doing something other than stating. Equally, what looks like a merely rhetorical appeal may transform a relationship in its very utterance" (Schalkwyk 2002: 13).

The author's intense self-awareness, his crystalline understanding of social hierarchy, if only through the pen, shames and exposes the objectified young man and as such topples him from his aristocratic armchair.

> Being your slave, what should I do but tend
> Upon the hours and times of your desire?
> I have no precious time at all to spend,
> Nor services to do, till you require.
> Nor dare I chide the world-without-end hour
> Whilst I, my sovereign, watch the clock for you,
> Nor think the bitterness of absence sour
> When you have bid your servant once adieu;
> Nor dare I question with my jealous thought
> Where you may be, or your affairs suppose,

> But, like a sad slave, stay and think of nought
> Save, where you are how happy you make those.
> So true a fool is love that in your will,
> Though you do any thing, he thinks no ill. (Sonnet 57)

In these lines, Shakespeare is ironic about his lower social status; mocking himself for his love and jealousy, he even subordinates himself to the one he is addressing, exposing his "harmful deeds". The lines also suggest that it is not the title that exalts the young man but the author's love. Love, therefore, in this instance, serves as a myth of individual freedom, also showing that the degraded possess a singular power. Sonnets 25 and 91 are in this respect even clearer:

> Let those who are in favour with their stars,
> Of public honour and proud titles boast,
> Whilst I, whom fortune of such triumph bars,
> Unlook'd for joy in that I honour most.
> (Sonnet 25)

> Some glory in their birth, some in their skill,
> Some in their wealth, some in their body's force,
> Some in their garments, though new-fangled ill,
> Some in their hawks and hounds, some in their horse;
> And every humor hath his adjunct pleasure,
> Wherein it finds a joy above the rest.
> But these particulars are not my measure;
> All these I better in one general best.
> (Sonnet 91)

In some sonnets, Shakespeare places himself in the position of presiding over his lustful and sinful thoughts, but in others again being deprived of his cherished love (e.g. Sonnets 20 and 87). Where the dark lady is in question, Shakespeare repeatedly emphasizes that she is not beautiful but that his favor sings her praise:

> In the old age black was not counted fair,
> Or if it were, it bore not beauty's name; (Sonnet 127)

> Yet in good faith some say, that thee behold,
> Thy face hath not the pow'r to make love groan (Sonnet 131)
>
> In faith, I do not love thee with mine eyes,
> For they in thee a thousand errors note;
> But 'tis my heart that loves what they despise, (Sonnet 141)

thereby placing himself authoritatively over the dark libidinal lady, over that danger to law and order of the white patriarchal male who subjugates both her emotions and body. In the sonnets dedicated to her, there are clear allusions to a close erotic relationship, which further debase her, but as if that were not enough the poet also describes her promiscuity with many men, her tendency to submit herself to anyone who flatters her (which indicates stupidity), and her arrogance and propensity towards licentious entertainment and music. Most interesting in terms of wordplay is Sonnet 135 where Shakespeare puns on the abbreviation of his name (Will), which has various connotations, including: wish, desire, choice, intent, willfulness, carnal desire, lust, penis, vagina (cf. the meanings recoded by Evans 1996: 253-4) and depending on the interpretation, the sonnet can take on a very lascivious meaning:

> Whoever hath her wish, thou hast thy *Will* (here, Will can mean wish, desire, carnal desire (ibid: 253);
>
> And *Will* to boot, and *Will* in overplus; (this could also be interpreted as the consent of Shakespeare and those like him (ibid);
>
> More than enough am I that vex thee still,
> To thy sweet will making addition thus. (these two lines can even allude to sexual relations and the size of genitalia (ibid));
>
> Wilt thou, whose will is large and spacious,
> Not once vouchsafe to hide my will in thine? (this and the following two lines also contain possible coital and phallic connotations (ibid));

> Shall will in others seem right gracious,
> And in my will no fair acceptance shine?
> The sea all water, yet receives rain still
> And in abundance addeth to his store;
> So thou, being rich in *Will*, add to thy *Will* (the use of the word "will" extends the wordplay that alludes to the penis and vagina, sexual relations, and the promiscuity of the dark lady (ibid);
>
> One will of mine, to make thy large *Will* more. ("One", both here and in line 14, suggests possible phallic connotations (ibid: 254));
>
> Let no unkind no fair beseechers kill; (do not allow an unkind one, i.e. the poet's mistress, to [figuratively] kill any gentle suppliants who, like the poet, seek her sexual favors (ibid: 254);
>
> Think all but one, and me in that one *Will*. (think of all Will's as a single "Will" – combining all the Will/ will meanings).

So, this potentially very lascivious sonnet mocks the sex appeal of the dark lady and shames her with the allegation of promiscuity. Because it is mentioned that she is the lover of the fair young man, he is on account of that again a "fair angel," and as Shakespeare terms him, humiliated:

> Two loves I have of comfort and despair,
> Which like two spirits do suggest me still;
> The better angel is a man right fair,
> The worser spirit a woman colour'd ill.
> To win me soon to hell, my female evil
> Tempteth my better angel from my side,
> And would corrupt my saint to be a devil,
> Wooing his purity with her foul pride. (Sonnet 144)

We may conclude that the high performativity of Shakespeare's sonnets (whether he wrote them in his own name or created the character of the author, or both) – which leads to a change in the status of the poet and his beloveds and rivals, to a change in social roles: from the subordinate to the subordinating, from the watched to the voyeur – contains an excess and not a lack of "stageability." The sonnets as an attempt at social action through the language of interiority also found in word games do not preclude their

'public' or social character. As no heed is paid to the state of mind of the reader or listener, or to that of those engaged in dialogical interaction with the poet, the interaction and even the provocativeness of the sonnets is intensified (the latter could have endangered lives at the time they were written, which is to say not only the poet's but also those of likely participants in the poet's amorous adventures). Schalkwyk asserts that Shakespeare's sonnets and plays share a mutual investment in interaction in that they both provoke a response, but also respond themselves to that provocation through meditated relationships that are erotic, political, and ideological (2002: 5). Even if we approach the sonnets thinking only of the person of the poet, it is clear that these are the sonnets of a playwright, Schalkwyk concludes (ibid).

Therefore, as for the question of the "stageability" of the sonnets, it seems that it could serve as a good incentive for the inception of new productions, especially if the aesthetics, characteristics, and ways of thinking in the modern theatre are taken into consideration. And if we consider the lack of elaborate stage apparatus in Elizabethan theatre, which made its appeal through words, even in that context it is difficult to deny the sonnets' stageability. It remains for us to consider the question of their dramatism, narratability, plot, characters, action, and dialogue.

5. The dramatism of the sonnets

Mark Jay Mirsky explains that the order of the sonnets and question of their authenticity is crucial when we consider the drama of the collection as a whole. Mirsky stresses that the sonnets were probably not randomly placed in the order in which they appear because the existing sequence is a series of secondary events like dramatic constructions in a succession of miniature plots. The impression that every successive sonnet is the continuation of the preceding one suggests the construction of a narrative and the need to look for it, just as tension works to intensify a mystery. We ask ourselves who exactly the poet is enamored with – in one of them, or both; who they are; what the nature of their relationship is; whether they know each other; whether they are attached; who stole who from whom. We find ourselves with an abundance of deceit, jealousy, mystery, passion, lust, longing, sickness, dreams, fears, death, the irrational, recollections…

so, an abundance of life. The mystery does not derive from the ineptitude of the writer, rather, to the contrary, from his ambiguity.

The entire sequence begins with the request for the birth of an heir, and ends with an image of cupid. The child at the beginning and another at the end suggest that the sequence was deliberate. In the first sonnet there is concern for progeny and a warning that it is hardest of all to remain the only reflection of one's actions; that nobility should pay heed to their comportment; that nobility should marry and perpetuate their lineage also in order to fulfill their obligation to their forebears. Beginning from Sonnet 4 are very clear sexual warnings, euphemisms for onanism, seed spilled to no purpose (the furious hand that spills it is mentioned), promiscuity, and even syphilis. Even the dialogues among the sonnets become established as early as in the first part, and so it is that Sonnet 6 is a kind of response to Sonnet 5 because in the fifth summer is mentioned as a symbol of the beauty and youth of the beloved young man, while the sixth begins with a warning:

> Then let not Winter's ragged hand deface
> In thee thy summer, ere though be distill'd: (Sonnet 6)

In brief, the story in the collection of sonnets could be: the poet (whose nickname is Will) gives friendly advice to a handsome, pleasure-seeking nobleman not to avoid marriage, to carefully choose a situation for himself and secure for his lineage a worthy heir, because although the young man will remain immortalized in the poet's verses, his beauty will nonetheless fade. Social interactions and parental concern gradually reveal the poet's deeper emotional and erotic attraction to the young man; in teasing the young Apollo, he questions their relationship. He is drawn to love through a strong mental image, and memories stoke the eruption of a magnetic force within him that he is barely able to control (he is even overwhelmed by fury and jealousy). In addition to belonging to the same gender but different classes (Sonnets 23, 23, 29, 110, and 111 point out that the poet was only a miserable, lowly actor, significantly older than the nobleman), emerging as yet another obstacle in their relationship is the young man's infatuation with a dark-complexioned musician and harlot with whom even the poet has spent a night (in the mean time, the young man neglects him for another poet – Sonnets 78 and 101). The three of them – the old poet, the young nobleman, and the whore of an unspecified age – live bound to a complex relationship and to their own identities. To retain

any relations at all with the youth, the poet directs his love towards the dark lady, because she is at least something that is available to both of them, and this connects them. Suffering from illness, ageing, and feelings of transience, the poet abandons the game of love because he realizes that loving each other always comes to the same thing. The farewell to love and beauty, but also to life, begins in Sonnet 87, although it is hinted at in Sonnets 71, 72, and 73. Leaving the young man and dark lady in their bedroom, the poet remains alone and in love with love itself.

In the last section of the sonnet sequence, an idea is suggested that is common to all of Shakespeare's great plays: the path to maturity is a path of loneliness, to outgrow one's own self is to overcome one's close relationships, and as such, Hamlet, Macbeth, Romeo and Juliet, and Othello, when the pressures of destiny and life fall on their shoulders most heavily, remain alone, apart from their spouses. The last sonnets also contain a sizable amount of generic self-reflexivity through formal self-criticism – sonnets about themselves – because infatuation and love turn out to be one big illusion invented by poets. The poet becomes aware that love has clouded his reason, and leaves him with mythological beings and the apostate world to which he belongs.

> The little Love-god lying once asleep
> Laid by his side his heart-inflaming brand,
> Whilst many nymphs that vow'd chaste life to keep
> Came tripping by; but in her maiden hand
> The fairest votary took up that fire
> Which many legions of true hearts had warm'd;
> And so the general of hot desire
> Was sleeping by a virgin hand disarm'd.
> This brand she quenched in a cool well by,
> Which from Love's fire took heat perpetual,
> Growing a bath and healthful remedy
> For men diseased; but I, my mistress' thrall,
> Came there for cure, and this by that I prove,
> Love's fire heats water, water cools not love. (Sonnet 154)

So, the dramatism of the sequence of sonnets may be found there where its "stageability" is also found. The action making up the story about intertwined relationships is that of the battle for social standing and

individual power – waged through love, only for the bitter realization to be reached in the end of the impossibility of changing or influencing the social hierarchy. Love or no love, you are where you are, and love can only give you the illusion of change and power over those higher than yourself, Shakespeare learns.

As for characters, Shakespeare as a master of characterization crafted at least three dramatic personae in the sonnets. In doing so, he employed description, particulars he heard, personal impressions, and indications of change in relationships. We know of the "fair angel" that he is as handsome as Apollo, that he is a nobleman with a penchant for merrymaking, that he eschews marriage, that he is obstinate because marriage advice drives him to even greater obduracy, that he is inclined to spend time in taverns with strumpets and does not consider the eventuality of syphilis, that he often mixes with bad company, that he is aware that he attracts attention, but also that he does not care much for other people's feelings for him. Of the dark lady we know that she is a musician

> How oft, when thou, my music, music play'st,
> Upon that blessed wood whose motion sounds
> With thy sweet fingers, when thou gently sway'st
> The wiry concord that mine ear confounds, (Sonnet 128),

that she hails from Africa or Asia, that she is promiscuous, that she likes gifts, that she has a rash nature, that she has told the poet several times that she hates him but then repented, that many men are infatuated with her although none think her pretty, rather exotic. Of the poet we know that he works in the theatre,

> O for my sake do you with Fortune chide,
> The guilty goddess of my harmful deeds,
> That did not better for my life provide
> Than public means which public manners breeds. (Sonnet 111)

that he is older than his beloved,

> My glass shall not persuade me I am old
> So long as youth and thou are of one date;

> But when in thee time's furrows I behold,
> Then look I death my days should expiate. (Sonnet 22)

that he is experienced regarding "easy women" and genital disease, that he has travelled a lot, "I have gone here and there/ And made myself a motley to the view" (Sonnet 110), that he is of inferior social status, that he is infatuated with a handsome nobleman who he cannot win over, that he is inclined to jealousy and rage, that he has a poet-rival – in work, as in love. Mirsky explains that because of the rife autobiographical details and wordplay with the nickname Will we can conclude that Shakespeare also projected his own personality into that of the poet in the sonnets. The story told through the sonnets fascinates readers, developing at moments into a drama filled with passion, jealousy, desperation, envy, and sexuality; at moments into a parody and joke of Shakespeare's own life and art, as if it were conceived to provoke readers and draw them into a world of personal frustration.

Mirsky explains that the stress in the lines is also such, as if Shakespeare wanted to stop readers' breath at precise moments, and that not even the use of capital letters is accidental. The standard theatrical conventions of parody during Shakespeare's time lead to the conclusion that cross-gender casting was not uncommon. Illusion passed into illusion. It would therefore not be strange if Shakespeare when writing the sonnets was also imagining other figures addressing someone or being addressed by him – the weakened and nervous mother of the handsome nobleman, the rival poet and needler, or friends he had not seen in three years (Sonnet 104). But all of the minor characters and their relations are just hinted at, while the three central characters are clearly distinguished in the construction of the plot of this "very radical collection, about a triangle and the strange, ambivalent sexual identity of a man who could become his characters, male and female" (Mirsky 2011: 5). So, it seems that not even dramatism is absent from this collection of Shakespeare's. It contains a story, a plot, main and minor characters, scenes, relations, and action, whether the latter is defined as a battle in a love triangle or a reassessment of social status or both. On the ideological plane is the reflection on the standing of art and the artist's own social standing. In any case, it is an erotic and vivid sequence in which only the requisite love motif has been taken from Petrarch. We may conclude that the sequence has potential for dramatization and stage adaptation alike, like a short story or novel.

In the end, as if he himself knew that the strength of his mastery was in words, and that that which is universal is that which is put in verse ("un verset"), Big Will left a message for the future:

> Not marble, nor the gilded monuments
> Of princes, shall outlive this powerful rhyme; (Sonnet 55).

6. Conclusion

Because we gave ourselves the liberty of reassessing the stageability, dramatism, narratability, and performativity of Shakespeare's sonnets, we conclude this paper with a thesis about their cathartic power. Without going in to the philosophy of catharsis, we shall keep instead to its most literal definition as that which "through pity and fear ... effects relief" (Aristotle). Does language in action, a language that provokes and seeks – in vain – rights that the writer does not have, a language of effrontery at a time when effrontery cost lives, a language of eroticism and lasciviousness, a language of homosexual and heterosexual desires concealed beneath the masks of other identities and the figures of parents and friends, inherently possess and wring from others fear and pity? We realize how dangerous it was to use that kind of language in the form of the sonnet and see too that Shakespeare's intentions were not innocent; we understand his language to be a personal lashing out against everything and a threat to everything hitherto and only just enthroned. In that place there is fear and relief through fear for us, personally. Tragedy confirms the fact that the threat has gone unnoticed. The demand for individual agency is nevertheless unanswered, the poet is nevertheless aware of his insignificance and the inefficacy of his insufficiently deadly weapon. It appears that only money and spears effect change... not art. But there, in that place of our own interiority, pity takes effect: for others and ourselves, time, Shakespeare, history, and mankind. We therefore hope that there will be more stage adaptations of Shakespeare's sonnets in our milieu.

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О „СЦЕНИЧНОСТИ“ ШЕКСПИРОВИХ СОНЕТА

Сажетак

Позабавили смо се питањима „сценичности“ и драматичности Шекспирових сонета, кроз осврт на тематику, жанровске претпоставке, биографске елементе и историјски контекст настанка. Инсистирали смо на њиховој релацији са Шекспировим комадима и кроз ту релацију анализирали смо перформативност и социјалну ангажованост сонета, њихову интерактивност и провокативност заогрнуте идеологијом, еротиком и политиком. Драматичност сонета проверавали смо кроз постављање питања о наративности, заплету, ликовима, радњи и дијалогу. Кроз анализу наратива збирке у којој је постојећи редослед прихваћен као намеран и аутентичан, подвукли смо потенцијалне структурне елементе потенцијалне драме и повезали их са Шекспировим драмским опусом. Детектовали смо и аутоинтроспективне елементе сонета као жанра.

Кључне речи: сонет, Шекспир, сценичност, драматичност, драма, перформативност, наративност, карактеризација

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THEY'RE HEADING WEST: (POST) APOCALYPTIC VISIONS ON THE ROAD

Abstract
'Hitting the road' has always been a significant act in the American culture, since it represents the opportunity for a new life. In most road movies, the road is often depicted either in a positive way or, in contrast, as the escape route for outlaws. Nevertheless, the road can similarly represent a place of violence and destruction, functioning 'either as a utopian fantasy of homogeneity and national coherence, or as a dystopic nightmare' (Cohan and Hark 1997: 3). The aim of this article is to analyze (post) apocalyptic *road movies* as critical dystopian narratives that present a horrific future while simultaneously functioning as a metaphor for the present, by pointing to dreadful, but possible alternative realities that, nonetheless, are not devoid of hope.

Key words: Journey, road movies, (post) apocalyptic cinema, Sci-fi.

1. (Apocalyptic) visions on the road

"The whole world's coming to an end, Mal..."
– Mickey Knox in *Natural Born Killers*
"We blew it" – Billy in *Easy Rider*

In the American culture, more than in any other culture, the road plays a symbolic role, especially due to its connection with motion pictures and automobiles, resulting in a particular cinematic genre: road movies. The idea of the road as place of opportunities, adventure and mobility, as popularized by Jack Kerouac's novel *On the Road* (1957) and immortalized in Hopper's film *Easy Rider* (1969), stands in a long tradition embedded in popular culture and social history.

As Steven Cohan and Ina Rae Hark comment, the road "has always been a persistent theme of American culture" (1997: 1), one that "goes back to the nation's frontier ethos" (1997: 1), projecting some of the features concerning Western mythology. Heading west meant unlimited opportunities for those willing to risk their lives for the journey in search of a new and better life. This was a much-romanticized version of the West, as a place that represented the new Garden of Eden, an idea that became deeply entrenched in the American culture. The West symbolized a place of escape, of freedom and, for some it even represented the return to a simpler way of life, where they could rediscover the importance of the landscape (in closer contact with wilderness) beyond the claustrophobic urban and suburban areas.

The *road movie* focuses on (social) mobility in an industrialized context and concentrates on the driver's learning experience while on the road, rearticulating his/her identity within a framework of modernity. As a result, hitting the road either allows the character, on the one hand, to be free and to pursue his/her dream of happiness or, on the other hand, to escape the law and society's rules, *i.e.*, from home life, domesticity, marriage or employment. The genre is even more significant because it provides a space for reading the nation, "exploring the tensions and crisis of the historical moment during which it is produced" (Cohan and Hark 1997: 2). This is particularly true in the case of *Easy Rider*, a well-known counterculture movie that criticized the involvement of the United States in the Vietnam War.

Generally speaking, *Bonnie and Clyde* (Arthur Penn, 1967) and *Easy Rider* (Dennis Hopper, 1969) are considered the foundations of the *road movie* genre, both combining the features that most road narratives would soon come to adopt. A very important feature of these movies is the way they critique modernity and its consequences, particularly the automobile and its social disruptive potential. This reading of the road as a place of opportunity but also of impossibility contribute to the way road movies imagine the nation's culture "either as a utopian fantasy of homogeneity and national coherence, or as a dystopic nightmare" (Cohan and Hark 1997: 3).

I am particularly interested in this "dystopic nightmare" since the ending of *Easy Rider* – "We blew it" – points out to not only the failure of Wyatt and Billy's "quest", but also to the chance they have to become really free. Their journey is nothing more than an illusion of their apparent freedom and of the disappointment in not finding the "true America" they seek for throughout the film. They are not the only ones who feel disenchanted while on the road, so does the viewer who gets a glimpse of "America the Ugly", as suggested by Klinger (1997: 193), where the notions of death, disaster and the apocalypse are present. Bearing this in mind, this scene problematizes both the myths of mobility and prosperity on the road.

The final scene, where Billy and Wyatt are blown off their bikes and killed by the "rednecks" who are chasing them in a van, foresees an apocalyptic scenario on the road, one that is marked by the changing iconography of the landscape, no longer picturesque, as Laderman proposes, but bleak and industrial instead:

> The last riding montage is quite distinct from all the previous one, setting a dismal tone for this assassination. It is comprised mainly of ugly industrial landscape imagery, suggestive of technology's debris: factories, smoke, telephone wires, harsh glare on water and cross-traffic (Laderman 2002: 77).

The landscape enhances the apocalyptic dimension of the final act, with Wyatt's motorcycle exploding into flames. This scene predictes a society doomed to violence, one where the surrounding environment is contaminated by the dangers of technology. The last montage, therefore, can be seen as a comment upon pollution and the careless use of resources. As Klinger (ibid.) further argues, this final scene proclaims a nation lost in

a progress that has grown out of control. This issue was likewise explored in the 1960s in Pop Art, where the romanticism established between the car and the road was criticized. Artists took into consideration the dark side of driving, speed, mobility and all the other icons associated with the road:

> Such art arose in reaction to the 1950s growth of motel and fast-food chains, prefabricated housing, suburbanization, and the incursion of small industry, businesses, and billboards on the highway. But Pop Art also reacted to a myriad of incidents in the 1960s, from the escalating war in Vietnam, domestic civil strife, and the dramatic decline of the city to statistics about highway casualties and the media exploitation of traffic accidents (1996: 195)

Well-known examples include *Motorcycle Accident* (1969), *White Burning Car III* (1963), *Orange Car Crash 14 Times* (1963), *Ambulance Disaster* (1963) or *Foot and Tire* (1963-64). In depicting the violence of accidents and car wrecks, Pop Art was in tone with most of the films from the 1960s, exploring a catastrophic and apocalyptic culture such as the one depicted at the end of *Easy Rider*: the road as a place ruled by violence and chaos, essentially a negative apocalyptic vision of the world, as may be seen in *Mad Max*'s trilogy (George Miller, 1979, 1981, 1985).

Automotive destruction and apocalyptic scenarios may also be observed in *Duel* (Steven Spielberg, 1971). Although it is not viewed as being apocalyptic or, for that matter, a Science Fiction film, it still describes a sort of wasteland/barren road, where a mysterious truck threatens the life of David Mann (Dennis Weaver) who is driving across South-east California. As an existentialist film, *Duel* expresses the emotional malaise of driving and also the perils of the automobile. An example of that is the faceless driver of the truck who tries to kill Mann, so that he is eventually forced to fight back. Considering these events, it is evident that the road is as a very dangerous and hostile place. The claustrophobic atmosphere existent in *Duel* contributes to create a violent world in decay where rules no longer subsist. In this sense, the ending of Spielberg's film is not that different from the one in *Easy Rider*, which announces the beginning of the apocalypse on the road. *Duel* similarly ends with a death and the explosion of both vehicles; however, Mann manages to survive. The truck is destroyed as well as its driver, but he will return, in a certain way, in *Mad Max*'s apocalyptic and post-apocalyptic world, probably the first (post) apocalyptic *road movie*.

2. Mad Max – From apocalypse to Post-apocalypse without the road

I believe that not only does the driver from *Duel* return in *Mad Max*, but the "rednecks" from *Easy Rider* as well, this time in the skin of the bikers who kill Max's (Mel Gibson) family. Though the film is Australian, it was very important in the United States and was enthusiastically received by the critics. Also, even though the film poses important questions about Australian themes and national identity, the scenario described in this narrative may take place anywhere. Nevertheless, it is clear that George Miller is influenced by the history of the road movie.

The first installment is set almost in the aftermath of *Easy Rider*'s and *Duel*'s endings, since the world is not completely devoid of law nor rules. However, the landscape has completely disappeared to be replaced by the lethal road, now no longer a place of possibility, freedom and hope. Instead, it is the place for battling the war between good and evil, between order and disorder, and harmony and the apocalypse. Sadly, justice no longer fulfills its role. The *Main Force Patrol* (MFP) represents what is left of a civilization fighting against the savages who promote anarchy.

As a result, this world forces Max to become a (road) warrior, a self-fulfilling warrior, who will wander the roads in a solitary quest for the meaning of life. Justice may exist, but people do not believe in it anymore, not even Max, who no longer represents the police. He is now a loner, who strives for survival in a land that has become sterile, yellow and gray colored. It is a land where destruction is not only possible but also plausible, and where chaos now rules. The other characters also seem contaminated by the road, which is portrayed as a fatal landscape. The subsequent *Mad Max* films further present a society reduced to barbarism, living on their primeval instinct: their own survival. Taking into account these films then, while in the past the road represented something familiar, now it is a frightening, foreign, unpredictable and volatile place.

Mad Max: The Road Warrior (1981), for instance, is already set in a post- apocalyptic wasteland, in the aftermath of the war over oil, exposing an atmosphere engulfed in anxiety, ambivalence and an unpredictable future. Max is now a wanderer, who finds a "community" – living in a refinery – in need of his help to drive a truck full of oil that will allow them to embark on their journey to "the Gold Coast" (symbol of the mythic west). However, a group of bikers dressed in post punk outfits scavenges the land in search of

oil, also wanting the truck for their own use. As Laderman notes (2002: 137), this second movie follows the trend of Science Fiction/action films from the late 1970s and early 1980s, such as *Star Wars* (George Lucas, 1977), *Star Trek* (Robert Wise, 1979) or the *Terminator* (James Cameron, 1984), the latter also exploring the notions of technology and Artificial Intelligence.

This may be the reason why *Mad Max II* emphasizes a dystopian future where humanity no longer has access to an unending amount of resources. In *Mad Max*'s world, gasoline and cars are, in fact, precious, symbolizing the pre-apocalyptic world where people had the chance to avoid destruction. As a consequence of this, civilization is decaying due to the lack of natural resources they have consumed and are now on the brink of extinction, continuously destroying themselves over the last few remaining resources on earth. The "gas people", for instance, only remain civilized as long as they have gas, the ultimate resource that will allow them to escape to their utopia, where they may rebuild a new society unthreatened by anarchy.

This vision of no social or institutional control is even clearer in the third installment of *Mad Max*. In *Mad Max Beyond Thunderdrome* (1985), a civilization that is more reminiscent of a post nuclear war is now portrayed, where some survive due to pure luck. They have created a community called Bartertown where, as the name indicates, everything is exchangeable. The essential logic of Bartertown is one of survival.

In fact, this is a new community that is also very primitive, immoral and dirty, as they keep destroying themselves. Bartertown is a city constructed after its rulers, who represent an alternative, chaotic society no longer bound by conservatism. In this sense, Bartertown is therefore a threat for contemporary society, since the city is ruled by a Black Woman named Aunty (Tina Turner), who represents "the fear that multiculturalism might undo the current power structure" (Winn 1997: 6). As a result, she must consequently be eliminated.

In contrast, the children represent those who have tried to run away from the apocalypse and who wait for their white hero, the one who will destroy the implemented government. This is of course a social-political interpretation. Max is definitely the hero who saves the "chosen ones" from annihilation and tyranny, making the path towards renewal and rebirth possible. The children are therefore the metaphor for a new world and the possibility of regeneration, where technology can be used for the good of humanity.

As Christopher Sharrett explains (1985: 82), Miller uses these movies "to suggest the immanence of an apocalyptic spirit" that has pervaded over

humanity throughout time. This is even more noticeable in the last *Mad Max* where the road has completely disappeared "into a trackless landscape of desert dunes, fertile gorges, and post-nuclear dust" (Falconer 1997: 249). Kirsten Moana Thompson in her book *Apocalyptic Dread: American Cinema at the Turn of the Millenium* (2007: 13) emphasizes this idea of an apocalypse. She argues that most films in the late nineties were fusing science fiction with apocalyptic themes and disasters regarding theological and technological cycles, focusing on the prediction of the end of the world to serve as a warning for humanity's constant mistakes.

In most of these films, the notion of family, representing unity and the good of the community, is threatened by the possibility of disaster. Indeed, this menace to the family is intensified after the 9/11 attacks when fear and anxiety took over society. The apocalyptic imagination, as Mick Broderick suggests in "Surviving Armageddon: Beyond the Imagination of Disaster" (1993), requires an imagination of disaster where the forces of good and evil are destined to fight each other: "By necessity and definition, the apocalyptic imagination requires an imagination of disaster. Armageddon becomes an apocalyptic raison d'être: the forces of good and evil are destined to battle each other (Broderick 1993: 379)."

We are unable to predict how the world is going to end, but cinema has presented us with several possibilities, including a foreign explanation with aliens, that could come not only from outer space, but also from within society, as verified through diseases, mutations, wars, invasions and, of course, zombies.

3. The road is full of zombies

Zombieland (2009), directed by Ruben Fleischer, is a good example of a road movie that focus on the family issues posed above and also on a post-apocalyptic world. Although the film functions as a parody to zombie films, it also addresses the important theme of the loss of humanity, as only a few have survived that post-holocaust world. And those who are still alive lost their families, as commented in the film: "we were all orphans in Zombieland". As Bishop argues, in zombie films, family becomes the primary target, and *Zombieland* is no exception:

> The now canonical zombie invasion narrative, particularly those films produced by or made in imitation of Romero, traditionally offers audiences a rather bleak view of the apocalypse, one in which society's vital infrastructures are quickly destroyed by the unstoppable armies of the walking dead. Furthermore, as evidenced by Romero's early zombie movies, the primary target of such supernatural devastation is nothing less than the American nuclear family (2010: 2).

The first image that is shown is an American flag on a destroyed presidential limo while the Capitol is burning, a clear sign of a world without any political, military and social rules or laws, a particular feature in zombie movies. Zombies mostly appear after all the infrastructures have been destroyed, an indication that society has collapsed and those living are on survival mode. Columbus (Jesse Einseberg) is now living in the "United States of Zombieland", a world where zombies now rule and where he tries to survive.

In *Zombieland*, Columbus, who is trying to survive the apocalypse, meets Tallahassee (Woody Harrelson), Wichita (Emma Stone) and Little Rock (Abigail Breslin), all, curiously enough, names of American cities. Together, they form a group of misfits, who end up building a familial bond while trying to survive in this world. They are all basically seeking for a supportive structure within this doomed society. At the end of their journey, however, everyone will find their own place: Columbus will overtake his fear of society and clowns, and will turn out to be a hero who manages to find a girlfriend, Wichita; Tallahassee finally grieves his son's death at the hands of zombies and becomes the father-figure of the family; and both sisters learn to trust people. Together they form a family and ensure the continuity of mankind, sending out the message that attention should be given to the little things in life, such as to connect or re-connect with family and community, as opposed to the emotional emptiness here represented by the zombies.

However, *Zombieland* is much more than just a road movie concerned with family. It also addresses the questions of paranoia and insecurity, as well as society's most pressing fears, especially regarding the contemporary social tensions and violence:

> During the latter half of the twentieth century, for example, zombie movies repeatedly reacted to social and political unrest,

> graphically representing the inescapable realities of an untimely death (via infection, infestation, or violence) while presenting a grim view of the modern apocalypse in which society's supportive infrastructure irrevocably breaks down. The twenty-first-zombie movies are not much different from their historical antecedents, but society itself has changed markedly since the World Trade Center towers were destroyed, making cinematic zombies and their accompanying narratives all the more timely and effective (Bishop 2010: 11).

After 9/11, the possibility of a scenario in which ashes and dust cover the world became more than plausible. Chaos ruled in New York City following the days of the attacks, and the country was on full alert expecting a massive invasion of "invisible forces". Such is the case of *Zombieland*, a film that follows most of the typical features of zombie films by showing a chaotic world with deserted streets and dead corpses all over, an imaginary world void of human presence and full of dangers; a world where the living dead feed on each other, resulting in the total annihilation of the population.

In this film, zombies function as way of criticizing the government and other institutions (such as public health organizations), demonstrating as well how certain forms of power and control affect the general population. Zombies function as powerful metaphors (Lansdale 2011: x), illustrating almost every possible apocalyptic scenario. In *Zombieland,* like in other zombie films where the survival of humanity is put into question, all the characters have developed a means of survival: the sisters by trusting no one and Tallahassee by force, violence and anger. There is also Columbus, who survives by following his own rules to avoid being eaten. However, mankind is never prepared for the end of the world, and even less to survive a cataclysm, as Maberry explains:

> Here's the logic for why odds aren't in our favor in a global disaster: We have become fatally soft, weakened by the technology that has allowed us to conquer the rest of the planet. […] If the system fails, we are no longer conditioned to react quickly and appropriately; [...] Our weakness is exacerbated by our trust that the system will always reset itself. Once the system fails and we become convinced of its failure, that's when we stopped being who we are (2011: 18-19).

As Kim Paffenroth (2006: 13) argues, zombies are very unique in the sense that they are the ultimate apocalyptic monsters – they "'reveal' terrible truths about human nature, existence, and sin". Nevertheless, in *Zombieland*, as in other zombie films, there are some humans who remain with a functioning brain (an important part), denoting the possibility of mankind rebuilding a new path. That is, the road still represents the opportunity for those characters who search for their "mythical west". But how about survival in a post-apocalyptic world where everything we know is completely gone? What are the chances of survival and what do we become when there is nothing left? What happens when we consume everything? Do we stop being who we are?

4. *The Road* – Post Apocalyptic eco-disaster

The film *The Road,* based upon the homonymous novel by Cormac McCarthy, tells the story of a boy (Koddi Smit-McPhee) and his father (Viggo Mortesen) on the road, in a post-apocalyptic world where everything is burning, where ashes cover the countryside and the road is basically void of life. Those who have survived have become cannibals and those who do not want to live in this world choose to put term to their own lives. Survival is the key word.

This is a world in an advanced state of decay: the sky is completely darkened with ashes, blocking out the sun's rays. The viewer stands before a nuclear winter, where smoke and fire represent the ultimate consumption (Becker 2010: 33) and the chance of survival is minimal. What is left to eat, when it is possible to find anything, are the remains of an obsolete world, such as the canned goods in a bunker (a symbol of the former industrial life that was consumed, but that cannot be renewed). Cities and towns are decaying, drowning in the litter that remains as a remembrance of all the resources that were consumed and exhausted. Nevertheless, Father and Son must keep heading South – here depicted as the mythical re-inscribed frontier – where it is warmer. Their journey is a a-modern one (by foot), where the speed of the automobile is replaced by a shopping cart (a symbol of abundance and of the capitalist past), which more or less functions as their life support system, as Randal Wilhelm comments:

> The shopping cart, one of their most treasured material helpers, is also both a physical and symbolic container. Its core function in the once prosperous society from which it was created was to carry surplus groceries by the abundance, foodstuffs, of such abundance one literally had to cart them away. Now, it remains as a stark reminder of plenty, but like so many objects it is an unstable sign, for fitted with a sidebar motorcycle mirror, the cart also functions as post-apocalyptic roadster, its "trunk" loaded with the precious items necessary to their desperate existence, and serves as a testament to human creativity and determination in the face of catastrophe (2008: 132).

Lacking technology and basic commodities, they must move on or else they will be killed and consumed, as humans have become reduced to mere matter. Even though this is not a zombie movie, the film deals with the question of cannibalism, a step behind the mutation that was seen in *Zombieland*. Here, the real fear comes from those who are alive, those who capture other humans in order to eat them, as seen in one of the houses visited. In this particular film, the American national landscape becomes "the site *of* lawless terror" (Ellis 2008: 32).

As for the road, it is a place of violence and death, absent of social stability, where those who still maintain their humanity are condemned to being eaten by those who have completely lost it. As Brian Jarvis suggests (1998: 258), the cannibalistic gangs who roam the landscape in search of humans to eat are proof of the return to an increasingly primordial civilization. These are no longer civilized groups, but barbaric men, who represent the egotistical consumerism that seems to have annihilated them in the first place, an issue that is explored in both McCarthy's novel and in Hillcoat's film:

> One of the recurrent themes throughout McCarthy's work is of our impermanence and irrelevance as individuals and species. His fiction repeatedly reveals the fragility of our attempts to control or order the world, and it frequently problematizes the supposed progress of our culture. [...] his novels *lack* culture, and they often lack a certain level of materiality in terms of technology, and material goods, of the things that supposedly make our lives easier but which in fact contribute to the end of things. This is especially the case in *The Road,* and McCarthy's portrayal of the

> response to the event suggests how close we are as a species to a primordial existence, how fragile our claims to superiority over the world truly are, and it is another none too flattering portrayal of homo sapiens (Walsh 2009: 261-262).

Father and Son refuse to eat human flesh, surviving only on what they can find, resisting both symbolically and literally to their primitive calling. Should they not be able to find food and starve, they prefer to kill themselves instead of eating human flesh. The Father's mission is to pass on to his Son good moral and ethical values that establish a bridge between the old world and the new world. In addition, he tries to protect his son from the atrocities of this post-apocalyptic world by teaching him that he is one of the "good guys", the one who carries the fire not of destruction, but of renewal. In fact, the boy seems to be the embodiment of spiritual purity, one that must not be corrupted by the decay and bleakness in this landscape of loss.

Nonetheless, this spiritual journey with biblical proportions is one that presents the road not only as a physical object, but also as a path both Father and Son must cover in order for mankind to move on. It seems like a mission that carries the flag of hope. For instance, at the end of the film, when they reach the warmer South, the Father dies (the symbolic fall of the old world), only to be replaced by a traditional long lost family, who "is expecting" the boy and who embraces him. There is a woman, who replaces his lost mother, a new father, siblings, and even a pet dog. Therefore, the fire the son has carried throughout his journey is a symbol of hope that has finally been found with this family. Nevertheless, the end of the film does not provide the viewer with any concrete answer about what will happen to these characters, as the family has to face once more the perils of the road, symbolizing the uncertainty of their future.

This road also carries its own utopian and dystopian prophets, contributing to an ambiguous ending. For example, the Old Man, who calls himself Eli, is a prophet of the present world, as he saw the end of the world coming, "People were always getting ready for tomorrow. Tomorrow was getting ready for them" (*The Road*, 2011). He does not believe in the good of humanity or in the prospect of rebirth. Nevertheless, the possibility or renewal of hope comes from the memories passed down from Father to Son, in which the latter only absorbs what is worth carrying with him. That is probably the fire that burns within him. The Father taught him how to use it appropriately, because in this world, new values and new rules may

be created, which provide mankind with the necessary instruments for the world's rebirth. The fire is a metaphor for hope.

5. *The Book of Eli* – Words are very powerful

The Book of Eli (2011), directed by Albert and Allen Hughes, is also an interesting example of a post-apocalyptic film, since it recovers the post-nuclear, post-apocalyptic world of *The Road*, but with a hero who firmly believes in his blessed mission. Eli (Denzel Washington) is a warrior, who is prepared to survive in this bleak world. He is on a quest to deliver an important book to a place where all the books that were recovered before/after the apocalypse are kept. That book is none other than the Bible, which he reads every day, and it symbolizes the power and knowledge of the pre-apocalypse, at least for those who remember it. In this post-apocalyptic realm, only a few remember the old world, and those who do remember it, are sightless, a sign of the symbolic blindness mankind had for what would come. Though Eli is also blind, he seems to be a man whose redemption allowed him to see the real truth. He can be understood as the representation of an angel on earth.

In this movie, the viewer is not presented with a nuclear winter, but instead, with a "nuclear summer", one where all traces of life have also died and where the road continues to be a dangerous and violent place. Nothing grows in this world, as all vegetation has died. The canned goods (once again symbols of industrial life) have all been consumed and people can only resort to eating human flesh, meaning no one is safe. Similarly to *The Road*, people choose/are forced to cannibalism, as all has been destroyed in this nuclear holocaust, symbolizing the regression of mankind. Eli tries to survive in this complete and desolate world, in order to go West to Alcatraz, a symbolic place where he can safely deliver the book. His character is reminiscent of Max, since he too is prepared to deal with the dangers this lawless world brings:

> Eli is a quick hand with knives, pistols, rifles, shotguns and karate. He needs to be. After a catastrophe has wiped out most of the Earth's population and left ruin and desolation behind, the remaining humans are victimized by roaming motorcycle gangs of hijackers and thieves (Ebert 2010).

However, he is not completely safe, since Carnegie (Gary Oldman), a man who rules a small community, also remembers the importance of this book and wants it for himself, regardless of the circumstances. He knows it is a book that can comfort the poor, but it can also be a powerful tool to control people's minds, therefore, an essential instrument for him to play the much-wanted role of God.

Solara (Mila Kunis), who was born after the "holocaust", also wants to understand the power of words, but in a different way. She learns to pray with Eli and finally helps him reach his final destination. Carnegie (Gary Oldman), however, eventually gets hold of the Bible, but in an ironic twist of fate, he is unable to read it, because it is written in Braille – a symbolic way of alluding to his 'blindness' in thinking that he is superior to others.

Eli eventually reaches his destination: the prison of Alcatraz, which is ironically turned into a giant library that holds mankind's knowledge and reproduces it in order to re-create a new civilization. Although he does not have the book, he knows it by heart and dictates it to someone who can reproduce it. Unfortunately, upon reaching the end of the book, he dies; nevertheless, he has fulfilled his mission to shed light onto the world, by proving that even when all systems fail, there is still faith. By the end of the movie, Solara is viewed as the new messenger of God by replacing Eli in his functions, an image that reveals the opportunity for those who never had the chance to learn how to believe to do so, in order to regenerate a society bound by good values, ethics and moral. Here, a new sense of community may arise, one that is not shared by the necessities of a primal, savage humanity, despite the road being a dangerous place.

6. A new dawn or do we have no future?

It may be questioned whether the road is a prophetic place of terror or of hope. From *Easy Rider* to *The Book Eli,* we have been on a journey that has given us different perspectives about post-apocalyptic visions on the road. These visions function as a warning for mankind's abuse in areas like consumerism, violence, wars, destruction, nuclear warfare, natural disasters and alien invasions. As Lawrence Rubin argues (2009: 1), the end of the world has been portrayed in many ways, "Man-made and natural, foretold and unforeseeable, partial and total, the end of the world has been delivered to us by fire, ice, nuclear aftermath, cosmic mishap, and

alien invasion". At a superficial level, the apocalypse plays with mankind's deepest fears of death, loss of sense of humanity and of becoming primitive, but at a deeper level, it also demonstrates how Man must change and, if in fact the time comes, it must continue to live on as possible.

These movies present the road as a place where all kinds of terror may take place, but also as a location of ambiguity. It symbolizes the flow of life, similarly to Man's own journey, which is never completely closed or barred – the "good ones" continue to travel on the road in search of a place to settle down and create a new community, a place to bring the fire they carry. I believe the road essentially holds the power of transformation, opportunity and hope, which is also the lure of the American Dream.

Some might believe it leads to a New Eden (be it the West or not) reborn after the apocalypse on Earth has ended, allowing for a new beginning, as Ira Chernus claims in *Dr. Strangegood: On the Symbolic Meaning of Nuclear Weapons* (1986), "We accept the lure of annihilation, only to discover that it is a temporary condition, a gateway to renewal and rebirth" (1986: 85). Ultimately, salvation and rebirth come from some kind of faith in believing that the "future reserves something better, as long as this future departs from the failed practices of the past, rather than reliving them" (Becker 2010: 51). This is what Mick Roderick defends (1993: 362) when he argues that post-apocalyptic movies are not about the end of times, but rather about survival.

As we drive or walk on the road, we leave behind us the past and head towards the future, a future where our mistakes may be corrected. The rearview mirror reminds us of what we have done and if we continue doing it what may happen. However, the horizon holds new opportunities and new options. After all, as James Berger claims, "the end is never the end" (1999: 5). It is just a renewed beginning.

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Хосе Дуарте

КА ЗАПАДУ: ПОСТАПОКАЛИПТИЧНЕ ВИЗИЈЕ „СА ПУТОВАЊА“

Сажетак

„Путовање“ одавно заузима значајно место у америчкој култури, јер представља прилику за почетак новог живота. У већини филмова о путовању, пут је у највећем броју случајева описан или у позитивном контексту, или сасвим супротно, као један од начина да се избегне правда. Ипак, пут такође може означити и простор насиља и разарања и на тај начин бити у функцији „утопијске фантазије о хомогенизацији и националној кохеренцији или, дистопијског кошмара“ (Cohan and Hark 1997: 3). Циљ овог текста је да анализира (пост) апокалиптичне *филмове са путовања* као критичке-дистопијске нарације који представљају застрашујућу будућност и које истовремено претстављају метафоре везане за садашњост, указујући на суморне слике алтернативних стварности које, упркос свему, нису лишене наде.

Кључне речи: путовање, филмови с пута, (пост) апокалиптична кинематографија, научна фантастика

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DREAMS AND MAGIC IN THE ILLUSTRATIONS AND PUPPET MOVIES OF JIŘI TRNKA

"Art is good when it speaks to everybody.
It is concerned with ideas
And ideas never are only Czech,
They are always human."
Jiří Trnka

Abstract
The paper attempts to introduce the work of Jiří Trnka, a Czech visual artist, who achieved international fame. It focuses on his concern with world-famous children's books (e.g. the fairy tales by the Brothers Grimm, Hauf or H. C. Andersen), and, in particular, with English literature (Shakespeare and his *Midsummer Night's Dream* or Lewis Carroll).

Key words: Jiří Trnka, puppet movies, *Midsummer Night's Dream*, fairy tales, imagination

Jiří Trnka (1912-1969) ranks among the foremost representatives of Czech modern art in the 20th century, and alongside the most remarkable protagonists of the visual art scene over a period ranging from the late 1930s through the end of the 1960s. A member of the generation whose worldview was formed to a significant degree by the Second World War, he distinguished himself by his multiple talents and gained the respect of both the critics and the public as a draughtsman, book-illustrator, puppet and toy-designer, painter, animated film-maker and sculptor.

In his work on the design of Czechoslovakia's national pavilion for the Expo '58 World Exhibition in Brussels, Trnka proved his talent for interior architecture. It was especially thanks to his share in the project that the pavilion was awarded first prize by an international jury. The same inventiveness and originality were characteristic of his share in the art programme of his country`s presence at the Expo '67 in Montreal, Canada (*Tree of Toys*; *Tree of Tales*), which was once again greatly acclaimed by the critics.

Trnka came from a lower-middle-class family which was still mindful of its rural farming roots. Showing artistic talent from early childhood, he became fond of drawing and wood-carving. As a school boy, he would make wooden marionettes for his own home puppet theatre with which he would stage fairy-tale performances for a broad circle of local children.

Later he studied at Prague's Academy of Art and Industrial Design, where he acquired the knowledge essential for his future career as a book illustrator, a field he excelled in for the rest of his life. He became famous especially for his children's book illustrations: his pictures for a book of fairy tales by H. C. Andersen, for instance, earned him the National Prize of Denmark.

His illustrations, both the drawings and the watercolours, mirror his remarkable and profound feeling for the atmosphere of the stories as well as his effort to grasp and point out the significant features of the texts. Thus the style of his illustrations changes in accordance with the variety of the writers' styles, responding to the differences in sources, attitudes and traditions.

I would like to refer to the following examples:

1. Wilhelm Hauff's *Caravan* (illustrated in 1941)

The pictures, focusing on the exotic environment of the Orient, correspond to the haunting mood of the narrative. The mysterious world of sultans, camels and jinns, however, is transformed into forms comprehensible to children.

Trnka seems to concentrate on evoking a spellbinding atmosphere, the dramatic aspect is suppressed in his pictures.

Exploiting the big format of the book, freely arranging his figures in the space of the pictures, and frequently letting the outlines of his illustrations melt into the white pages, he suggests the notion of an infinite, dreamy and

airy world as well as the lack of any restraint in developing his fantastic visions.

The theme of the East reappears in Trnka's illustrations for the Czech collection of *The Thousand and One Nights* (1956). Despite the similarity of visual forms, the illustrator's style is different. The crucial motifs, corresponding to the action of the stories, are set in the foreground, and the description of the environment, both nature and architecture, becomes more realistic.

2. The Brothers Grimm (illustrated in 1942)

According to his own words, he found it difficult to cope with the "strange, rough" character of these fairy tales. The scenes of violence and cruelty were in sharp contradiction to the tradition of Czech fairy tales (more lyrical and more concerned with religious or moral ideals).

Trnka's illustrations become more expressive, following the subject of the stories. Especially the black and white drawings, with their sharp outlines and dark shades, reflect the haunting, Gothic mood of the narrative. In the coloured pictures, however, lyrical elements are employed while the coarseness of the text is smoothed down though sinister undertones remain present in disquieting details.

In this respect, we can see the importance of symbolic hints in the evocation of atmosphere.

3. H. C. Andersen (il. in 1957)

Like Andersen, Trnka drew inspiration from the real world and succeeded in transforming the ordinary into the wonderful.

In his illustrations, the emphasis is laid on the lyrical atmosphere, realistic description and emotional experience. Fantastic motifs are employed as metaphors and poetic symbols, sometimes with humorous, even ironic undertones. Developing Andersen's concern with personification, Trnka's pictures focus on the point of intersection of the real and the irrational.

The complicated, elaborate composition corresponds with the multitude of meanings hidden beyond the surface levels of Andersen's stories.

4. Charles Perrault (il. in 1960)

Responding to the style of the stories, Trnka's gentle drawings and coloured pictures express the romantic connection of the ideal and reality, the court tradition and folklore, lyricism and humour.

The discussed illustrations testify to the versatility of Trnka's art as well as to his creative attitude to literary models. These abilities contributed to the success of Trnka's works inspired by William Shakespeare (*Romeo and Juliet*, *A Midsummer Night's Dream*, *Hamlet*, *Macbeth*, *A Winter's Tale*...).

In my paper I will concentrate on Trnka's puppet movie, *A Midsummer Night's Dream* (1959), which is addressed to an audience of both adults and children.

Trnka's interest in the art of animation, starting with cartoons and moving on to animated puppet films, represents an important chapter in his career: His pioneering and inspiring contribution to the development of the art of film-making and the history of world cinema (the beginnings of the widescreen) won him worldwide renown.

Through his movie, Trnka followed up the tradition of creative responses to Shakespearean heritage (the theatre performances, translations, paintings, musical compositions...). As Ivona Mišterová points out, *A Midsummer Night's Dream* was one of the most frequently performed plays by Shakespeare on the Czech stage.

In Trnka's conception, the story is developed through ballet and pantomime, supported by the expressive music of Václav Trojan. Shakespeare's comedy turns into the fantastic play of colours, shapes, movements and music. It is projected onto the silver screen as a colourful pageant, whose original epic attributes underwent further elaboration in the form of mimes with music.

Although many of Trnka's predecessors had used "talking" puppets with movable jaws, Trnka himself never liked this idea. According to Jiří Brdečka, Trnka "sealed the lips of his puppets with silence so that they could not ruin the delicate magic that was expressed in their whole being" (*Trnka and Shakespeare*, "*A Midsummer Night's Dream*," Prague: Artia, 1960, 129).

Those who have written of Trnka's puppets have repeatedly expressed their surprise at the wide variety of emotions imprinted on the immobile faces. In this respect, Brdečka refers to the artist's technique: The heads of Trnka's puppets have never been larger than a hen's egg. The equally

miniature brushwork comes to life on the screen very much enlarged and the effects of each tiny line are greatly multiplied. A hardly discernible trait in the line of the mouth can cause the whole features to assume an entirely different expression. Thus even contradictory emotions are included in the lines of a seemingly expressionless face, gradually revealing the changes of mood.

Following Shakespeare, Trnka distinguishes between three different worlds and storylines: the intoxicating love of several couples, the magic atmosphere of personified natural forces, and the real world, both rough and tender, of country craftsmen. Where Shakespeare uses language to point out the significant features of each world, Trnka employs rhythm and visual effects. In Trnka's film, the language is reduced to occasional commentaries and Shakespearean metaphors, outlining the situation and creating the atmosphere. As a Czech literary theorist Břetislav Hodek puts it, "the ethereal quality of Shakespeare's verse is adequately expressed through dance movements, and many of Shakespeare's figures of speech are portrayed by means of animation" (*Shakespeare and the Puppet Film*, "*A Midsummer Night's Dream*," Artia, 1960, 150).

Lacking the advantages of the spoken word, Trnka had to compensate for this loss by other means. His departures from the original text, however, are always related to the mood and the meanings of Shakespeare's story.

Theseus, for example, is portrayed as a gentleman in Shakespeare´s play. Nevertheless, his sophisticated wit and condescending attitudes, reflected in his sharp and ridiculing comments on the amateur performance, border with disdain. According to Jiří Brdečka, "the natural democrat that is in Trnka has never been able to forgive Theseus his cheap mockery" ("Trnka and Shakespeare," 133). Once or twice Trnka's Theseus glances slyly into a hand-mirror to inspect his appearance. For Jiří Brdečka, these small interludes, of which there are no traces in the original play, are the result of Trnka's revenge on the courtly mocker.

It can be said that Trnka managed to do a great deal of work on each character of the play. Without altering anything of Shakespeare's original sketch, he accentuated the differences existing between Lysander and Demetrius. While on the theatre stage these two compete as young aristocrats, Trnka has deepened their rivalry by making contrasts in their social standing. His Lysander is not a nobleman. More likely is he a musician, dancer or poet, an artist in all senses, who has no need for a noble attribute to arouse love in a beautiful girl of one of the best families.

As for the figures of amateur theatre players, in the original text there is a certain ambiguity in Bottom. His enthusiasm for acting and his hunger for a role of any kind are often supposed the most realistic and lifelike aspect of the whole play. In this respect, his character inspires the following question: is he a really talented actor, or is it only his vanity which is appeased by the freedom of the stage? Shakespeare's text allows both theories. Trnka's Bottom is not only a charming fellow, never perplexed with the turn of the situation, but he is also a born actor. Trnka considered a daring idea and changed the "most lamentable comedy" into real drama: After inhaling the fragrant scent of Puck's magic flower, Bottom ceases to be an amateur player. He becomes an immortal lover, twin to Romeo, and the captivated court audiences sit spellbound watching the metamorphosis.

The magic of the mysterious forest is induced through personification and the act of animating the wood is accomplished by making all the flowers, acorns and roots behave like animals. Trnka paid great attention to the role of fairy-tale figures (fairies, sprites, goblins, water nymphs…), especially to Puk, Oberon and Titania. According to Břetislav Hodek, Trnka's Titania is "The Queen of Flowers" and Oberon, dressed in garments of fruit and coloured leaves, dwelling in the silence of green trees and intermingling with their roots and branches, represents the King of the Woods. In Hodek's words, both elves testify to Jiří Trnka's delight in "bizarre shapes and unusual colour combinations" (1960: 150). Jiří Brdečka points out the similarity between Trnka's Oberon and the portraits of Arcimboldo (Brdečka 1960: 137).

The exceptional delicacy of his work is reflected, for example, in Titania's cape, which is made of miniature fairies, elves, flowers, berries and insects with moving limbs, wings and leaves (on the whole, about 80 figures and 300 flowers and animals). Thus a short scene with Titania putting her cape down required the five-day work of three animators.

Let us also notice the shape that Trnka has given to Puck. Puck is the least ancient of all the spirits in *A Midsummer Night's Dream* as he seems to have jumped into the woods of old Greece straight from traditional Anglo-Saxon folklore. Trnka's slender, willowy creature floats in the air, changes his image a number of times and tries the effects of his magic flower by awakening the love of two indifferent snails or by arousing desire of the marble Nymph who leaves her pedestal and passionately embraces the marble Faun.

In accordance with the model, love becomes a uniting force connecting particular scenes and figures. Trnka`s moving images express both passion and tenderness, sensuality and chastity, calculation and sincerity, comic obstacles and painful misunderstandings.

Trnka's interpretation, however, opposes that of Jan Kott, in particular Kott's analysis of Titania's lust in the connection with the symbolic meaning of the ass head (1974: 213-237). Trnka's poetic vision of *Midsummer Nights Dream* lacks the violence and cruelty accompanying animal sexuality and points out the playful, humorous aspects of the play. As Břetislav Hodek puts it, in his interpretation of Shakespeare's play Trnka emphasizes the lyrical aspects of the story and leaves the comedy, which the public often associates with puppets, to Quince and his amateur company (1960: 150).

Trnka's concern with the subject of *A Midsummer Night's Dream* can be also seen in the series of coloured lithographies, created in 1961, and in a number of drawings and sketches.

It is also important to mention a tale for children based on *A Midsummer Night's Dream*, retold by a Czech writer Eduard Petiška and illustrated by Trnka in 1960.

On the whole, Trnka created twenty two films and won a number of awards, including major festival awards (from Cannes and Venice, among others).

One of the puppet films planned by Trnka was to draw on Carroll's *Alice in Wonderland* and *Through the Looking Glass*. Due to his untimely death he managed to create only several pictures, which, however, represent a beautiful testimony to his insight into Carroll's fantastic universe. Permeated with a surrealist atmosphere, they help to evoke the reverse conception of time and space. Particular figures hover and float through infinity, experiencing magic encounters and wonderful incidents in a remarkable world where the impossible becomes possible.

The influence of English literature (Oscar Wilde, Frances Hodgson Burnett) is reflected also in his prose for children, *The Garden*, published in 1962. The story as well as the pictures focus on the encounter with the unknown and the mysterious, which can be experienced in the middle of the most ordinary reality. The garden can be considered as both a real space and a symbolic image, containing seemingly contradictory elements and bringing them into a harmonious unity. It is this kind of magic that permeates through the whole work of Jiří Trnka.

Like a devoted and inspired guide, he takes us to the hidden, secret gates of wonderful, imaginative worlds and makes them visible.

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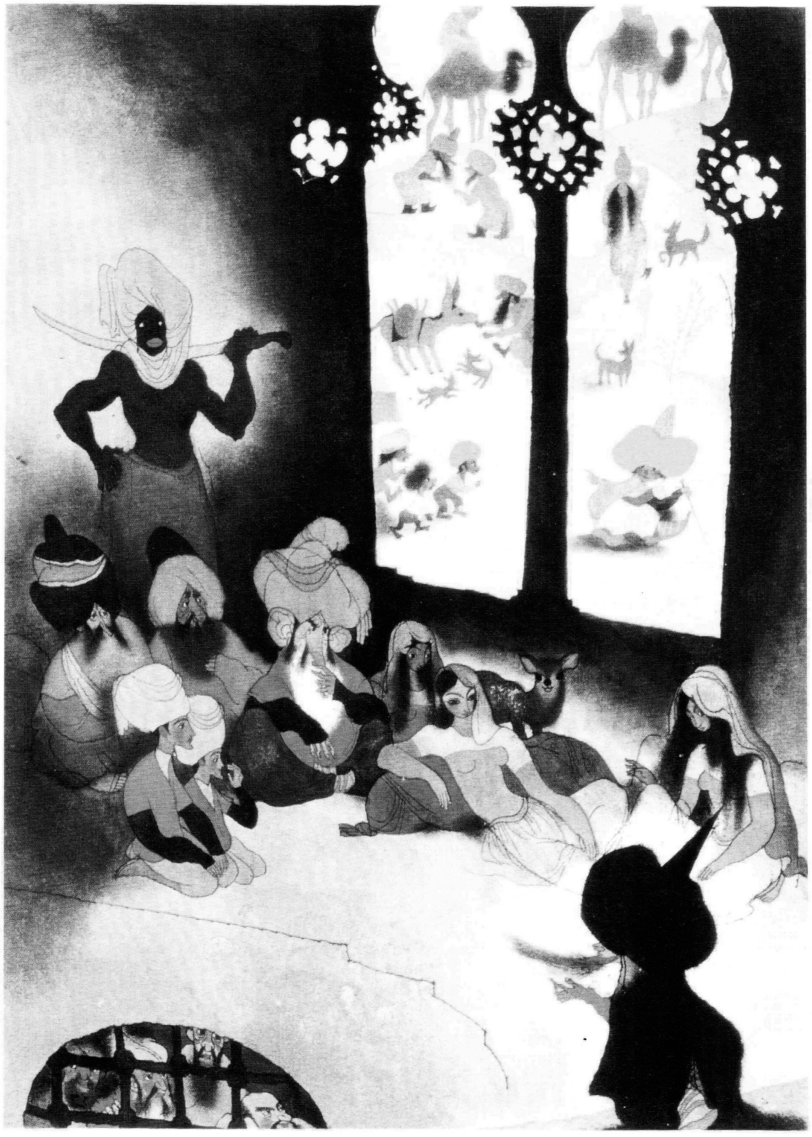
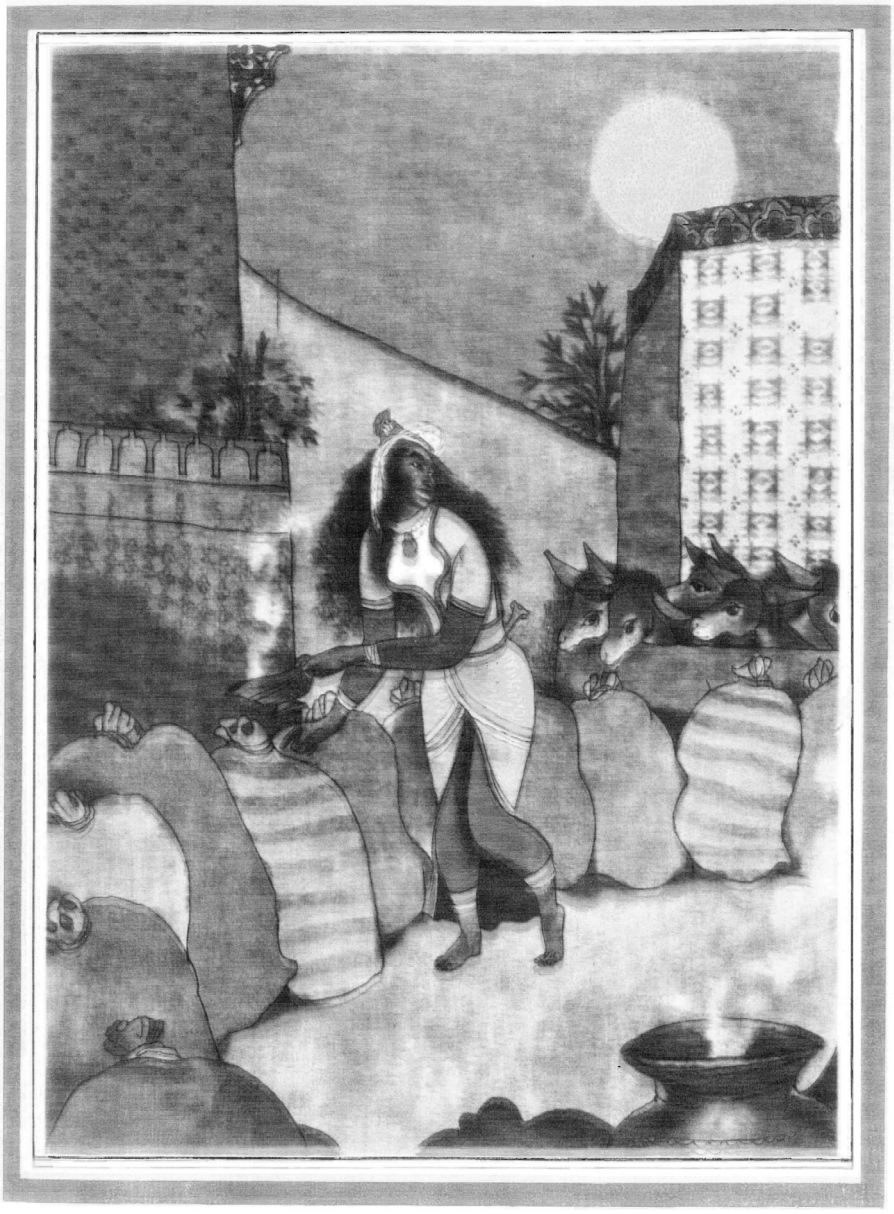
Lewis Caroll, *Alice in Wonderland*

William Shakespeare, *A Midsummer Night's Dream* (1960)



Nilhelm Hauff's *Caravan* (1941)



The Thousand and One Nights (1956)

The Brothers Grimm (1942)

Камила Вранкова

СНОВИ И МАГИЈА У ИЛУСТРАЦИЈАМА И ЛУТКАРСКИМ ФИЛМОВИМА ЈИРИЈА ТРНКЕ

Сажетак

У овом есеју аутор анализира дело чешког визуелног уметника Јирија Трнке које је постало део светске ризнице дечје књижевности. Есеј је посебно бави Трнкиним илустрацијама прича из пера најпознатијих светских класика књижевности за децу (Браће Грим, Вилхелма Хауфа или Ханса Кристијана Андерсена). Посебну пажњу есеј посвећује причама које се базирају на делима енглеских аутора (Шекспира и његове драме *Сан летње ноћи*, као и романима Луиса Керола).

Кључне речи: Јири Трнка, луткарски филмови, *Сан летње ноћи*, бајке, машта.

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SUBJECT AND STATE: IDEOLOGY, STATE APPARATUSES AND INTERPELLATION IN *FAHRENHEIT 451*

Abstract
In *Fahrenheit 451* (1953), Ray Bradbury portrays an authoritarian social formation in which reading and keeping books are strictly forbidden. The protagonist Montag who works as a fireman charged for burning books happens to question both his job and the dominant anti-intellectual ideology. Following a crisis of conscience period, Montag challenges the function of repressive state apparatus and manages to flee to wilderness where he meets a group of men who are willing to reconstruct society by enabling people to learn about their cultural heritage through the books they have secretly memorized. Using Althusser's theory on ideology, this paper reinterprets Bradbury's imaginative society scrutinizing the use of state apparatuses to interpellate subjects by the ruling ideology and the motif of resistance to such a powerful disseminating ideological call.

Keywords: Bradbury, *Fahrenheit 451*, Althusser, ideology, state apparatuses, interpellation

Ray Bradbury depicts a dystopian society in which artistic production is prohibited, libraries are burnt and book reading is regarded as a crime against state in *Fahrenheit 451*. In this totalitarian "Dark Age" society, intellectualism is degraded and the firehouse is assigned to transform books and artworks into ashes instead of fire fighting. The books are banned because they can lead people to think and question issues such as

freedom and happiness. This society which has seen two nuclear wars is a mass consumption society in which televisions spread to four walls. As technology and different forms of consumption accelerate, intellectualism is on the verge of extinction due to the state and its mechanisms. The novel is based on the quest of the protagonist Guy Montag, a devoted fireman who happens to question his job to burn books. At the end of the novel, the outlaw Montag who has committed the crime of reading and keeping books escapes into wilderness where he meets a band of dissident intellectuals who memorize books hoping to help humanity to rebuild itself in the future.

Fahrenheit 451 which is one of the most popular fictions of the American literary canon has received considerable scholarly attention. The studies vary in their viewpoints: some of them are explorations of its basic themes and subjects such as conformism (Amis 2000), dictatorship (Gottlieb 2001), totalitarianism (Myers-Dickison 1999), resistance (Ronnov-Jessen 1984), rebellion (Feneja 2012), censorship (Guffey 1985), war (Hoskinson 2001), nature/wilderness (Laino 2007; McGiveron 1997), self-examination (Mcgiveron 1998), mass exploitation (McGiveron 1996), technology (Mengeling 1980), consumerism (Seed 1994), mass degradation (Zipes 2008) and exile (Wood 2008). Some of the studies focus on the literary or stylistic elements of the novel examining allegories (Conner 2008), imagery (Pell 1980), allusions (Sisario 1970) or symbols (Watt 1980); while some others work on its generic quality comparing the novel to utopia (Huntigton 1982), putropia (Williams 1988), satire (Mogen 1986) or romance (Kagle 2008). This study reinterprets the themes of domination, subjection and resistance and focuses on the role of ideology in structuring the relation between subject and state using Althusserian notions of ideology, state apparatuses and interpellation as the theoretical framework.

The French philosopher Louis Althusser contributes to the Marxist theory through a close investigation of how ideology functions in a social formation in his essay titled *Ideology and Ideological State Apparatuses*. Primarily, Althusser describes the Marxist conceptualization of society as an edifice including base and superstructure and remarks that in the Marxist tradition the state is regarded as a repressive apparatus containing the army, the police, the courts and the prisons (Althusser 1971: 137-43). Then Althusser asserts that these theories are descriptive and should be reconsidered. In order to develop his own conception of the state, Althusser

adds a new concept to the (repressive) state apparatuses which have already been present in the Marxist theory. This new concept is called the "ideological state apparatuses" which is described as "a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions" (Althusser 1971: 143). According to Althusser, major ideological state apparatuses are the religious ISA (the system of the different Churches), the educational ISA (the system of the different public and private 'Schools'), the family ISA, the legal ISA, the political ISA (the political system, including the different Parties), the trade-union ISA, the communications ISA (press, radio and television, etc.) and the cultural ISA (Literature, the Arts, sports, etc.) (ibid).

Both state apparatuses function by violence and ideology. For instance, the army and the police which are repressive state apparatuses "also function by ideology both to ensure their own cohesion and reproduction" (ibid). In addition, schools and churches which are ideological state apparatuses "use suitable methods of punishment, expulsion, selection, etc., to 'discipline'" (ibid). The difference in the functioning of the two state apparatuses is that in contrast to the repressive state apparatuses which function massively and predominantly by violence, the ideological state apparatuses function massively and predominantly by ideology (ibid). According to Althusser, the reproduction of relations of production is secured by the exercise of state power in these state apparatuses (ibid: 148). In other words, the function of the state apparatuses is the maintenance of the power of the ruling class.

1. Repressive State Apparatus in *Fahrenheit 451*

A close analysis of the portrayal of state apparatuses in *Fahrenheit 451* reveals significant points about how state apparatuses operate in constructing the relation between state and subject. The dominant role of the repressive state apparatus is apparent in the fact that the protagonist is a firemen working in the firehouse institution which functions as a repressive state apparatus. As Seed articulates, he is "a member of the state apparatuses which enforces such prescriptions by destroying the books which might counteract the solicitations of the media" (Seed 1994: 227). Like army or police, the firehouse has the power to use violence in their effort to fight against the criminals who are intellectuals or booklovers in order

to maintain the perpetuation of the dominant ideology. As Mogen asserts "the ironically reversed role of the 'firemen' serves admirably as Bradbury's central metaphor" (Mogen 1986: 106). Therefore, the thematic concern of the novel rests on the metaphorical representation of an institution working as a repressive state apparatus. The novel begins with the presentation of how Montag takes pleasure in burning. Also, the firemen are depicted in a way connected to fire imagery. The firemen's uniforms are embroidered with professional symbols of fire such as the salamander and the phoenix-disc on the clothing[1]. Furthermore, the fire trucks are named "Salamander" indicating a parallelism in that the machine pours out yet survives fire. The firemen even have an official slogan: "Monday bum Millay, Wednesday Whitman, Friday Faulkner, burn 'em to ashes, then burn the ashes (ibid: 6). In the hands of dedicated firemen, even the ashes should be burnt.

The history of this institution is one of the concerns illustrated in the novel. When Montag meets the young and lively girl Clarisse in the neighborhood, she asks him "Is it true that long ago firemen put fires out instead of going to start them?" (ibid). Even though Montag replies that "Houses have always been fireproof," (ibid), he becomes suspicious and asks the same question to the chief Beatty. As a response other firemen give him the firehouse rulebook which writes "Established, 1790, to burn English-influenced books in the Colonies. First Fireman: Benjamin Franklin" (ibid: 32). Then, according to the rulebook which contains the essential rules that the firemen should follow, the history of the institution is as old as the history of the nation and the founder of the institution is the founder of the country. However, in a later dialogue with Montag, Beatty confesses the real history that "when houses were finally fireproofed completely… They were given the new job, as custodians of our peace of mind... official censors, judges, and executors" (ibid: 56). Thus, for Beatty the reversed role of firemen and their authority to use such a destructive force is also for the sake of maintaining peace.

In addition to the firemen, there is another character that stands for the repressive state apparatus: the hound. Just as the other technological equipments such as surveillance and monitoring devices, this "robotic beast with prodigious powers of detection, speed, and destruction" (Smolla 2009: 896) helps the firemen in their duties to detect and punish criminals. According to Huntington, "the mechanical hound… combines

[1] The sign of phoenix also shows the status of the firemen: the firemen wear the phoenix-disc on their chest while their captain Beatty wears the sign of phoenix on his hat.

the relentlessness of the bloodhound with the infallibility of technology" (Huntington 1982: 137). With its eye bulbs spreading green-blue neon light and the capillary hairs in the nylon-brushed nostrils (Bradbury 2012: 22-3), the creature can detect its victims. Once the firemen set the necessary combination of victim's chemical balances and percentages, it functions, targets itself and follows the trajectory. This technological creature serves as the "hound" of the repressive state apparatuses created in order to hunt for its master. Reminding the process in which the hound becomes more suspicious as Montag becomes more fascinated with the books, Johnson emphasizes that "The hound is then symbolic of the relentless, heartless pursuit of the State" (Johnson 2000: 65).

This hunting beast is also compared to other animals such as spider and bee. In its construction made up of brass, copper and steel, it has eight incredible insect legs, multi-faceted eyes and a silver needle. The hound never makes mistakes and serves the justice by inserting the silver needle to the criminal. The simile that compares the sleeping hound "in a dark kennel of the fire house" to a bee is also significant: "It was like a great bee come home from some field where the honey is full of poison wildness, of insanity and nightmare, its body crammed with that over-rich nectar and now it was sleeping the evil out of itself" (Bradbury 2012: 22). This simile emphasizes the poisonous and evil nature of the beast. Just like a spider or a bee, it attacks with a poisonous sting and spreads the malevolent state power to the environment.

2. Ideological State Apparatus in *Fahrenheit 451*

The exercise of repressive state apparatus is explicitly offered in the form of a police state represented by the firemen and the hound. In addition to that, the ideological state apparatuses play a significant role in the imaginative world of the anti-intellectual, obedient and shallow culture of *Fahrenheit 451*. The ideological state apparatuses function in harmony with repressive state apparatuses and this fact is evident either in the statements of some characters such as Beatty, Faber, and Clarisse who are informed about older generations (thereby providing comparison); or in the lifestyles of some characters such as Mildred and her friends who stand as the representatives of that society.

It would be wise to start the representations of ISA with the communications ISA which includes press, radio and television because according to Bradbury, the novel rests on the depiction of the television dominating people's lives. TV sets pervade the walls of the houses and Mildred enjoys the three-wall televisor in their parlor conversing with parlor "aunts" or "uncles" or taking part in a play staged in the wall-to-wall circuit. As a member of a highly consumerist culture, Mildred yearns to have the fourth wall installed to make their room look like exotic peoples room although it costs one-third of Montag's yearly pay (ibid: 18). When Mildred is not interacting with the three-wall televisor in the house, she is usually depicted as listening to the seashell radio plugged in her ear. These technological devices which are the means of communication serve basically to entertainment industry.

In addition to televisor and seashell radio, the presentation of the press is also meaningful for a better understanding of that culture. The newspapers, in Faber's words, died like huge moths and, "no one wanted them back. No one missed them" (ibid: 85). Thus, the absence, rather than the existence of the newspapers, emerges as the vital trait of that consumerist and anti-intellectual culture and no one feels uncomfortable about their disappearance. In his speech which starts as the explanation of how firehouse institution started to set fire, Beatty not only gives clues about the formation of such an anti-intellectual society but also emphasizes that it was not the government but the public itself who were the agents of ban on books. Beatty claims that "it didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no" (ibid: 55). Similar information is also provided by Faber, a former English professor who has been witness to this cultural change just like Beatty. Faber states that "Remember, the firemen are rarely necessary. The public itself stopped reading of its own accord" (ibid: 83). Faber's observation is important for providing an objective cultural examination since it confirms the information given by Beatty. In other words, both Beatty — a member of a repressive state apparatus and Faber — an intellectual displeased by the ruling ideology emphasize the public itself as the primary agent of anti-intellectualism.

Thus, the public's tendency to ignore the value of written word lies at the core of anti-intellectualism. This is a fact highlighted by Bradbury as well. In the video clip titled "Bradbury on Censorship/Television" released on his website, Bradbury warns the readers about misinterpretation: "I

wasn't worried about freedom. I was worried about people being turned into morons by TV… *Fahrenheit*, it's not about censorship; it is about the moronic influence of popular culture through local TV news in the proliferation of giant screens and the bombardment of factoids…" (np.). Such an influence of TV is obvious in Beatty's examination of televisor as "It tells you what to think and blasts it in… It rushes you on so quickly to its own conclusions your mind hasn't time to protest" (ibid: 80). That is the numbing effect of TV Bradbury mentions: the gazers become incapable to think or protest. Beatty also provides a comparison of books and televisor: "Books can be beaten down with reason. But with all my knowledge and scepticism, I have never been able to argue with a one-hundred-piece symphony orchestra, full color, three dimensions" (ibid).

Amy E. Boyle Johnston who interviewed Bradbury writes that "[Bradbury] says the culprit in *Fahrenheit 451* is not the state — it is the people. Unlike Orwell's *1984*, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate" (Johnston 2010: np.). Reid offers a similar comparison: "While some dystopias (such as George Orwell's *1984* [1949]) put all the responsibility for oppression on the government, Bradbury's novel does not show the national government acting in any way, with the exception of periodic references to planes flying overhead with bombs (Reid 2008: 77)". Thus, Bradbury's imaginative schema is initially triggered by the bad influence of the TV on the habit of reading in which the virtual platforms stupefy the gazers. Still, the cultural decline triggered by the destructive force of the TV prepares the floor to an oppressive state which uses both its repressive and ideological apparatuses to mould subjects according to its own benefits. Faber's comment as "the Government, seeing how advantageous it was to have people reading only about passionate lips and the fist in the stomach, circled the situation with your fire-eaters" (Bradbury 2012: 85) explains the situation precisely. "The change is obviously "the aftermath of cultural decline" (Gottlieb 2001: 92). Although, the hostility towards any form of intellectuality is generated by the public instead of a governmental policy, the repressive state apparatuses benefit from the cultural changes in which people become reluctant for reading and learning. "Only after most Americans chose to give up reading, seduced by the simplicity and presence of the mass media, did the government step in" (Reid 2008: 77). In the aftermath of that cultural decline, the firemen emerge as the

repressive state apparatus punishing that small number of people who are eager to or curios for reading.

In Orwell's fiction, TV emerges as an apparatus which the state uses to call out to its citizens unequivocally evident in Two Minutes Hate rituals. Even though the role of TV is not as explicit as it is in *1984*, a similar use of communications ISA is also present in *Fahrenheit 451*. After Montag's house is burnt, he starts to flee. On his escape route, he is followed by a mechanical hound and this event is recorded by a "camera, hovering in the belly of a helicopter" (Bradbury 2012: 141). This show not only provides entertainment to the citizens watching their televisors but also ensures the power and control of the government. Moreover, when Montag manages to escape from the hound and joins the book-memorizing exiles in wilderness, Granger, one of the book memorizers, gets Montag watch how the repressive state apparatus is faking Montag's death. A scapegoat is found, the hunt continues, the hound as well as the camera falls upon the victim simultaneously and blackout (ibid: 142). Then Montag's death is announced on the dark screen with the note "a crime against society has been avenged" (ibid). Thereby, Bardbury "draws attention to the power of the media not only to lie but also to fake events as a means of state propaganda" (Gottlieb 2001: 91). Besides, the fact that Granger is aware of the policy of faking reveals that this is not the first time that the state is using such a tactic. In order to discourage resistance and to protect its power, the state has probably used this tactic to fake the punishment of the subversives. In this respect, this fact denotes how the state uses the communication ISA to call out to its citizens in order to make its authority safe and to give form to the mentalities of its citizens at its own will.

As well as the communications ISA, the cultural ISA which include literature, art and sports are among the most striking elements structuring that dystopian social formation. "*Fahrenheit 451* dramatizes entrapment in a sterile and poisonous culture cut off from its cultural heritage and imaginative life, vigilantly preserving a barren present without past or future" (Mogen 1986: 105). The constituents of this anti-intellectual, hedonist and consumerist culture are most obvious in the illustration of the cultural ISA. The apparatus that is delicately detailed is undoubtedly literature and not only the state's policies of censorship but also the subjects' reluctance for intellectualism is illustrated. Beatty explains several elements which end up in the constitution of the firehouse as a repressive state apparatus. The first one is related to the rise of technological devices such as photography,

motion pictures, radio and television. Beatty says that when things began to have mass, they became simpler (Bradbury 2012: 51). In addition, overpopulation played its role and people could not afford to be different anymore (ibid). Related to overpopulation, minority pressure emerges as another factor structuring an anti-intellectual culture: as Faber states "Bigger the population, the more minorities." (ibid: 54). The firemen are entitled to destruct the elements that may offend the minorities: "Colored people don't like *Little Black Sambo*. Burn it. White people don't feel good about *Uncle Tom's Cabin*. Burn it. Someone's written a book on tobacco and cancer of the lungs? The cigarette people are weeping? Bum the book." (ibid: 57). There were many minority groups to avoid offending such as "dog-lovers, the cat-lovers, doctors, lawyers, merchants chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico" (ibid: 54). As Beatty emphasizes "The bigger your market, Montag, the less you handle controversy" (ibid: 55).

As a result of all these factors, "Films and radios, magazines, books leveled down to a sort of paste pudding norm" (ibid: 51) and "Books cut shorter. Condensations, Digests. Tabloids. Everything boils down to the gag, the snap ending." (ibid: 52) For instance, "Hamlet was a one-page digest in a book" (ibid). "Magazines became a nice blend of vanilla tapioca. Books, so the damned snobbish critics said, were dishwater" (ibid: 55). Only the forms of literature which are thought to be incapable of stimulating knowledge development are available. That's why there were "More cartoons in books. More pictures. The mind drinks less and less" (ibid: 54). In this world far away from any form of intellectuality, only expressions linked to the concepts of happiness, laughter and pleasure endure: "the public, knowing what it wanted, spinning happily, let the comic books survive. And the three-dimensional sex magazines, of course" (ibid). As Faber articulates, "Technology, mass exploitation, and minority pressure carried the trick, thank God. Today, thanks to them, you can stay happy all the time, you are allowed to read comics, the good old confessions, or trade journals" (ibid: 55). All these circumstances prepared the way to a society hostile to knowledge and learning. Both Faber and Beatty hold the public responsible for the anti-intellectual society; still the above expression "you're allowed to…" highlights that the government is the true agent of censorship.

The emphasis on happiness indicates that this society rests on a pleasure principle in which happiness becomes the sole motive. Beatty repeatedly reminds Montag that the control over literature is for the sake of maintaining happiness and providing the resentment of minorities. People are kept far from reading for happiness and fun since they all live for "pleasure" and "titillation" (ibid: 56). Along with setting fire, the firemen's task is providing gratification.

> The important thing for you to remember, Montag, is we're the Happiness Boys, the Dixie Duo, you and I and the others. We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought. We have our fingers in the dyke. Hold steady. Don't let the torrent of melancholy and drear philosophy drown our world. We depend on you. I don't think you realize how important you are, to our happy world as it stands now (ibid: 59).

The firemen who are members of the repressive state apparatus also operate as the guardians of the cultural ISA providing fun, pleasure and happiness by restricting the availability of knowledge.

In addition to books, art and sports are depicted in Bradbury's fictional future society as extensions of the cultural ISA. The organization of sports is necessary for the reproduction of a cultural arena in which members are directed to activities other than reading, thinking which is evident in Beatty's line as "More sports for everyone, group spirit, fun, and you don't have to think, eh? Organize and organize and superorganize super-super sports" (ibid: 54). Furthermore, Clarisse, who has gathered information about the older generations from her uncle, reveals the changing attitude in arts. Clarisse compares the abstract art of that society in which the colored patterns in the musical walls as well as artworks in museums are abstract to the older ones in which "pictures said things or even showed *people*" (ibid: 28).

In addition to the cultural ISA, the educational ISA plays a significant role in the construction of the dominant ideology. The educational ISA is an apparatus Althusser explicates with a special emphasis: "In this concert, one ideological State apparatus certainly has the dominant role, although hardly anyone lends an ear to its music: it is so silent! This is the School (Althusser 1971: 155)." According to Althusser, the factor that distinguishes the educational ISA from other ISAs is that "no other ideological State

apparatus has the obligatory (and not least, free) audience of the totality of the children in the capitalist social formation, eight hours a day for five or six days out of seven (ibid: 156)". Considering the time devoted to the school, the educational ISA makes a vital contribution to the dominant ideology. The school which "teaches 'know-how', but in forms which ensure subjection to the ruling ideology or the mastery of its 'practice'" (ibid: 133) is a powerful medium to construct subjects who would serve the dominant ideology. Althusser explicates the function of the school as follows:

> It takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', squeezed between the family State apparatus and the educational State apparatus, it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy) (ibid: 155).

How the educational ISA contributes to the formation of ideology is strikingly exemplified in the imaginary world of *Fahrenheit 451*. In order to understand this relation between the educational ISA and ideology, Clarisse's commentaries on the school system of that society should be evaluated. When Montag asks Clarisse why she does not go to school, Clarisse explains the school system, in which she is unwilling to be involved, as "An hour of TV class, an hour of basketball or baseball or running, another hour of transcription history or painting pictures, and more sports, but do you know, we never ask questions, or at least most don't; they just run the answers at you, bing, bing, bing, and us sitting there for four more hours of film-teacher (Bradbury 2012: 27)." With respect to Clarisse's expressions, fostering critical thinking in the classroom by helping the students develop skills of questioning and reasoning is not among the targets of that educational system. This system is even devoid of courses such as science, literature, ethics or philosophy because the ruling ideology seeks to have citizens who do not think or question. Along with Clarisse, Beatty provides information on how the content of the educational system is altered: "School is shortened, discipline relaxed, philosophies, histories, languages dropped, English and spelling gradually neglected, finally almost completely ignored (ibid: 53)". As a result of this change in the curriculum, the graduates' profiles and the approach of the society to intellectuality

change as well. In Beatty's words, "with school turning out more runners, jumpers, racers, tinkerers, grabbers, snatchers, fliers, and swimmers instead of examiners, critics, knowers, and imaginative creators, the word 'intellectual,' of course, became the swear word it deserved to be" (ibid: 55). Thus, the educational ISA evidently serves the dominant ideology by maintaining a platform hostile to thinking, reading and questioning.

According to Althusser, "the Church has been replaced today *in its role as the dominant Ideological State Apparatus* by the School. It is coupled with the Family just as the Church was once coupled with the Family" (ibid: 157). The institution of family in *Fahrenheit 451* forms a perfect couple with the institution of education to ensure the power of working ideology. In order to support the operation of the educational ISA, the family is structured in a manner in which the emotions of love and attachment among family members are replaced by alienation and disintegration. The ideological formation of the family institution, as represented in the relationship between Montag and Mildred, is dominantly shaped by estrangement, symbolized in their cold and dark bedroom and "open, separate, and therefore cold bed" (Bradbury 2012: 10). Rather than Montag, Mildred is attached to the parlor family on the wall. Commenting on the effect of media as substitutions, Seed articulates that "Millie finds an ersatz intimacy with the 'family' on the screen which contrasts markedly with her relation to Montag. Again and again the dark space of their bedroom is stressed, its coldness and silence; whereas Millie's favourite soap operas keep up a constant hubbub and medley of bright colours" (ibid: 229). Also, Montag's conversations with Mildred's friends highlight the popular approach to the family institution. Mrs. Phelps who considers children as "ruinous" advocates that "no one in his right mind, the Good Lord knows; would have children" (ibid: 92). Mrs. Bowles, the only mother among them says "I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it's not bad at all. You have them into the 'parlour' and turn the switch. It's like washing clothes; stuff laundry in and slam the lid" (ibid: 92-3). Therefore, the ideal values attributed to the family institution disappear and the children's growth and subjection are maintained via the school (the educational ISA) and even the televisor (the communications ISA).

The change in the family institution is probably for eliminating the risk that the family institution poses for the ideology of that social formation. Clarisse and her family stands for an older generation in which familial

values were significant and the members were emotionally attached to each other. Clarisse, just like the old times, was brought up by the family not by the numbing TV screen or the school system devoid of critical thought. Clarisse, who was brought up by family members believing in responsibility, proudly states that she was spanked if needed (ibid: 27). Clarisse's family stands as the binary opposition of Mildred and her friends who represent the family ISA working for the dominant ideology. The existence of Clarisse's family indicates that the family institution is not totally restructured according to the dominant ideological pattern; that's why the firemen has a record on her family watching them carefully (ibid: 56). Beatty explains how a figure like Clarisse exists in that social formation despite the repressive and ideological state apparatuses working efficiently in these significant words: "Heredity and environment are funny things. You can't rid yourselves of all the odd ducks in just a few years. The home environment can undo a lot you try to do at school. That's why we've lowered the kindergarten age year after year until now we're almost snatching them from the cradle (ibid)." This remark is a potent illustration of how the state or the power shaping the ideology ("we" in Beatty's words) is planning the use of the ideological state apparatuses for its own benefits. Intentionally, the educational ISA is programmed to be strengthened in order to compensate for the cases in which the family ISA fails. The construction of the family ISA would take a longer time; however, "they" have their tactics such as bombarding subjects with substitute parlor families and lowering the school age and alienating family members to each other. If there are cases like Clarisse in which this new family ISA and the educational ISA fail, then repressive state apparatus takes the floor and "watch them carefully" (ibid). Therefore, both the repressive and ideological state apparatuses work in full capacity to eliminate the possibilities that would risk the ideological construction.

Similar to the family ISA, in which alienation and indifference reign, the dynamics in the political ISA of *Fahrenheit 451* rests on the policy of depoliticization rather than the dominance of a political system or parties. This social formation "is a consumer culture completely divorced from political awareness" (Seed 1994: 228). The recurrent background noise of passing bombers suggests a "total separation of political action from everyday life" (ibid). Mildred and her friend's conversations on the politics regarding the presidential election epitomize the shallowness of the debate since it revolves around the candidates' outlook rather

than their political campaigns. This indifference to politics is evidently an outcome of the ruling ideology which is mostly obvious in Beatty's following lines:

> If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none. Let him forget there is such a thing as war. If the Government is inefficient, top-heavy, and tax-mad, better it be all those than that people worry over it. Peace, Montag. Give the people contests they win by remembering the words to more popular songs or the names of state capitals or how much corn Iowa grew last year. Cram them full of non-combustible data, chock them so damned full of 'facts' they feel stuffed, but absolutely 'brilliant' with information. Then they'll feel they're thinking, they'll get a sense of motion without moving. And they'll be happy, because facts of that sort don't change. Don't give them any slippery stuff like philosophy or sociology to tie things up with (Bradbury 2012: 58).

The political ISA is based on the policy of depoliticization in which subjects are made indifferent to issues such as war, governmental policies, and taxation. Instead of political ideas or debates, subjects are offered what Bradbury calls "factoids" through televisors. In this society, thus, the political ISA with its policy of indifference works along with the communications ISA presenting people facts instead of politics, sociology or philosophy.

Fahrenheit 451 provides a potent example of how repressive and ideological state apparatuses function together in order to serve the dominant ideology. According to Althusser, ideology, other than its ideal or spiritual existence, has a material existence, since it exists in apparatuses and their practices (1971: 165-6). The operation of repressive and ideological apparatuses in the fictional world of *Fahrenheit 451* illustrates this material existence of ideology. Related to this materiality, Althusser defines his theory of subjectivation, commenting that state apparatuses operate in order to construct subjects in a society.

3. Interpellation

In relation to the state apparatuses, Althusser's theory of ideology encompasses an evaluation of subject. Ideology and the ideological state apparatuses function properly due to the process of interpellation in which the individuals become subjects. Althusser calls attention to the pattern of double constitution of subject and ideology stating that "*the category of the subject is only constitutive of all ideology insofar as all ideology has the function (which defines it) of 'constituting' concrete individuals as subjects*" (1971: 171). This function of ideology to recruit subjects among individuals or to transform individuals into subjects is "hailing" or "interpellation" (ibid: 174). Althusser explains the way ideology interpellates subjects in an exemplary theoretical scene in which a commonplace everyday police hails to an individual as, "Hey you there" in the street and the hailed individual turns around (ibid). Althusser emphasizes that "by this mere one-hundred-and-eighty-degree physical conversion, he becomes a *subject*" (ibid). The difference between the two words "individual" and "subject" is significant since an individual becomes a subject in the hands of ideology.

Furthermore, Althusser asserts that individuals are always-already interpellated or always-already subjects, even before being born. This is exemplified in the operation of the family ideology which ensures that the child will bear its father's name (ibid: 176-7). Also, individuals are interpellated as subjects in relation to a "Unique and Absolute Subject" and this structure of ideology is speculary: it has a mirror-structure and this mirror duplication is "constitutive of all ideology and ensures its functioning" (ibid: 180). Althusser summarizes the duplicate mirror-structure of ideology in a quadruple system. Primarily, individuals are interpellated as subjects and then they become subject to the Subject (ibid: 181). In the third step, subjects and Subject mutually recognize each other which is followed by the final step in which subjects are given the guarantee that everything will be all right if they recognize what they are and behave accordingly (ibid).

Montag is a subject interpellated by the dominant ideology that demands an anti-intellectual consumerist social formation. The novel opens with the depiction of how Montag delights in working for the repressive state apparatus.

> It was a pleasure to burn.
> IT was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history (Bradbury 2012: 1).

Montag, described "in a fit of orgasm" (Zipes 2008: 5), spreads the burning liquid as a talented conductor and such a destructive force is resembled to a musical composition. Montag who thoroughly identifies with his job is depicted as "close to being a pyromaniac" (Eller and Touponce 2004: 93). Obviously, the opening lines of the novel shows, on the one hand, how a proud man, celebrating his service for the dominant ideology, Montag is. On the other hand, Bradbury's choice of a passive voice for the description of such a scene reveals a significant point about his subjection. The passive voice which is "a sentence structure that denies that any subject has agency, or the power to act" constructs "Montag as representative of all firemen, anonymous, focused on the pleasure inherent in the process of destroying books, houses, and people" (Reid 2008: 74). In this passive construction, Montag is placed "in the position of a spectator rather than an agent" (Seed 1994: 236). The opening paragraph of the novel implicates Montag's identity as a passive subject constructed by the dominant ideology instead of an active individual.

Montag's characterization epitomizes the notion of not only interpellation but also recognition in the Althusserian analysis of duplicate mirror-structure of ideology. This opening scene of book burning further includes the description that "he knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror" (Bradbury 2012: 2). This image of winking in the mirror is of upmost importance since it is an impressive illustration of the subject's recognition of himself. Later, Bradbury uses similar mirror imagery, this time extending the speculary function to all firemen: "Had he ever seen a fireman that didn't have black hair, black brows, a fiery face, and a blue-steel shaved but unshaved look? These men were all mirror-images of himself (ibid: 30)!". Montag, as an interpellated subject who is proud of his subjection also recognizes other subjects in the speculary structure of ideology. These firemen are identical to each other since they are all recruited as subjects,

recognize their subjection and probably believe that everything will be alright if they recognize what they are and behave accordingly.

In the quadruple system of Althusserian interpellation, the subjects work by themselves: the good subjects "who are inserted into practices governed by the rituals of ISAS" "work all right 'all by themselves', i.e. by ideology," with the exception of bad subjects "who on occasion provoke the intervention of one of the detachments of the (repressive) State apparatus" (1971: 181). *Fahrenheit 451* is based on the protagonist's change from a good subject to a bad subject. The novel which begins with the depiction of a proud interpellated subject develops into a pattern in which this subject happens to question his private and professional lives when he encounters different mirrors to look at.

Undoubtedly, Clarisse is the most significant catalyst figure. Even in their first encounter on the street, "[Montag] saw himself in her eyes" (Bradbury 2012: 5). Later, Montag resembles Clarisse's face to a clock "seen faintly in a dark room in the middle of a night when you waken to see the time and see the clock telling you the hour and the minute and the second, with a white silence and a glowing" (ibid: 8). This clock gives information about the time but it also glows in the darkness. This image of enlightenment is further emphasized in the lines that "[the clock] has to tell of the night passing swiftly on toward further darknesses but moving also toward a new sun" (ibid: 8). Clarisse's effect on Montag is illuminating for sure, a fact obvious in her name which "suggests light, clarity, and illumination" (Zipes 2008: 6). Having gathered information about the older generations in which the repressive and ideological apparatuses operated in a different manner, Clarisse leads Montag to question the time with her ideas about nature, love, school, family, etc. However, her role is much more significant since she initiates a questioning of not only the time but also Montag's consciousness. This fact is most obvious in the lines that follow the metaphor of clock: "'What?' asked Montag of that other self, the subconscious idiot that ran babbling at times, quite independent of will, habit, and conscience. He glanced back at the wall. How like a mirror, too, her face. Impossible; for how many people did you know that refracted your own light to you (Bradbury 2012: 8)?". Clarisse becomes a mirror displaying Montag's hidden subconscious. "Clarisse does not interpret or offer suggestions ... Like a mirror, Clarisse guilelessly reflects the truth into Montag's eyes (Mcgiveron 1998: 284)". Montag "is unconscious of his own history and the forces acting on him. Clarisse infers that his consciousness

has been stunted by the two-hundred-foot-long billboards, the parlour walls, races, and fun parks" (Zipes 2008: 6). In contrast to the ideological mirror in which the subject recognizes his/her subjection, Clarisse provides a mirror reflection through which Montag questions his subjection to the dominant ideology and begins to explore an "other self" within him.

Montag's questioning of ideology and of his subjection is illustrated by a depiction of his divided body. When Clarisse comments that he is different from other firemen and such a profession does not fit him, Montag "felt his body divide itself into a hotness and a coldness, a softness and a hardness, a trembling and a not trembling, the two halves grinding one upon the other" (Bradbury 2012: 21). This division which signals his discomfort as an interpellated subject working for the repressive state apparatus is followed by the scenes in which he loses control of his body or becomes sick. One of the incident which leads Montag to be troubled with his job is the burning operation in the old woman's house. The woman spoils the burning ritual by refusing to leave the house and make Montag's job more than a "janitorial work" in which "there was nothing to tease your conscious" (ibid: 34). Instead of leaving, the woman prefers death and "matters become especially rough when his assignments cause him to go from burning books to burning people" (Smolla 2009: 898). His crisis of conscience which is triggered by such events is elaborated in his inability to control his body. His hand which used to set fire like a conductor playing symphony starts to act on its own. The thief stealing the books in the old woman's house is not Montag; the thief is his hands "with a brain of its own, with a conscience and a curiosity in each trembling finger" (ibid: 35). When Montag returns home after they set the woman and the house on fire, he feels his body as being infected:

> So it was the hand that started it all. He felt one hand and then the other work his coat free and let it slump to the floor. He held his pants out into an abyss and let them fall into darkness. His hands had been infected, and soon it would be his arms. He could feel the poison working up his wrists and into his elbows and his shoulders, and then the jump-over from shoulder-blade to shoulder-blade like a spark leaping a gap. His hands were ravenous. And his eyes were beginning to feel hunger, as if they must look at something, anything, everything (ibid: 38).

His submissive subjection is threatened by this symbolic poison infecting primarily his hand and then spreading to his whole body and "the displaced hunger of his other limbs suggests a desire that will take him out of that dominant ideology" (Seed 235). Upon his return from the old woman's house, his desire to read the books he has stolen is accompanied with that infection; he has chills and fever and he is sick for the first time in his life. "A period of convalescence ensues during which the 'fever' develops in terms of his search for new values" (Eller and Touponce 2004: 95). An uncontrolled movement in a sick body appears again when Montag kills Beatty with his hands. This murder is described as "Thinking back later he could never decide whether the hands or Beatty's reaction to the hands gave him the final push toward murder" (Bradbury 2012: 113).

The depictions of Montag's divided body, uncontrolled body parts and sickness all convey his transformation from a docile subject into an active agent. His change is evaluated as a "crisis of conscience," (Smolla 2009: 898), a "physical and psychological journey" (Watt 1980: 199), "consciousness raising" (Johnson 2000: 64) or "coming to consciousness" (Huntington 1982: 136). In this paper, this change is evaluated as the reverse pattern of Althusserian hailing: once provided with different mirrors, the subject becomes an individual. Such an optimistic view of a possible resistance to the interpellating ideology in *Fahrenheit 451* is not that apparent in Althusser's framework in which the ideological process of recruiting subjects among individuals starts even before an individual is born. Althusser has been denounced for displaying a hopeless view of change or resistance against the dominant ideology constantly hailing to its members through its apparatuses. For instance, Fiske comments that "Gramsci's theory makes social change appear possible, Marx's makes it inevitable, and Althusser's improbable" (1990: 178). He has also been criticized for employing a functionalist approach in which ideology functions to reproduce capitalism (Eagleton 1991: 146-8; Fairclough 1991: 115; Hall 1985: 99; Wolff 2005: 227-8). Wolff asserts that Althusser's logic should be extended in a way that, "the contradictions and tensions among as well as within the different class structures would flow into the ISAs, thereby further complicating the contradictory interpellations of individuals" (2005: 227). Keizer criticizes Althusser's theory for failing "to account for resistance that is produced differently, through the conflict between profoundly divergent ideologies" (1999: 116). In addition, Hall explicates that "when you ask about the contradictory

field of ideology, about how the ideology of the dominated classes gets produced and reproduced, about the ideologies of resistance, of exclusion, of deviation, etc., there are no answers in this essay" (Hall 1985: 99).

Even though Althusser has been criticized for employing a functionalist approach and failing to examine the dynamics of resistance in such social formations, there are few sentences in which Althusser comments on the possibility of resistance. The lines in which Althusser compares the ideological state apparatuses with the repressive state apparatuses are meaningful from this perspective. According to Althusser, "the class (or class alliance) in power cannot lay down the law in the ISAs as easily as it can in the (repressive) State apparatus" (1971: 147). There are two reasons for this relative difficulty of exerting power on the ISAs: firstly, "the former ruling classes are able to retain strong positions there for a long time" (ibid) and secondly, "the resistance of the exploited classes is able to find means and occasions to express itself there, either by the utilization of their contradictions, or by conquering combat positions in them in struggle" (ibid). In these lines, the ideological state apparatuses emerge as an arena of either the former ruling class or the exploited class which would enable resistance and struggle. Furthermore, in contrast to the repressive state apparatuses which "constitutes an organized whole," the ideological state apparatuses are "multiple, distinct, 'relatively autonomous' and capable of providing an objective field to contradictions" (ibid: 149). Relating the practice of the ideological state apparatuses to a concert which is dominated by the score of the ideology of the current ruling class, Althusser notes that this concert is occasionally disturbed by contradictions (those of the remnants of former ruling classes, those of the proletarians and their organizations) (ibid: 154). In this respect, despite their infrequency, the words "resistance," "struggle" and "contradictions" appear in Althusser's theory and the possibility of a resistance is at the hands of the former ruling class or the proletariat.

Then Althusser basically comments that the ideological state apparatuses are relatively more suitable for struggle and contradictions since the proletariat or remnants of the former ruling class can find positions in these institutions. The idea of resistance to the dominant ideology is seen in a different pattern in *Fahrenheit 451* because the ideological state apparatuses are also subject to pressure and strict control. Neither the intellectuals such as Faber, the old woman and the band of book memorizers nor people like Clarisse and his family who have information about older

generations in which the cultural, family, communications and educational ISAs worked differently can find place in any ideological state apparatuses. They cannot occupy position in an ideological state apparatus, so they are unable to resist in such an institution.

Montag's earlier from of resistance is in the form of an attack to the repressive state apparatus: he kills Beatty — the representative of the repressive state apparatus and plants books in firemen's houses and sends in alarms. In a dialogue with Granger, Montag regrets what he has done and evaluates it as "blindness"; Granger responds: "Carried out on a national scale, it might have worked beautifully (Bradbury 2012: 145)". Once Montag flees from city to wilderness and meets the book-memorizing intellectuals, the way he challenges the dominant ideology and his subjection changes. Instead of an aggressive attack to the repressive state apparatuses, Montag becomes a part of a team that works on the reproduction of knowledge that would render the formation of a new set of ideological state apparatuses in the future. These men are "all bits and pieces of history and literature and international law, Byron, Tom Paine, Machiavelli or Christ" (ibid). At the end of the novel, as the war ends in the city, these men walk through the city carrying a new sketch of ideological apparatuses in their heads through which they can reshape and reformulate the society.

The theme of rebuilding finds its most elegant form in the metaphor of the Phoenix — the mythical bird that springs out of its ashes every time he burns himself up, as explained by Granger (ibid). In the beginning of the novel, the Phoenix emerges as a sign embroidering the firemen's clothing. Musing on the link between the image of Phoenix and Beatty, Sisario comments that "appropriately, Beatty is burned to death, and his death by fire symbolically illustrates the rebirth that is associated with his Phoenix sign. When Guy kills Beatty, he is forced to run off and joins Granger; this action is for Guy a rebirth to a new intellectual life" (Sisario 1970: 202). At the end of the novel, in Granger's words, the Phoenix becomes an emblem of hope for renewal. For Granger, humanity is acting like the Phoenix; the hope resides in the one single contrast between humanity and the Phoenix: "We know all the damn silly things we've done for a thousand years, and as long as we know that and always have it around where we can see it, some day we'll stop making the goddam funeral pyres and jumping into the middle of them. We pick up a few more people that remember, every generation (Bradbury 2012: 156)." If humanity is not devoid of its culture,

history and literature and if this cultural heritage flows into the ideological state apparatuses, maybe the humanity will learn from his mistakes and stop jumping in the middle of fires.

In contrast to the Phoenix, the book-memorizing people are remembering and for Granger remembering is where they "will win out in the long run" (ibid: 157). Granger says "we're going to go build a mirror-factory first and put out nothing but mirrors for the next year and take a long look in them" (ibid). These people play the role of providing another mirror that allows subjects to see their background, showing them this entire heritage on literature, religion, philosophy and law that they have memorized. The novel ends in a reference to the book of Ecclesiastes, the piece that Montag chooses to remember, "*on either side of the river was there a tree of life, which bare twelve manner of fruits, and yielded her fruit every month; And the leaves of the tree were for the healing of the nations*" (ibid: 158). Montag together with his comrades will heal the nation forming a new ideological structure. In a new ideological formation, the cultural heritage of humanity would promote the cultural state apparatuses, enabling at least a more liberating subjection to the ruling ideology in which the subjects are aware of their own history. The city that is ruined by a devastating war would be reshaped according to a new set of ideological state apparatuses. Other than the mirror in which subjects retain their subjection, there is a hope for various mirrors through which subjects can shape their subjection according to a new set of ideological state apparatuses reformulated by a new ruling ideological power.

To conclude, Althusser's examination of the material existence of ideology is a significant contribution to understanding how ideology is practiced by the dominant power to construct subjects in social formations. Althusser adds the ideological state apparatuses to the repressive state apparatuses in the Marxist thinking and emphasizes the role of the ideological state apparatuses to recruit good subjects that behave according to the ruling ideology. In *Fahrenheit 451*, the repressive state apparatus represented by the firemen works hand in hand with the ideological state apparatuses to form a hedonist, consumerist and anti-intellectual society. The cultural ISA lies at the core of anti-intellectualism since reading and keeping books are forbidden. This cultural decline is explained as a consequence of not a state policy but people's gradual reluctance for reading, the emergence of technological devices and minority pressure. Primarily, humanity becomes hostile to intellectualism but then following that cultural decline, the

authoritarian government takes the floor and forbids reading and these few people who want to read are arrested. If they refuse, they are burnt together with the books they keep. The communications ISA operates only to entertain or to lead people for consumption and the people are numbed by the programs broadcasted on huge TVs. The educational ISA is programmed in order to recruit subjects who are not motivated to read, think, question and learn. The family institution is structured in a way that the couples are indifferent to each other; people become attached to the substitute parlor families instead of the real ones. In the field of politics, there is an explicit policy of depoliticisation through which people become unconcerned with governmental policies, taxation and war.

There is not a totalitarian ruler such as the Big Brother in *1984*; the character that holds the highest position in this totalitarian structure is Beatty who is the chief of the repressive state apparatus. The information about who rules this totalitarian society is not in the book. However, how the repressive and ideological apparatuses are used in order to construct subjects in concordance with the way the dominant ideology wants is strikingly evident. That is why Althusser's theory on ideology provides a fresh glance at understanding Bradbury's fictive world. Through the use of state apparatuses, the characters of the novel are subjectivised according to the norms of that authoritarian society. Montag who emerges as the interpellated subject becomes an individual when he meets the people who are or know the remnants of an older generation living in another ideological structure in which, reading, questioning, thinking, caring and loving were appreciated. Montag overrules this subjection and becomes an individual or transforms from a good subject to a bad subject who would be punished by the repressive state apparatuses. However, after killing Beatty and sending false alarms for some firemen, Montag manages to escape from the repressive state apparatus and flees to the wilderness. There he meets book-memorizing intellectuals and as the war devastates the city, they begin walking to reconstruct the society probably according to a new set of ideological state apparatuses. Unlike Althusser's always-already interpellated subject who is unlikely to change, Montag and the other intellectuals manage to circumvent the subjectivation tactics of the ruling ideology. Their knowledge would be used to reconstruct the society in which the ideological apparatuses or the institutions such as school and family or the means such as TV, media and press would give individuals the chance to learn about their history. In this new social formation, inevitably

there would be a program of subjectivation according to a new dominant ideology, but the hope is in the freedom given to humanity to learn from its cultural, literary, philosophical and historical heritage.

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ПОЈЕДИНАЦ И ДРЖАВА: ИДЕОЛОГИЈА; ДРЖАВНИ АПАРАТИ И ИНТЕРПЕЛАЦИЈА У РОМАНУ *ФАРЕНХАЈТ 451*

Сажетак

У роману *Фаренхајт 451* (1953) Реј Бредбери слика ауторитарно друштвено устројство у коме строго забрањено читање и држање књига. Главни јунак Монтаг који ради као спаљивач књига одједном почиње да преиспитује свој позив и доминантну анти-интелектуалну идеологију. Након периода психичке кризе Монтаг испољава неверицу у државни апарат и успева да побегне у непознати крај где упознаје групу људи који желе да реконструишу друштво оспособивши људе да сазнају нешто о свом културном наслеђу кроз књиге које су кришом запамтили. У овом есеју аутор уз примену Алтузерове теорије идеологије реинтерпретира Бредберијево имагинарно друштво сагледавајући функционисање државних апарата који су замишљени тако да грађабе усмере у правцу владајуће идеологије, као и мотив отпора овом снажом идеолошком императиву.

Кључне речи: Бредбери, *Фаренхајт 451*, Алтузер, идеологија, државни апарати, интерпелација

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BEHIND A NAME: THE PRESERVATION OF ALLUSIONS IN THE SERBIAN TRANSLATIONS OF PYNCHON'S *CRYING OF LOT 49* AND DE LILLO'S *WHITE NOISE*

Abstract
Translating proper names, although seemingly simple, may be a true endeavour for literary translators. Toponyms and characters' names in a work of fiction directly refer to its cultural setting. Moreover, proper names of fictional characters can bear additional semantic value and carry multiple allusive meanings. This paper studies the rendition of meaningful names in the Serbian translations of two novels by the greats of twentieth century American literature: Thomas Pynchon's *Crying of Lot 49* and Don DeLillo's *White Noise*. In a shared postmodern gesture, these authors use names as powerful symbols, allowing space for an additional interpretative level to their novels, and this paper offers an assessment of the degree of information lost in their translation from English into Serbian.

Key words: translation, proper name, Pynchon, DeLillo, Serbian, allusion, meaning

1. Introduction

Despite being an independent academic discipline, translation studies cannot be observed irrespectively of other scientific fields connected to

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language, literature and culture. Put simply, the act of translation is the representation of meanings originally communicated by the operational means of the source language to receivers who speak another, target language, through the means available in the target language. Therefore, translation is not mere transfiguration of words which all have counterparts in other world languages. Translating primarily involves an attempt to surpass a gap existing between two cultures (Ivir 2004: 117). According to culture theorist Shalom Schwartz, the meanings ascribed to everything around us are the most obvious indicator of the complex underlying system we call culture, together with beliefs, customs, symbols, norms and values prevalent among the members of a community (2002: 4). Language lies at the core of a cultural community which uses it, and as various cultures may bear only slight differences, or be diametrically opposed, translation equivalence can sometimes seem an impossible goal.

Twentieth century fiction is particularly challenging for translators, especially due to its reliance on contemporary popular culture. However, while the term "popular" culture suggests that its products are famous and appreciated, their popularity is geographically conditioned. Although the general concept of mass culture exists in the whole civilised world, individual features and products of popular culture are known only within the given socio-historical community.

The two novels analysed in this paper were published in the United States in the second half of the twentieth century and as such belong to the postmodern genre. They are essentially tied to the period in which they originated, and most of all to the pop-cultural field. Still, they evoke both contemporary American and global history and ancient myths and historical figures from previous centuries, decades and cultures. Pynchon and DeLillo share a peculiar fondness for allusion. These authors' allusive techniques showcase their creativity, general knowledge and gift for pun and wordplay. However, since the allusions in the novels are numerous and multifarious, in this paper I focused on those achieved through the use of proper names exclusively.

Offering a definition of allusive proper names, Eleni Antonopoulou states these are the names used to convey implicit meaning by referring to popular culture figures, transcultural literary ones, politicians, other literary texts and places (2004: 220). Sometimes such names simply have a comic effect. Nevertheless, the secondary meanings a proper name may bear alongside the primary referential one can contribute to the text on

numerous levels and in a much more complex manner. Postmodern authors knew how to use proper names as an additional expressive device, and *The Crying of Lot 49* and *White Noise* are prime examples of this technique being applied. Their characters' and many other names in these narratives show some of the main poststructuralist characteristics: indeterminacy, pastiche, the schizophrenic divide and resistance to any absolutes or accepted standards (Lindsay 1995: xii).

Unfortunately, when translated, the same novels are deprived of the interpretative possibility offered by a semantically marked name. These names are most commonly transcribed according to their pronunciation without any translator's note, thus losing a crucial function originally assigned to them by the author. Besides not being "clarified" or brought closer to the Serbian readers, they are often transcribed incorrectly, since the media, publishing houses and educational institutions in Serbia lack a unified principle of spelling and pronouncing foreign names. Due to Serbia's exposure to Anglophone culture, this is particularly conspicuous in the case of English anthroponyms and toponyms.

The following sections will present examples of the strategies for translating connotative names employed in the Serbian version of *The Crying of Lot 49*, as well as potential suggestions for the future translation of Don DeLillo's *White Noise*, which has not been translated into Serbian to this day.[1] The translational decisions are then analysed in accordance with the theoretical attitudes on the treatment of meaningful names that both Serbian and foreign translatologists take.

2. The corpus

The corpus for this study was comprised of Don DeLillo's 1985 novel *White Noise* as well as Thomas Pynchon's 1966 novel *The Crying of Lot 49* and its 2007 Serbian translation by renowned author and translator David

[1] Admittedly, the novel was translated into Croatian as *Bijela buka* (trans. Ljubo Pauzin, 2005). Nonetheless, despite the similarities between the Serbian and Croatian languages, this translation could not have served me as research material, since Croatian considers copying the optimal strategy for rendering foreign names, unlike Serbian, which favours transcription. Thus, all Serbian versions of examples from this novel are only suggestions led by my personal translational preferences, and not examples from the official translation of DeLillo's novel.

Albahari, *Objava broja 49*. A total of eighty-one names were identified, thirty of which were meaningful. They feature intertextual names (McDonough 2004: 8), charactonyms (Kalashnikov 2006) and playful names which represent "onomastic wordplay" (McDonough 2004: 3), and will be considered separately from allusive names.

It should be pointed out that the term proper name in this paper includes anthroponyms (first names, surnames, middle names, nicknames, pet names and bynames of people, personified animals and fictitious characters) (Sanaty Pour 2009), toponyms (the names of real and invented places) and names of institutions, organisations and products.

Finally, I provided an insight into various ways in which proper names may be connotative and suggested translational strategies and methods whose implementation could make these meanings accessible to readers of the Serbian translation likewise. Unfortunately, Albahari decided to transfer the meaning of these names in only a few cases, failing to turn his translation into an even better and more interesting work.

3. Proper name meanings and translational strategies and methods

Naming is not a trivial and simple act either in real life or in fiction. In Ferdinand de Saussure's theory, every sign is in fact a name for the signified notion. In other words, language is constant referring; every noun is basically a name. Gergana Apostolova in naming sees a creative act, calling the naming of "places, things, events and people" the creation of reality (2004). She argues that names can be much more than just denotative textual units; proper names carry subtle semantic variations for the author, translator and reader, therefore "the transformation of names in the process of translating is as important as choosing names for real people" (2004).

Proper names need not necessarily be descriptive; however, they are always informative (Nord 2003: 183). They usually speak about the person's/character's gender, age, geographical and historical background, or religious identity (Jaleniauskiene and Čičelyte 2009: 31). In any translation, a foreign name will tell the reader that the text originated in a different culture, which is a fact that should not be altered or concealed, except in texts and audiovisual material for young children.

If the name in case contains in its root a lexeme describing the character, which is confirmed by motivators, the story's elements due to which the name has a characterising function (Delforouz Abdolmaleki 2012: 836), the lexeme becomes a meaningful and important part of the proper name. This kind of connotative function should be kept in translation. However, this function is often neglected "even in the translation of outstanding works" (836), when the name is simply transliterated or transcribed. Some translatologists, like Peter Newmark, believe that meaningful names should be translated only in fairytales and children's stories, as well as in humoristic or allegorical fiction (1988: 123). Still, for those cases when a name needs translating even in "serious" literature, where both the character's nationality and the connotation are important, Newmark recommends certain methods which, unfortunately, are inapplicable in Serbian. Moreover, their use in other languages is limited to those names which are not standardised or familiar to the target readership (see Delforouz Abdolmaleki 2012: 833).

Of course, proper names should not be changed in translation to the extent of losing a certain type of the character's identity, nor is it advisable to create an overly expressive name. A fine balance should be struck as regards the author's intentions, so that the translated name would not be either more enigmatic or more straightforward for the target readership than the original was for the source readership. Excessive domestication can hide allusions as well as transliteration or transcription can, and ignoring allusiveness or connotations means a loss in characterization. According to Antonopoulou, allusive names make for a convincing and atmospheric text, the readers' involvement in case solving and their feeling of shared knowledge about an event or character. In addition, they provide the necessary conciseness in humorous dialogues, and activate imagery which makes the text more concrete and direct (Antonopoulou 2004: 250). Elvira Cámara Aguilera is of a similar attitude on the necessity of the allusiveness preservation in translation, since each meaningful name has its own role in the plot, creating or intensifying the reader's impression of the character; hence, not translating this meaning is actually the suppression of a part of the name's function for which it was originally created (2008: 6). She cites Theo Hermans's classification which includes translation as one of the proper name transfer strategies, together with copy, transcription, transliteration or a similar phonological adaptation, lexical substitution and the total omission of a proper name as an extreme translational strategy (in Cámara Aguilera 2008: 3). Naturally,

combining these strategies is useful and common. For example, a copied or transcribed name may be additionally translated in a footnote, or in the text itself. The combined strategy, where the transcription or paraphrase of culturally dependent text elements is joined by the translator's explanatory note is recommended by Vladimir Ivir as well (2004: 120). Although all explanatory strategies indicate the foreign origin and identity of the source text, they simultaneously reveal the translator's care for the recipients' needs (González Cascallana 2014: 100). A reader who recognises a cultural reference becomes an active participant in the story, Charles Hollander claims (1997: 67), as s/he enjoys the allusions which should not remain dormant in the translation (González Cascallana 2014: 103, Cámara Aguilera 2008: 7). This need to neutralise cultural gaps triggers a subtype of translational addition known as *pragmatic explicitation* (Klaudy 2005: 83). As certain cultural information is only implied in the source text, and its recognition by the target readership may be hindered by their insufficient familiarity with the source culture, the translator explicitly highlights this information with a note or paraphrase following the transcribed or copied translational unit. Lukasz Barcinski believes explicitation is a necessary clarification of a source text's implied cultural message in the target language's surface structures, for which it should "by no means be considered erroneous" (2011: 276).

Ivir argues that an absolutely accurate intercultural translation is impossible. However, the individual ability of a translator to choose the communicatively most appropriate equivalent in the target language is the best method of cultural mediation (Ivir 2004: 119-120). Like any other translation receiver, the translator needs to understand the cultural content of the author's message. The translator's task is to view cultural elements as so-called *thick signs*, whose meaning should be patiently and carefully interpreted and transferred according to the context (Hermans 2003: 385-386). González Cascallana rightfully points that such interpretation can pose a harder task for the translator than semantic or syntactic textual problems (2014: 97). The next chapter illustrates this issue through examples collected by corpus analysis.

4. Corpus analysis

Due to spatial constrictions, only a selection of representative and highly interesting translation pairs are presented in Tables 1-4, which address

Pynchon's and DeLillo's specific use of ancient and mythical names, names borrowed from polytheistic religions, names featuring allusion to celebrities and fictional characters, and onomastic wordplay.

Table 1 shows how both Pynchon and DeLillo give their characters names which activate associations with their ancient and mythical namesakes, often joining such an allusive name with a common English surname (Diocletian Blobb, Caesar Funch), or an equally allusive surname, sometimes from another language and culture (Oedipa Maas, Orest Mercator).

Some of Pynchon's names echo or repeat with a difference the mythical anthroponyms and toponyms (Johnston 1992: 50). Oedipa, the main character of *Lot 49* recalls Oedipus, equally confused about her own identity and trying to solve the riddle of the secret Trystero organisation in the manner of a self-proclaimed detective (Conway 1995: 1-2), so typical of postmodern affinities towards conspiracy theories. Another example is San Narciso, the fictional Californian city which is an obvious blend and anagram, simultaneously alluding to the Narcissus myth and San Francisco. This "tangled network of metaphor and allusion" can be considered Pynchon's trademark (Grant 1994: x), although some critics believe these "ridiculous" names are totally arbitrary and without a deeper sense, being a conscious author's trap for the readers and critics who run to ascribe additional and hidden meanings to them (see Lynch 2012). In terms of translational strategies, in all these examples Albahari correctly used the conventional Serbian names for the same mythical and ancient figures so as to preserve the allusions, and modified them accordingly in the cases of Oedipa and Narciso. However, in the case of Cicero, Porky the Pig's nephew whom Mr Thoth mentions in his conversation with Oedipa, Albahari transliterated the animated character's name, instead of using the Serbian version of this Roman politician and orator's name, who gave it to this character. The form *Цицерон* would be in line with the Serbian translational tradition, since another animated character was named after a Roman deity: Mickey Mouse's dog, Pluto, was rendered as Плутон in Serbian translations.

DeLillo's Orest Mercator cannot have been named randomly either. Orestes the mythical hero was his mother Clytemnestra's murderer and his father Agamemnon's avenger, haunted by the Erinyes, Greek goddesses of revenge and damnation, because of the matricide he committed. The Erinyes were depicted as having snakes in place of their hair and fingers,

whereas Orestes eventually died of snake bite. DeLillo's character, on the other hand, is a sturdy and aggressive nineteen-year-old whose life goal is to remain closed in a cage full of puff adders for sixty-seven days so as to enter *The Guinness Book of World Records*. His surname not only recalls the Portuguese word for a merchant 'mercador', but it also alludes to the meerkat, a mammal from the mongoose family feeding on snakes and resistant to their strong venom. The connection between the teenager living in consumerist society where even breaking records in defying adders is valued as market commodity and his name's allusiveness is rather clear. DeLillo adds a pinch of humour too: Jack Gladney, his main character, finds Orest a peculiar name and wonders what the ethnicity of that swarthy boy could be. In a future Serbian translation of *White Noise*, his name should be transcribed as *Орест Меркатор*, as this form would activate the same or similar associations among Serbian readership – the first name would be both a transcription of the original, and the actual name under which this mythical hero is known in Serbia, whereas *Меркатор* alludes to a large Slovenian supermarket chain prominent in Serbia.

In addition to the names from ancient cultures, some are borrowed from polytheistic religions, like in the example from Table 2.

One of Pynchon's characters is called Mr Thoth, just like the Egyptian god Thoth, considered to be the mediator between people and gods. Mr Thoth is a nonagenarian living in an old people's home, who once mentions to Oedipa how he sometimes feels the close physical presence of his God. Instead of the used transcription, Albahari might have rendered this name as *господин Теут*, since this is the Serbian name of the same deity, and the allusion would have been preserved in the translation. The aforementioned examples of allusive/intertextual names showcase the postmodern interest for historiographic metafiction, myth, ancient history and comparative mythology, especially during the 1960s (Bradbury and Bigsby 1987: 14).

Table 3 presents anthroponyms alluding to famous people – military commanders (Heinrich Himmler), conquerors (Genghis Khan), Hollywood heartbreakers (Johnny Stompanato, Lana Turner's lover), musicians (Miles Davis, Dean Martin, Serge Gainsbourg, Leonard Bernstein), countercultural icons (Dr Timothy Leary) – as well as stock literary characters (Igor the hunchback of gothic romances, the laboratory assistant trying to create artificial life).

Writing about *The Crying of Lot 49*, Hollander states that it features dozens of "place names, people names, institutional names, firm names,

artwork names; names that contain smutty puns, body parts or allusions to fictional characters; and sometimes half–names that lead us to whole historical people, places and situations" (1997: 67). Some of them are "freighted with pop-cultural meaning", others with "historical-political resonance" (the same). Unfortunately, most of these allusions are unnoticed by a Serbian reader. While careful readers of *Lot 49* might recognise the American musical legends in the names of Pynchon's band The Paranoids, or DeLillo's allusions to the Mongolian conqueror and the Nazi commander in *White Noise*, the rest of the references appear too complex and multidimensional for a member of a foreign culture. Since many of these figures are unknown in Serbia, explicitiation in a footnote seems necessary when possible lest even slight allusiveness is lost in translation. Another solution would be a separate explanatory afterword or a type of critical review of the novel, facilitating interpretation and providing more information on this trait of Pynchon's and DeLillo's writing to those intrigued by it.

Nazi commanders and their crimes are well-known in Serbian culture, so the name Heinrich is just as allusive to Serbian readers as to Americans. However, in the case of Pynchon's Dr Hilarius, Oedipa's psychiatrist, the allusion to Pynchon's contemporary Timothy Leary is paired with witty multilevel wordplay, and explicitation would have been of crucial importance. The similarities between Pynchon's character and the most famous advocate of therapeutic hallucinogens' consumption during the American age of psychedelia are apparent to anyone acquainted with the English language and American '60s and '70s pop culture.

The character's pseudo-Latin name is homophonous with *hilarious*, and is an instance of wordplay formed from the end of Timothy Leary's name and his surname (TimothHY LEARY). This name is at the same time a charactonym: Dr Hilarius used to work in the Buchenwald concentration camp, where his task was to drive imprisoned Jews into a state of catatonic schizophrenia by clown-like grimaces. Hilarius distributes LSD to Californian housewives like Oedipa for experimental purposes. Towards the end of the novel, he himself goes insane and is eventually caught by the police. Similarly, the real Timothy Leary was a distinguished but controversial Harvard professor of psychology, the author of the cult *Psychedelic Experience* (1964), incarcerated for narcotics possession on multiple occasions and sentenced to decades of imprisonment. He continued to conduct independent research on the potential positive effect

of controlled psychoactive substances consumption. Hollander and Pierre-Yves Petillon thus have ample evidence to speculate that Hilarius is just a slightly transmogrified Leary (1997: 69, 1992: 127).

Table 4 goes on to present only a handful of the numerous examples of onomastic wordplay present in the two novels. DeLillo's wordplay seems more transparent than Pynchon's. In White Noise, Jack's three ex-wives are Dana Breedlove, Tweedy Browner and Janet Savory. DeLillo uses full names of these female characters as charactonyms. Dana Breedlove's surname is a compound, translatable as Љуботвор 'one who creates love' or Љубошир 'one who spreads love', while her name has its origin in the name of the Celtic goddess of fertility and maternity, Danu. Jack and Dana were twice married. Tweedy Browner is described as wearing "a Shetland sweater, tweed skirt, knee socks and penny loafers" (DeLillo 1985: 39). Not only does her name reveal her style, evoking the roughness of the material and the calmness and dullness of the colour, but it also hints at her posh background and slightly uptight and haughty nature, which is so unlike other Jack's wives. On the other hand, Janet is tasty, smelling of exotic spices, a woman who turns to Hinduism and starts living in an ashram under the name Mother Devi. Even though these names could be translated literally, they would sound awkward (see Apostolova 2004). Transcription combined with explicitation in footnotes would be the best possible solution in these cases as well.

Pynchon, on the other hand, complicates Oedipa's husband's origin by combining an English name, a Spanish nickname, and a Dutch-like surname (Seed 1986: 51). Wendell's nickname is Mucho 'much, a lot', whereas his surname is an altered version of Spanish *mas* 'more'. Therefore, his nickname and surname together allude to the Spanish expression for "much more," as Hollander too observes (1997: 67). It is not surprising then to see Mucho, at first a used cars salesman, being dissatisfied with his own life and job, anxious and frustrated. What he feared most was the acronym of his company, NADA (the National Automobile Dealers' Association) (O'Donnell 1992: 40), which is Spanish for 'nothing.' However, once that he starts working as a disc jockey at a local radio station and taking LSD offered by Dr Hilarius, Mucho Maas sees, hears and feels the world around him in a completely different way, experiencing *much more* than others in everything. In addition to this, he loses his personality and "comes on like a whole roomful of people" (Pynchon 1966: 41), torn and changed, but blissful under the drug's effect. Albahari's transcription preserved

much of the allusiveness, so that both Serbian and American connoisseurs of Spanish can notice it; still, the altered spelling of the surname Maas, echoing Dutch orthography, is lost in the Serbian version.

In the case of Mucho's co-worker, "Rabbit" Warren, Albahari successfully translated the nickname and used a pet name functioning as a nickname in Serbian culture, *Зека* 'Bunny', while he transcribed the surname. However, the nickname and surname together refer to an underground system of holes and tunnels made by rabbits, forming a creative instance of wordplay which sadly cannot be preserved in Serbian. Since the connotation was not of crucial importance for characterisation in this case, it was ignored in translation.

Finally, Albahari renders Manfred Manny di Presso's name as Мени, although the transcription Мани should have been used: the analogy with the name Manfred and the allusion to the psychotic disorder would have been maintained. Moreover, Tvrtko Prćić in his transcription dictionary of English proper names (2008: 26) considers forms akin to Albahari's chosen transcription unfaithful and incorrect. The name Manny di Presso suggests the character's Italian origin in English and Serbian alike but primarily hints at bipolar affective disorder, also known as manic depression (Seed 1986: 51). The preposition *di* could have been transferred as *de,* however. Italian and Spanish proper names feature both these prepositions, and the Serbian form Мани де Пресо would have been more allusive for the Serbian reader (Serbian депресија vs. English *depression* /dɪˈpreʃ(ə)n/).

4.1 Other proper name translation issues

Pynchon's symbolism is yet more fascinating and amusing. Even his meaningful names are intertwined in a strange and complex manner. Mike Fallopian and Stanley Koteks are two characters whom Oedipa meets at the Scope, the night club where Yoyodyne employers socialise. American readers will immediately recognise the allusions to women's anatomy and personal hygiene. While Fallopian shares his surname with the "tubes" that form a part of the female reproductive system, Koteks's is just a variation on Kotex, the name of the oldest American brand selling sanitary pads and tampons (The Disdainful Use of Names). The female reproductive organs resemble the letter Y in a simplified graphic representation, and this letter is symbolic of Pierce Inverarity's company, Yoyodyne. Furthermore, the symbol of the mysterious secret organisation Oedipa Maas is trying

to discover more about is a muted post horn, reminiscent of a rotated letter Y. Judging by the tubes and horns, meaningful characters' and company's names, visual allusiveness – even though this is a completely subjective interpretation of *The Crying of Lot 49* – it seems that Pynchon chose these symbols very carefully. Ritva Leppihalme notes that allusion is especially precious in crime and detective fiction, where the reader is eager to actively follow clues and indications (1997: 58). *The Crying of Lot 49* being a detective novel on the surface level, its Serbian translation sadly suffers important loss in terms of this subtle symbolism hidden in proper names and signs, as it cannot be reactivated for the Serbian readership, at least not without serious burdening of the reading process due to overly detailed translator's notes.

The importance of the translator's general knowledge is further exemplified with a cultural mistake of Albahari's. Namely, he transferred the name of Mexican surrealist painter Remedios Varo as if she were a man.[2] Obviously, Albahari was not familiar with her work, and thus inadvertently changed her gender in the Serbian version. However, the fact that Varo's painting *Bordando el Manto Terrestre* inspired Oedipa's thoughts on her own life and status as a woman means that turning the female author into a man was contextually an even greater mistake.

5. Conclusion

In this paper I strived to highlight the important role of a competent, both bilingual and bicultural (Nida 1964: 166) translator, and to point out the successful translations of meaningful names, as well as less successful solutions observed through comparative analysis of Pynchon's novel and its translation. Based on the presented material, it could be concluded that thick translation of proper names is of utmost importance for the faithfulness of the novel as a whole, which is why literary translators ought not to tackle this problem superficially. Conscientious and thorough translation procedure should involve interpretation as its initial stage, only then followed by the choice of translation strategies and methods for each translation unit. Proper names are neither one-dimensional textual

[2] An exhibition of paintings by the beautiful Spanish exile Remedios Varo (Pynchon 1966) – izložba slika *prekrasnog španskog izgnanika Remediosa Vare* (Pinčon 2007: 22).

units without any connotative meaning nor ordinary lexemes which can and should be translated literally into the target language. Anthroponyms and toponyms are hallmarks of a geographical location, social community and, primarily, of a culture. Moreover, in fiction they become markers of both the author's personal style and genre tendencies alike. This paper provides practical illustrations for proving the complexity of factors affecting translational decisions, draws attention to both the successes and frailties of Pynchon's Serbian translator, and expresses my attitude on the importance of pragmatic explicitation in the transfer of culture-bound translation units. Pynchon's and DeLillo's postmodern works have proven to be fruitful, challenging and inspiring corpus material for a study of this type. I hope that any future Serbian translators of these authors, and particularly of DeLillo's *White Noise*, will dedicate due attention to the topic of translating proper names and hence create a translation which is at least nearly as informative as the source text.

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Appendix

Table 1

NAMES FROM ANCIENT CULTURES AND MYTHICAL NAMES	
Cicero (Pynchon)	Цицеро (!) Цицерон
Caesar Funch (Pynchon)	Цезар Фанч
Diocletian Blobb (Pynchon)	Диоклецијан Блоб
Orest Mercator (DeLillo)	Орест Меркатор
Oedipa Maas (Pynchon)	Едипа Мас
San Narciso (Pynchon)	Сан Нарцисо

Table 2

NAMES FROM POLYTHEISTIC RELIGIONS	
Mr Thoth (Pynchon)	Господин Тот

Table 3

ILLUSION TO CELEBRITIES AND FICTIONAL CHARACTERS	
Miles, Dean, Serge and Leonard (Pynchon)	Мајлс, Дин, Серџ и Ленард
Dr Hilarius (Pynchon)	Др Хиларијус
Genghis Cohen (Pynchon)	Џингис Коен
Alfonse Stompanato (DeLillo)	Алфонс Стомпанато
Heinrich (DeLillo)	Хајнрих
Baby Igor (Pynchon)	Бејби Игор

Table 4

ONOMASTIC WORDPLAY	
Wendell Mucho Maas (Pynchon)	Вендел Мучо Мас
Many di Presso (Pynchon)	Мени ди Пресо
Rabbit Warren (Pynchon)	Зека Ворен
Dana Breedlove (DeLillo)	Дејна Бридлав
Tweedy Browner (DeLillo)	Твиди Браунер
Janet Savory (DeLillo)	Џенет Сејвори

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ШТА ТО КРИЈЕ ИМЕ? ОЧУВАЊЕ АЛУЗИЈА У СРПСКОМ ПРЕВОДУ ПИНЧОНОВЕ *ОБЈАВЕ БРОЈА 49* И ДЕЛИЛОВОГ *БЕЛОГ ШУМА*

Сажетак

Превођење личних имена, мада наизглед једноставно, може бити прави изазов за књижевне преводиоце. Топоними и имена јунака у књижевним делима непосредно указују на њихово културално окружење. Поред тога, имена књижевних ликова могу имати посебну семантичку вредност и носити вишеструка алузивна значења. У овом чланку разматра се пренос значењских имена у српским преводима два романа великана америчке књижевности двадесетог века: *Објава броја 49* Томаса Пинчона и *Beli šum* Дона Делила. У постмодернистичком маниру који је карактеристичан за обојицу, ови аутори користе имена као моћне симболе, остављајући простора за додатна тумачења ових романа на више нивоа интерпретације. У раду се процењује степен информативности која се губи у преводу са енглеског на српски језик.

Кључне речи: превођење, лично име, Пинчон, Делило, српски, алузија, значење

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FREE ASSOCIATIVE FILM ANALYSIS[1]

Abstract
Can people's lives be enhanced through personal reflective contact with the arts? Results obtained from social intervention programs using the arts, including music (Tunstall 2012) and literature (Trounstine & Waxler 2008) indicate this is the case. In *Meeting Movies* (2006) Norman Holland demonstrates a reflective method of film analysis – free associative film analysis. In this essay, I will present my adaptation of this method, the results I obtained from individual free associative film analysis and its application in the classroom. I will examine the outcomes obtained in light of proposals made by philosopher Miranda Fricker on epistemic injustice (2007), and Byung-Chul Han on the social and neural roots of neurological illness such as depression, attention deficit hyperactivity disorder (ADHD), borderline personality disorder (BDO) and burnout syndrome today (2010). Based on these reflections, I will suggest that perhaps there has never been a greater need to study the arts.

Key words: cinema, the arts, education, free associative film analysis, social intervention.

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1. Introduction

In today's technologically driven digital world the advantages of studying the arts, film and literature in particular, is often questioned. However, in this essay I will argue that despite some contrary opinions there has never been a more appropriate time to do just that. I will propose that reflective analysis of the arts offers a unique space to gain awareness and acceptance of self, permitting the consideration of new and challenging ideas which may enhance people's ideas about what the world might be or become for them. Indeed, when encountered reflectively the arts may act as transitional and transformational objects just as psychoanalytical literary critic Norman Holland proposed in his essay "The Mind and the Book" (1998). Holland's suggestion is vindicated today by the variety of arts and literature programs achieving exemplary results in challenging environments. I will begin this essay with a very brief overview of some programmes that demonstrate the power of reflective contact with the arts. I will then present the results obtained from a contemplative form of film criticism – free associative film analysis – both in individual film analysis and in a classroom application[2]. I will end the essay discussing the results of all the programmes presented in light of proposals made by philosophers Miranda Fricker (2007) and Byung-Chul Han (2010) on respectively, epistemic injustice and the social and even neural roots of disorders prevalent in today's society.

2. Arts and literature programmes that are changing lives

Because of the range of scope of programmes available, this will have to be a brief overview indeed. However, the programmes selected demonstrate the power of reflective contact with the arts. I chose these particular programmes because while they are supported by formal educational structures[3], they look to developing individual contact

[2] The free associative film analysis method used was based on the work of Holland (2006) and Holland & Schwartz (2008).

[3] El Sistema is normally run through state primary and middle schools. Most of the CLTL programmes in the USA are supported by University Departments, as are the Writing Workshops run in Unidad Penitenciaria 48, Buenos Aires, Argentina.

between participants and the art form studied rather than trying to teach a particular interpretation or application. Their central premise is that it is this encounter that changes lives. Despite the fact that they do not set out to teach formal interpretations they require diligence as the uninstructed learn to dominate new and complex techniques whether this be playing a musical instrument in harmony with others or reading a novel in such a way that a personal opinion can be formed and articulated. They focus on creativity as young minds are encouraged to write their own songs and musical pieces; or adults in jail write their first poems about life and hope (Domenech 2014).

I will begin with José Abreu's El Sistema, a musical education programme begun in Venezuela in the 1970s because it is probably one of the most documented and internationally adapted social intervention programmes based on the arts in operation today. Abreu's goal was to show children living in impoverished neighbourhoods — many with serious drug and gang related crime problems — that there could be alternatives to the way of life surrounding them. He felt this could be achieved by instilling a love for music in these children, and teaching them how to work together in a harmonious fashion. He began by teaching singing, followed closely by composition and then teaching children to play musical instruments by imitating their teachers. It worked, and the first youth orchestras were born. El Sistema has been so successful in breaking cycles of poverty, drug abuse and drug related crime that it has been adopted throughout Latin America, the US, Canada and the UK (Tunstall 2012). Most European countries run El Sistema programmes today. Examples are the Generation Orchestra in Portugal and the Sing Out with Strings project in Ireland. The Generation Orchestra began in 2005 in Amadora, a socially challenged city on the fringes of Lisbon. It has spread to other cities over the last ten years[4]. The Sing Out with Strings[5] project supported by the Irish Chamber Orchestra as a Community Engagement Programme operating under the umbrella of Limerick's Regeneration Process is now a feature of primary school education in problematic areas in the city's inner city. Both are seen as offering alternatives to young people growing up in socially challenging areas. Start-ups of El Sistema have begun in Angola and Mozambique (ibid).

[4] More information can be found at http://www.orquestra.geracao.aml.pt/en/the-project

[5] For more details consult http://www.irishchamberorchestra.com/community-engagement/sing-out-with-strings

In the field of literature, the Changing Lives Through Literature (hereafter CLTL) programme, operating in prison systems, also follows the principle that reflective contact with the arts can change lives. The progamme arose out of English Professor, Robert Waxler's belief in the transformative and humanizing power of literature. Waxler developed CLTL while working in the English Department at the University of Massachusetts. He was able to count with the support of District Court Judge Robert Kane who had become increasingly frustrated at the high levels of recidivism and lack of rehabilitation he encountered in the American Justice System. Waxler convinced Kane to consider offering a literature programme as an alternative or commuting option to a prison sentence. In *Finding a Voice* (2005), Jean Trounstine and Waxler demonstrate how a reflective approach to teaching literature can return the formerly disenfranchised to society, giving them an individual voice and broader social awareness. The first CLTL program took place in the fall of 1991 and three subsequent courses ran over the following year (2008: 62-81). Recidivism among graduates of these first four CLTL programs was much lower than among felons who did their complete prison sentences (19% as compared with 45% respectively). If offenders returned to crime there was a reduction in the level of violence (ibid: 4). Low self-esteem, limited and limiting life experiences are common traits in participants on CLTL (ibid: 53-55). Graduates' testimonials illustrate how reading books and discussing interpretations helped them gain new perspectives, develop empathy, hope, a wider understanding of society, and gain self-esteem (ibid: 2-3, 5, 10, 24-26). This contact with literature often gave participants their first positive role models as illustrated by Antonio's story. Antonio testified that Hemingway's Santiago in *The Old Man and the Sea,* inspired him to refrain from relapsing into his prior drug-abuse lifestyle (ibid: 29-30).

Trounstine comments that a vital aspect of the CLTL courses for women she worked with was finding positive female role models in literature whether they were the characters in their books or the authors themselves. In contrast to men, most of whom had families who supported them and desired change, some women had abusive partners who did not want them to find an individual voice. Others were raising children on their own. If they were doing CLTL as a parole option, they were juggling very hectic lives trying to secure jobs and raise families. They often felt inadequate, defeated and alone in the middle of these struggles, thus literature was one of the only places they could see women who had survived and raised

about circumstances like their own. Books like Toni Morrison's *The Bluest Eye,* and stories like Tillie Olsen's "I Stand Here Ironing" allowed them to talk about the problems that were part of their day-to-day lives without feelings of guilt or shame. They gained new and different perspectives as they discussed their reactions to/impressions of fictional characters who represented realities of their lives. Discussing texts, encountering kindred responses allowed them to feel that they belonged to a larger community. They were not alone in their struggles. They didn't like all the books and struggled with some like Silvia Plath's *The Bell Jar*, but they were able to read and have independent opinions about them, which was a huge achievement (2008: 83-95).

Since 1991, the programme has gone from strength to strength and has been adapted and used in more than twenty states in the US and other countries including Canada and the UK, where the Writers in Prison Network support the "Stories Connect" project based on CLTL (2008: 101-30). Another interesting literature based programme is the Writing Workshops run by the Universidad Nacional de San Martin, in the Unidad Penitenciaria 48, Provincia de Buenos Aires, Argentina (Domenech 2014).

3. Free Associative Film Analysis – Introducing the Method

In *Meeting Movies* (2006), Norman Holland wrote "to meet a movie is to meet oneself, and that is what I am inviting you to do" (2006: 14). As part of my doctoral research I decided to accept Holland's challenge and investigate first, if free associative film analysis could function as a tool of self-awareness as Holland suggested, second, to try to understand its benefits and consequences. The method developed was adapted from that presented by Holland in *Meeting Movies,* as well as Holland and Schwartz in *Know Thyself* (2008). The former contains Holland's personal free associations to eight films, the latter, detailed instruction on teaching free associative literary analysis. In *Know Thyself* Holland and Schwartz introduced students to psychoanalytical principles, including Lichtenstein's unique identity theme theory and Waelder's principle of multiple function related to the balance of internal and external demands that are related to ego, id and superego (2008: 3-5), I did not want to place such an emphasis on psychoanalytical theory. Rather I wished to explore that unique space between viewer and movie. Thus I did not include much psychoanalytical

theory, just instruction on free associative film analysis and a simplification of Heinz Lichtenstein's unique identity theme theory.

Based on his clinical practise, Lichtenstein proposed that every individual had a unique way of interacting with the world, but that no identity theme can or should be seen as superior to another. Rather, what is relevant is to understand one's own identity theme and to make important decisions in light of this (Lichtenstein: 1977). Holland started to use this principle because he had seen unique patterns in readers' free associative literary analysis as he presented in *5 Readers Reading* (Holland: 1975). He felt people could gain insight into their unique identity theme through understanding relevant connections. This could help them understand, their unique way of interacting with the world and why they felt comfortable in some attitudes and less content with others. This is what he meant when he wrote, "to meet a movie is to meet yourself, and that is what I am inviting you to do" (2006: 14). I wondered if this comprehension could be used to help people understand the positions they assumed and gain awareness and acceptance of self, as according to Lichtenstein there is no good or bad identity theme.

4. Free Associative Film Analysis – working with individuals[6]

The methods used followed the patterns below which were adjusted for individual cases. First, participants watched the movie to be analysed with a supervisor in order to assist the viewer select individual connection points for subsequent free associative analysis. Second, they were instructed in the free associative film analysis methods, so they learned to write first analytically and then to follow thought patterns arising from these analytical strands. They wrote the former in regular print, the latter in italics. Third, they wrote free associative analysis to those specific points over a one to three-week period. The texts produced were discussed with a

[6] Because of the scope of this essay, I cannot include complete instruction on the free associative film analysis method, but this can be found in the doctoral thesis *Simple Stories* (2012) and the chapter "Gaining Awareness and Acceptance of Self and Developing Coping Skills through Film Analysis" in *Narritiva e Bioetica* (2015: 117-132). These cases were also presented as a poster presentation "Free Associative Film Analysis — offering new perspectives" at the 16th International Neuropsychoanalysis Conference in Amsterdam from 9-12th July 2015.

supervisor, who helped them see patterns in interpretations, demonstrative of the participants' unique and individual way of seeing the world and interacting with their surroundings. Follow-up work was developed as appropriate for each case.

I will present a very brief overview of the outcomes obtained by three participants in this project, Aida, Anna and Anita (all fictional names) because these exemplify the types of results obtained. Because of the reductions in anxiety levels registered in other film analysis trials (Martins 2012), Anna and Anita's free associative film analysis was also accompanied by Charles Spielberger's State and Trait Anxiety Inventory (hereafter STAI) to offer quantitative results.

5. Outcome of Aida's free associative film analysis:

Aida (Martins 2012: 152-162) the first volunteer was a successful 23-year old graduate at the beginning of an interesting career. She participated in the project because she wanted to learn more about herself and wanted to see if her free associative film analysis would vindicate unusual lifestyle choices that had worked well for her. She began free associative film analysis in March 2009 and did the final feedback interview in May 2011. She analysed Mini Leder's *Pay It Forward* (2000), her free associative choice. As can be seen from an excerpt taken from her texts, free associative film analysis helped her to be more comfortable about her "natural" tendencies, and aided her in embracing her lifestyle, which actually suited her very well:

> *It* [performing free associative film analysis] *was very beneficial as it made me aware of some of the things that are important to me. It made me more conscious of who I am/ want to be. It is not only an analysis of the past but the creation of awareness towards the future. I also believe that by doing it constantly (through films, books and perhaps some situations) we can gradually learn about and build our identity* (ibid: 161).

6. Outcomes of Anna's free associative film analysis:

Anna (ibid: 166-187) was 25 years old and also a successful graduate at the beginning of an interesting career when she participated in the trials. She was the first member of a Portuguese working class family to obtain a university degree, but despite her success, she had very serious feelings of personal inadequacy. She took part in the project because she hoped it might shed light on how a "hard-nosed" unromantic professional could take such pleasure in light-hearted romantic comedies like *Dirty Dancing* (the film she chose to analyse free associatively) and *maybe* also to learn a little more about herself. She began free associative film analysis in October 2009 and did the final feedback interview in June 2011.

She had chosen this film because she associated with the character of Baby. In this film, despite the nickname, Baby, is a strong character: hardworking, intelligent, mature and insightful. However, Anna had inverted the power positions in her interpretation of the character in her analysis, and cast Baby as vulnerable and in danger of abandonment. In the discussion of her texts, we correcting this interpretation and this helped Anna reconsider her own sense of self-worth. The discussion of her texts also allowed Anna to understand her connection romantic comedies like *Dirty Dancing* in a non-judgemental way and enabled her to change previously destructive lifestyle habits. It let her consider that she could aspire to happiness also. Anna wrote:

> *It* [performing free associative analysis to *Dirty Dancing*] *allowed me to get to know myself better and begin a process of self-motivation and appreciation. I began to understand many things about myself, especially how I had been influenced by my upbringing and the environment I live in. I admit, on the one hand, that I have not been able to put everything I have learned into practice, on the other, I know that this is a task for the rest of my life. Since I began the project, I have changed a lot and I believe that I am moving a little in the right direction every day* (ibid: 176).

Anna was the first participant doing free associative film analysis to also complete the STAI questionnaires. The outcomes obtained from these questionnaires support the sentiments she expressed in her free associative film analysis texts. STAI measurements are classified in the following manner: 20-39 Low, 40-59 Medium, 60-80 High. Anna's SA (State Anxiety)

levels dropped ten points from 46/80 to 35/80 over the course of the work. More significantly her TA (Trait Anxiety) dropped from 61/80 (High) to 34/80 (Low) over the same period. These outcomes were very significant because according to Spielberger, TA should remain quite constant throughout life (1983: 1-5). Such a reduction implies a very significant change in general outlook on life. Also the fact that Anna's final SA and TA readings were similar, implies balance between state of mind at the time and a general mode of thinking. Could one be so bold as to suggest that Anna not only acquired awareness, but also acceptance of self through free associative film analysis.

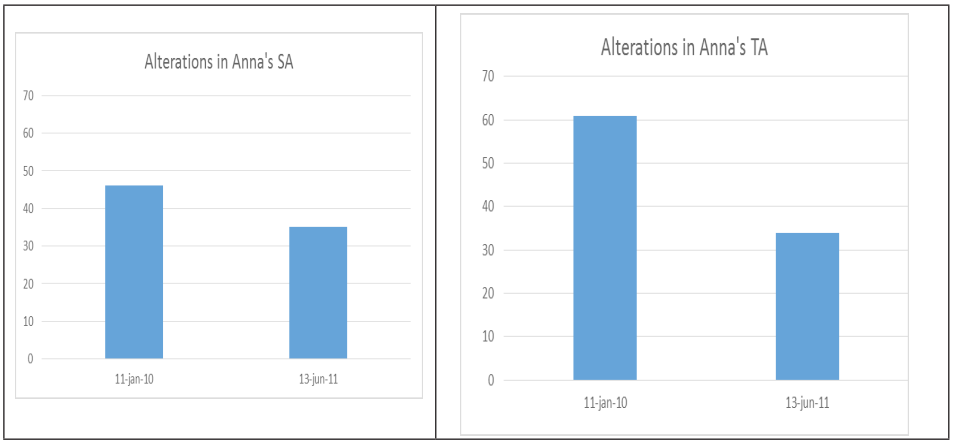

Fig 1 Anna's STAI Results

7. Outcome of Anita's free associative film analysis:

Anita (ibid: 328-356) was a 17-year old high-school student when she participated in the trials. Despite being intelligent, she was despondent and without motivation. She was suffering from high anxiety at the time we worked together. She did free associative film analysis to Cameron Crowe's *Elizabethtown* (2005). I chose this film because of the very significant reductions in anxiety levels registered when groups watched this movie. We worked together actively from December 2010 to January 2011 and she worked on her own from January to June 2011. She wrote that performing

free associative film analysis helped her gain perspective on her situation and regain goals, "*It helped me to understand and accept my biology better and to accept "my failings", my anxiety. It also helped me to understand the importance of being unique. This encountering of our personality allows us to find happiness*" (ibid: 355). It also allowed her to develop techniques to deal with anxiety cycles, and subsequently significant reductions in both state and trait anxiety levels were registered. TA drops from 69/80 to 52/80 in the seven-month period. Her SA remains within the 30-40/80 range over the period, achieving an all-time low at 26/80 after she watched *Elizabethtown* on 26th Nov 2010.

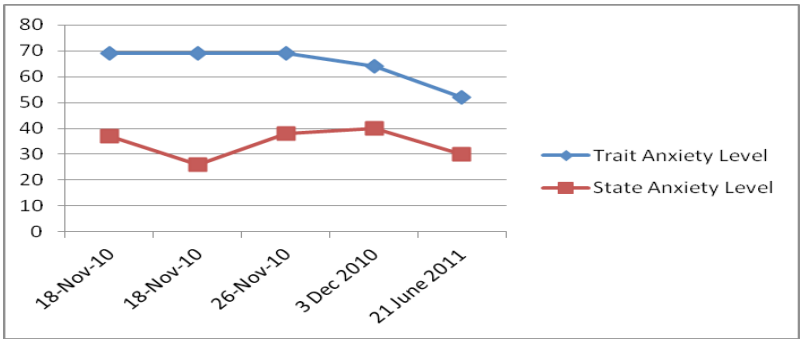

Fig 2 Anita's STAI results

8. Overview of the results of individual free associative film analysis

The outcomes obtained far exceeded expectations. Performing free associative film analysis led not only to awareness, but also acceptance of self as well as the capacity to develop new habit and thinking patterns when necessary. While individual approaches were applied in each case, three common procedural elements became evident. First, once connection points had been selected, free associative film analysis writing should be conducted by the individual in isolation. Second, discussing the written free associative analysis texts was necessary for participants to understand their significance to them. Third, thoughts and ideas obtained from the free associative analysis texts could be used to break destructive habit and

thinking patterns, and to construct new ones. Viewing the outcomes, I considered that perhaps the greatest advantage of free associative film criticism was that it permitted a time of constructive reflection, in a non-judgmental environment, and that this also allowed for change.

9. Free Associative Film Analysis in the Classroom

On finishing my doctoral research, I was encouraged by colleagues to follow the psychological/psychoanalytical aspects of this work, and initially I was tempted to do this. However, I quickly learned that this was not actually what interested me, or even that which distinguished the work. Reviewing the whole body of research, it was very clear that the central and defining point had always been film analysis, developing the contact between the movie and the viewer. This is what produced the results and this is what I wanted to continue to research. Following this line of logic I decided to question if the methods developed could be adapted for teaching in the classroom. Therefore, at the Faculty of Letters University of Lisbon, I proposed a teaching programme for an undergraduate Curricular Unit, C2: English in the World of the Arts, using free associative film analysis. I taught this in the first semester of the 2014/15 academic year and will present the methods and the results below.

This programme of this Curricular Unit followed the guiding principles introduced earlier, but adapted for the classroom and taught in English. Because students were working in English, which is not their native language, I taught free writing to prompts as a creative writing technique. We practised this in class so that students would get used to the idea of writing fluently from a prompt in English without stopping to correct their mistakes. I also analysed two samples of free associative film analysis, Norman Holland's analysis of *Casablanca* and my own of *Elizabethtown* with students, so that they could see what free associative analysis looked like and understand the patterns it follows.

In my doctoral research, I had learned that generally participants needed about two weeks to be able to write their free associative analysis texts. I had also learned the importance of watching the movie with the participants and discussing specific connection points. Thus in class, we watched the movies to be analysed together at three-week intervals, discussed possible connection points and students' ideas on the

aforementioned free associative texts to *Casablanca* and *Elizabethtown*. Students had to become proficient in performing both free writing and free associative film analysis and to concentrate on developing the methods, students submitted their free associative analysis two weeks after watching the movies, these exercises were submitted for appraisal and compiled into a portfolio. Then we watched the next movie and repeated the process. In all, students did three short (two-page) free associative analysis texts to the set films, and these texts were a central part of their portfolio.

We did not discuss students' free associative analysis in class, as Holland and Schwartz's students had done, but we considered ideas like Robert Sapolsky's proposals on stress management (2003), current neuropsychoanalytical thinking on the development of consciousness (Solms 2013) and theories on the role reflective thought plays in human development (Corballis 2011), because I wanted students to have an understanding that reading books and watching movies can influence people at a biological, as well as emotional level. As students were not familiar with many of the concepts and ideas discussed, parts of set texts were read in class, contents discussed in smaller groups followed by a full class discussion with rotating spokespeople. Students responded well to the methods and even though many had not read this type of scientific article before, they appeared generally to enjoy doing them.

Besides the portfolio, there were two other evaluation elements, a written test based on the articles read, and a longer written assignment which could be one of the following: a free associative film analysis of a film selected by students, a short story written from a free writing prompt, or an essay on the theoretical aspects of the programme. Students' production both in class and at home was good, but to get some concrete feedback about students' feelings about the programme, and to see if improvements could be made in future editions, I circulated the feedback questionnaire reproduced below at the end of the semester, I asked those students who were interested to complete it and return it anonymously to my college post-box. Sixteen of the forty-seven students enrolled in the class did this

10. The Feedback Questionnaire

1. Did you enjoy the classes? If so why?
2. What were the principle notions you took away from the classes?

3. What were your favourite activities?
4. Were there activities you did not like in the classes?
5. Were there things that could be improved in the class structure?
6. Was performing free associative film criticism productive for you. If yes, why, if not why?

11. An Overview of Students' Responses to Individual Questions:

The students who returned the questionnaires wrote extensively, which gave a real idea of what these students felt about the classes. There were often multi-responses I numbered the questionnaires 1-16 arbitrarily and will present very brief summaries of the most common answers to each question. I grouped responses together and because most single responses were similar to group responses I will only refer to isolated answers which this is significant for the overall opinion. Students often listed more than one answer to questions, so that is why some questions have more than sixteen answers.

Question 1 – "Did you enjoy the classes? If so why?"

All the students answered to the affirmative. 7 students listed the discussion arising from the topics presented and the openness that was permitted in the appreciation of the arts. 3 students enjoyed the discussion of psychological issues. 3 students liked the variety and interest of the topics discussed and movies screened. 4 students enjoyed the way the teacher presented the topics.

Question 2 – "What were the principle notions that you took away from the classes?"

This was the question that generated the greatest variety of answers, even if some notions were shared by two or three students. I will refer to individual answers here because all the answers lead to an overriding persuasion – students gained new perspectives on the significance of the arts, their understanding of the arts, and/or a different way of thinking about issues. I consider all these points are very relevant and encouraging.

Three students wrote that the principle notion(s) they took from the programme was that the arts can help people find out more about life, about what they can become and why they feel as they do. 3 others mentioned that free associative film analysis can help us understand ourselves. 3 wrote they think about life and watching movies from different perspectives after doing the course. 2 others thought more about notions of identity, sense of self, recursive thought and stress management. 2 gleaned the notion that the arts are essential for people and society. Single choices included: that we should make more of an effort to see beyond the obvious, thinking about biological processes, that the body and mind are not separate entities, and the notion that feelings can be investigated.

Despite their diversity, all the responses indicate an expansion of thinking patterns, an appreciation of new ideas and new forms of contemplation within the contexts both of formal education and ordinary everyday day lives. These ideas are very relevant when contemplated within the context of the writings of the philosophers Miranda Fricker and Byung-Chiu Han who respectively consider the development and articulation of individual voices and reflective thought vital for today's society. This point will be further discussed in the next section.

Question 3 – "What were your favourite activities?"

9 students listed free writing as their favourite activity, and this surprised me. Not surprisingly 8 students listed watching movies and discussing their reactions to them as their favourite activity. 7 mentioned class debates discussing issues referring to many different fields. 6 selected writing free associative film analysis. 3 mentioned that they had really enjoyed the small group discussions.

As the number of answers listed indicate many participants selected more than one favourite activity. I was pleasantly surprised that nine mentioned free writing as a favourite activity, because it is a very good tool for developing creative writing. The threads of thought it produces often lead into unusual and interesting topics. As we were doing this activity in class many students commented that it was difficult at the beginning, but because of free writing they started to write about things they had never consciously thought about, so they found it very enriching. It was also nice to see a balanced blend of preferences for the writing and discussion activities.

Question 4 – "Were there activities you did not like in the classes?

Not all the students answered this question but of the ones who did, 6 replied there was nothing they disliked. 8 wrote that they had not really disliked anything much, but if they had to select something it would be — reading the longer texts in class even if this was necessary because of the complex nature of the articles (4 students), breaking into smaller discussion groups (3 students).

Question 5 – "Were there things that could be improved in the class tructure?"

Again not all the students answered this question, but of the ones who did 5 would change nothing, while 3 students suggested adding more texts on other forms of art appreciation besides free associative analysis to centre the programme more in the arts, and less in biology. Two students suggested applying free associative film analysis to other forms of art. These are valid suggestions and in the next academic year, rather than working with three set films, we will start our analyse work with a movie, but then also work with literature and art.

Question 6 – "Was performing free associative film criticism productive for you. If yes, why, if not why?"

All students answered this question affirmatively, but one respondent answered both yes and no, so I will return to his/her answer individually in the discussion on this point. 6 wrote they found the exploration of the connections between themselves and the movies highly productive. Five students wrote they learned more about themselves. Other five referred to the fact that this form of writing had improved their writing and/or creative writing skills. Four indicated that they were now more "alert" and less passive when watching movies. Three students liked learning about a new form of film analysis that also expanded their way of thinking. These answers demonstrated a development of critical thought, an increased sense of self awareness, and enhanced writing skills, interesting outcomes from using a method of film analysis.

There was a very interesting answer on Questionnaire 8 which demonstrated writing free associative film criticism helped this student develop critical skills related to her writing and also solve a personal problem. Student 8 wrote, "Yes, it was very productive for me. It helped me see patterns in my writing and to explain them. One of the exercises we did in class helped me a lot. I was having a recurring dream that was giving me some anxiety and after I wrote about it, I understood it and never had it again" (Martins 2015b: 8). Student 7 answered yes and no to this question, "Yes, because one learns to look inside. No, because it hurts a little" (ibid: 7). So, in this case the analysis seems to have entered some troubled waters, however it did not appear to be very punishing. Similar things had happened with Anna and Anita in their work.

Overall, I consider that students' participation in class and the feedback questionnaires indicate that the classes worked well, both from an academic and personal development perspective. The writing activities did really appear to help students develop their creativity and writing skills, and the quality of the final assignments, whether it was a short story, personal free associative film criticism or an essay was very good. I will be very happy to teach this programme with some minor adjustments again next year.

12. What contemporary philosophical thought may add

From the work presented a number of advantages are seen when reflective contact with the arts is encouraged. One of the first advantages seems to be gaining new perspectives which leads to an expansion of the total living experience. Second, participants in the different programmes seem to grow in confidence, as self-awareness is linked with self-acceptance and new ways of dealing with old problems may appear. Thirdly, when there was a need for this, to paraphrase Trounstine and Waxler, reflective contact with the arts seems to facilitate "finding one's own individual and socially conscious voice". But why is this? Some of the thinking in contemporary philosophy can offer some suggestions.

This first issue I will look at is the "finding of one's own voice". Why do people need to find their own voices? After all, speech is developed in the first years of life and most children can communicate competently either verbally or non-verbally from a very early age. So if we already have highly functioning vocal and non-verbal communicative competences, why do we

need to find a voice through reflective contact with the arts? I believe philosopher Miranda Fricker offers a possible reason in her book *Epistemic Injustice: Power and Ethics of Knowing* (2007). Fricker proposes that "there is a distinctively epistemic kind of injustice" arising from two different sources: *testimonial injustice*[7] and *hermeneutical injustice* (2009: 1).

The latter refers to situations where society, through its legal and social structures, denies the existence of a certain type of story, so those who are victims to it cannot articulate, or often truly understand what is happening to them if/when they fall victim to the "non-existent" event. For example, Mary Rowe's report for MIT on gender issues, "Saturn Rings" (1974) was one of the first official documents to discuss the concept of sexual harassment. In hindsight, it is common knowledge that sexual harassment existed far before the 1970s; Frier and McGinn discuss sexual harassment as a reality in Ancient Rome (2004: 468-8). However, because sexual harassment was not legally or socially recognized in Western society before the 1970s, it "did not happen", just as marital rape "cannot happen" in some societies today. Because there was/is no socially acceptable vocabulary to describe these events, victims are rendered to silence for the lack of words, and must develop strategies to deal with the havoc this silence will provoke in their lives and minds. The notion of *hermeneutical injustice* is central to understanding how an individual may be denied a voice from an institutional stance as it looks at the inability of society to see or discuss a subject.

Fricker's conception of *testimonial injustice* is relevant to the discussion of the advantages offered by reflective contact with the arts, because she considers t*estimonial injustice* refers to the silencing of individuals because it denied them the capacity to be considered credible *knowers* and tellers of their own stories. Many mechanisms including stereotyping and the construction of *identity power* combine to cast people as unreliable transmitters of knowledge about themselves, their lives and living conditions and to negate their competence to be considered *knowers* of their own stories. According to Fricker incredulity and misinterpretation leading to silencing are socially accepted patterns often used when refusing to hear the stories of others. A kind of *identity power* is exerted, which divides society into those who can be seen as authentic *knowers* and withholding credibility from speakers because they are members of a certain social type. This leads to *identity prejudices*.

[7] The italicization of terms in this section follow Fricker's usage.

Fricker illustrates her point about *identity power* and *identity prejudices* using Anthony Minghella's screenplay of *The Talented Mr. Ripley* (2000). The film is set in the 1950s when women were not really considered to be *knowers* of matters outside the female domain, and the dominant identity is a powerful male one. Towards the end of the movie, following a bizarre series of events that Tom Ripley is always involved in, Marge Sherwood becomes suspicious that Ripley is responsible for her fiancé Dickie Greenwood's disappearance. Her suspicions are confirmed when she finds Dickie's two distinctive rings in Ripley's possession. She also understands that she barely missed harm herself through the chance appearance of a friend in Ripley's flat. However, when Marge presents this evidence to Dickie's father, the wealthy and powerful Herbert Greenleaf, he dismisses it saying "Marge, there's female intuition, and then there are facts" (2000: 130). The dominant identity – successful, white male businessman – silences a voice of reason through incredulity and misinterpretation because the story is told by someone not considered at the time to be a faithful *knower*. The young woman, who tells the counter story is a character the dominant identity sees as too fragile and grief-struck to be capable of being a competent witness of events, despite the fact that her character is portrayed as intelligent, sensitive and socially aware throughout the film.

According to Fricker, power structures, including those arising from epistemic injustice lead to "a socially situated capacity to control others' actions" (2009: 4). Depending on the psychology of the individual (and I would also add the degree of exclusion their social circumstances, entails), when social domination is deep "it can cramp self-development, so that a person may be, quite literally be prevented from becoming who they are" (ibid: 5). Based on the programmes presented in this essay, it might be suggested that platforms which encourage reflective contact with the arts offer individuals the capacity to encounter their own voices in a non-judgmental fashion. Free associative film analysis may be seen as a particularly interesting tool. Because of its explorative nature it may assist individuals to grow into and embrace personal identity, endowing the confidence to acclaim unusual yet individually appropriate lifestyle choices that may conflict with dominant collective narratives, as Aida did.

Philosopher, Byung-Chul Han's, proposals in *The Burnout Society* (2010)[8] illustrate other benefits that reflective contact with the arts might offer in today's society. He introduces his essay suggesting that the neurological illnesses plighting the lives of so many in the twenty-first century are the product of a society dominated by excessive positivity, a society that expects its members to be always ready to say yes, to produce and act, but not to stop and think. While the diseases of the past were caused by foreign agents, mainly bacterial and viral, and combated by fighting external others, Han considers today's diseases are generated internally, and so cannot be treated in a similar fashion. He writes:

> Neurological illness such as depression, attention deficit hyperactivity disorder (ADHD), borderline personality disorder (BDO) and burnout syndrome mark the landscape of pathology at the beginning of the twenty-first century. They are not infections, but infractions; they do not follow from the *negativity* of what is immunologically foreign, but from an excess of *positivity*. Therefore, they elude all technologies and techniques that seek to combat what is alien (2015: 1).

In an interview given to *Literaturen* magazine and reprinted in English on the signandsight.com web site, Han explained that he sees this positivity in "the perseverance slogan of positive thinking" prompted by the dictates of increased efficiency, leading both "master and slave" to constantly compete with themselves to perform better in order to achieve reward and the elusive promise of leisure. Unfortunately this is an unrealised goal and all end up working like slaves. Han suggests "The performance society […] creates depressives and failures. In short, the problem today is not the other, but the self (which constantly and emphatically says "Yes"!)" (2011).

In *The Burnout Society,* Han suggests two elements feed into this mind set enhancing the establishment of neural patterns that support its structure: multi-tasking and video gaming. While these are considered by many as marvels of our age and demonstrative of human creativity and evolution; Han holds them to be highly prejudicial because they lead people to be constantly neurologically wired. Han writes, "Not just multitasking, but also activities such as video games produce a broad but flat mode

[8] Originally published in German in Berlin by Matthes & Seitz in 2010 as *Müdigkeitsgesellschaft*, and translated into Spanish as *La sociedad del cansancio*. Barcelona, Herder Editorial, 2012, it has only been translated into English in 2015 by Stanford University Press.

of attention, which is similar to the vigilance of a wild animal" (2015: 13), thus Han argues humans are returned to primal animal states. Han suggests we can see amply signs of this return to a "savage" life, as bullying achieves pandemic proportions and individual survival becomes a greater concern than the wellbeing of society as a whole (2015: 13-14).

Curiously, Han does not see multitasking as an exclusively human activity. He refers to the fact that animals in the wild have to multitask to protect themselves from predators while procuring the food, shelter and mating conditions they need to survive and reproduce. Han suggests, "We owe the cultural achievements of humanity – which include philosophy – to deep contemplative attention. Culture presumes an environment in which deep attention is possible" (2015]: 13). Thus, if one takes Han's suggestions seriously the reflective thought (made possible by the literature programmes presented in this essay) is positive for the development of thinking individuals, even if these do not belong to disenfranchised groups. The development of reflective thinking requires a slowing down of the hyper-attention mode activated through multitasking, "Learning to see means "getting your eyes used to calm, to patience, to letting things come to you"" (2015: (21). Watching an engaging movie, where no cell phones or IT gadgets can be used, is probably one of the easiest and least "painful" ways of doing that today. The selection of the connection points and subsequent free associative writing to them might encourage the development of the "deep and contemplative attention" which is necessary for the reflective thought. Thus perhaps reflective contact with the arts could also explain the increased confidence seen in many of those who participated in the programmes mentioned, and the reduction in anxiety levels recorded in the individual free associative film analysis trials.

13. Final thoughts

While this essay involves tools and knowledge from many different fields, its heart lies in the arts. Looking at innovative programmes in musical and literary education it demonstrates how contact with the arts can influence people's lives positively. It offers insight as to how significant contact with the arts, in particular film and literature, may help people expand their total living experience. In this closing section of the essay, two questions must be addressed to make the proposals presented cohesive. The first

one is, what are "the arts" in the context of this essay? The second what is significant contact with the arts?

I will answer the first question referring to Norman Holland's views on the purpose of the arts presented in *Literature and the Brain* (2009). Holland discusses the universality of literature and the arts in all human societies. He explores the notion that the brain is used differently when processing fictional narratives, and he looks at how interacting with fictional narratives can permit people to encounter and understand circumstances outside their actual lived experience, Referring to neuropsychoanalysis Jaak Panksepp's proposals on the necessity of play for the organisation of the mature mind, he discusses how psychoanalysts from Freud onwards have considered the arts as a means of perpetrating this maturation into an age where play is no longer a feasible option (Holland 2009: 321-332). I consider the key how "the arts" can be interpreted with the context of this essay can be found in Holland's description of what literature can do for people. Holland writes "Literature therefore helps us to live better, in Winnicott's view, because it allows us to loosen the boundaries: between self and non-self; inner and outer; past, present and future; or using and enjoying (Kant's "disinterestedness"). The arts help us to get back to a time when we were not so rigidly compartmented into our working and playing and loving selves" (ibid: 330). Thus I consider the arts in the context of this essay includes any form, where the authors have striven to ask the questions of our common humanity and so produce external objects that allow for the deep reflection of these same questions.

To answer the second question, what is significant contact with the arts, we must look at the programmes and examine the type of contact they implied. In all the programmes, an open interaction with the art form being studied was central and those working on the programmes believed in the transformative power of the arts. This was the case whether they worked on prevention as "El Sistema", rehabilitation as CLTL, or teaching reflective film and literary analysis. According to José Abreu the central treatise of "El Sistema" is that "music has to be recognized as an agent of social development, in the highest sense because it transmits the highest values – solidarity, harmony, mutual compassion. And it has the ability to unite an entire community, and to express sublime feelings" (Tunstall 2012: 273). Establishing the ground rules for the application of CLTL, Professor Robert Waxler held that anyone working with CLTL had to consider that "literature has the power to transform" (Trounstine & Waxler 2005: 5) and

"literature was still the most important tool we had to humanize ourselves and our society" (ibid: 62).

Another argument is worth calling to mind. While the above programmes strive to create a genuine connection between the individual and the external artistic object and share a belief that through understanding/use/discussion of this unique link living experiences can be expanded and every individual can be integrated as valid members of society; they also require discipline in application even if they permit open interpretation. Free associative film analysis could be seen as a tool to achieve this type of interaction in a regular teaching environment because it encourages open interaction, but also requires discipline in application. Perhaps other methods can also be sought and the fields of film and literary studies would benefit from this, if this type of work encouraged the developing of reflective thought, a feature so sadly missing in contemporary society according philosopher Byang-Chul Han's opinion. Conceivably there has never been a better time to study the arts!

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АНАЛИЗА СЛОБОДНИХ ФИЛМСКИХ АСОЦИЈАЦИЈА

Сажетак

Може ли интимни доживљај уметничког дела проширити хоризонт људског искуства? Резултати који су добијени на основу примене програма који анализирају разне врсте социјалног понашања у контексту визуелних уметности, музике (Tunstall 2012) и књижевности (Trounstine & Waxler 2008) говоре управо у прилог томе. У студији *Meeting Movies* (2006) Норман Холанд (Norman Holland), представља рефлексивни метод анализе у контексту филма – анализе на основу слободних филмских асоцијација. У свом есеју предствићу сопствени начин адаптације метода индивидуалних слободних филмских асоцијација у настави као и резултате добијене његовом применом. Представићу резултате који су добијени у поменутом истраживању у светлу тврдњи које је поставила филозофкиња Миранда Фрикер (Miranda Fricker) о епистемолошкој неправди (2006) и Бјанг-Чул Хан (Byung-Chul Han) о друштвеним и неуролошким коренима обољења као што су депресија, дефицит пажње и поремећај хиперактивности (ADHD), гранични поремећај личности (BDO) и бернаут синдром (2010), са циљем да укажем на значај уметности и потребу за њеним проучавањем која је, чини се већа него икад раније!

Кључне речи: филм, уметности, образовање, анализа на основу алободних филмски асоцијација, друштвени учинак

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THE EARLY SARABANDE AND CHACONNE: MEDIA LINGUA, STEREOTYPES, AND ETYMOLOGICAL SPECULATION RELATING TO AFRICAN DANCE AND LITERATURE IN COLONIAL AND IMPERIAL SPAIN

Abstract
The chaconne and sarabande, two dances that have flourished in Western Art Music since the sixteenth century, have frequently been assigned African or New World origins. In the twentieth century, there was a well-published debate regarding the origins of the chaconne and sarabande, two forms that first found favor in the sixteenth century as fast, raucous, and popular dances, but that left a lasting legacy as slow, refined court dances. This paper investigates this debate regarding the origins of the chaconne and sarabande, and uses examples from Spanish literature to examine authors' myriad claims and assumptions regarding the chaconne and sarabande. The result serves to place literary mentions of the chaconne and sarabande in the cultural context of colonial and imperial Spain. Specifically, the focus is on *media lingua* and parody in authors' portrayals of the "exotic" other, especially blacks and the peoples indigenous to the Spanish colonies. By compiling, analyzing, and critiquing the circumstances surrounding the histories of the chaconne and sarabande, this paper serves as both a historiography and a critique of previous histories.

Key words: sarabande, chaconne, *media lingua*, stereotypes, colonialism, imperialism, Spain.

1. Introduction

In examining claims to the chaconne and sarabande's vulgarity, one gets a sense of the interaction among classes, nations, and ethnic groups. Early accounts reveal, at times, a disparaging view of the early chaconne and sarabande, wherein authors associate the dances with lower classes and vulgar behavior. This study puts a focus on the culture surrounding early sarabandes and chaconnes, and it brings to attention the way that social roles, social stigmas, and popular beliefs helped to influence the idea that these dances were both admired and shunned by Europeans in their earliest forms.

The following is an adaptation of these authors 2014 thesis for Northwestern University.

2. History, Perception, and Stereotype

The chaconne and sarabande have a curious history, one in which they move from disreputable to respected, slow to fast, gaudy to refined. Explanations of their beginnings differ but in American and English schools of thought a common narrative describing their origins and evolution might go something like this:

The zarabanda and chacona originated in the New World when European expatriates, savage natives, and their mixed offspring created fast-tempo, highly sexualized triple-meter dances which, in Spain and New Spain they called the zarabanda and chacona. These dances madetheir way to Europe, where they were censured by royal decrees and the Catholic Church, which ensured their lasting popularity. As the dances' popularity increased, royal courts began to incorporate the dances into their gatherings. The dances, for practical, social, and political reasons had to be toned down to please both the royals and religious authorities. Hence, composers created the slow and magnificent sarabandes and chaconnes of the High Baroque era.

It is a great story, one that stimulates the imagination: playing off the pauper to prince archetype, the imagined italicized history above suggests overcoming scandal, struggle, and taboos. Somehow, it would seem, the lowly *zarabanda* and *chacona* climbed the social ladder and became pinnacles of artistic achievement. They were welcomed in the highest

courts of Europe, and musicians have continued to perform them into the twenty-first century. This story is, in modern dictionaries, encyclopedias, and popular imagination, the authoritative account.

According to the most recent edition of the *Grove Dictionary of Music and Musicians*, the sarabande was "one of the most popular of Baroque instrumental dances and a standard movement, along with the allemande, courante and gigue, of the suite. It originated during the 16th century as a sung dance in Latin America and Spain... The *zarabanda* was banned in Spain in 1583 for its extraordinary obscenity... From about 1580 to 1610 it seems to have been the most popular of the wild and energetic Spanish *bailes*, superseded finally by the *chacona* (see Chaconne), with which it is frequently mentioned" (Hudson & Little 2015). The *Grove* dictionary describes the chaconne in similar terms, suggesting that it "appears to have originated in Spanish popular culture during the last years of the 16th century, most likely in the New World. No musical examples are extant from this period, but references by Cervantes, Lope de Vega, Quevedo and other writers indicate that the chacona was a dance-song associated with servants, slaves and Amerindians. It was often condemned for its suggestive movements and mocking texts..." (Silbiger 2015).

Though these accounts are compelling, closer investigation suggests a more nuanced history, one in which the geographical and cultural origins of the dances remain unclear, and in which their evolution from erotic to elegant demands further inquiry. The primary sources that propose the dances' origins are problematic. They are often contradictory, and they are rife with prejudice, suggesting a history that can seem more based on imagination than on fact. The following study interrogates the tantalizing tale of "a sexily swirling dance that appeared in South America at the end of the sixteenth century and quickly spread to Europe, becoming popular both in the elite courts and in the general population" (Ross 2014).

In order to best explain the origins and evolution of the chaconne and sarabande, one must delve into the history of not just the music, but of colonization, race-relations, and the culture of Western European society in the sixteenth through eighteenth centuries. Extra-European popularity seems to be a code suggesting unethical behavior, or at least for behavior that existed outside of cultural norms among white Europeans. Around the turn of the sixteenth century, among others, the esteemed Spanish authors Miguel de Cervantes (c. 1547-1616) and Lope de Vega (1562-1635) depict the dances in a satirical and critical manner. They and their

contemporaries suggest multiple places of origin— sometimes in the New World, sometimes in Africa. The only "facts" about which the authors remain consistent are that the music was often played on the guitar, and its sexualized dances and controversial lyrics were enjoyed by lowest classes in European society, often by non-whites.

In New Spain, the area of Spanish colonization in the Americas, Spanish settlers enforced a caste system based on race, splitting people into two groups: *gente de razón* (Spanish whites) and *gente sin razón* (non-whites and aboriginal peoples) (Miranda 1988: 265). As the name suggests, the *gente sin razón*, were considered to have an inferior ability to make decisions regarding their spiritual futures, and music came to play an important role in attracting and converting Native Americans and African slaves. Descriptions abound of the non-Europeans' love for music and dance. In early European descriptions of Native American and African dances, colonists are scandalized by what they considered to be erotic or sinful movements. Particularly, they were disturbed by "wriggling" and movements of the upper body, which contrasted starkly with the way that European dancers kept their upper bodies comparatively motionless (Arbeau and Kendall 2013: 80). However, by the seventeenth century, church musicians throughout Europe and the New World appropriated musical and lyrical aspects of the chaconne and sarabande, using them in church services, even when celebrating holidays.

3. Portrayal in Literature, use of Media Lingua

In early mentions of the chaconne and sarabande, and in mentions of non-European dance dating back to the fifteenth century, Spanish authors typically have characters speaking in a pidgin language, the *media lingua* or half-language that slaves from diverse cultures used to communicate. As such, though Spanish was the true common language between diverse groups of people, it was the pidgin *media lingua* that actually served as their means of communication. Consistently, this *media lingua*, as well as the content of characters' conversations, satirizes the exotic other. The literature from the early seventeenth century onward, the chaconne and sarabande, well known to Spanish readers, serve to underscore European superiority. The exact origin of each dance remains ambiguous, and claims to extra-European origins seem more based on sixteenth century prejudice

and modern misinterpretation than on historical fact. The use of the terms *chacona* and *zarabanda* in literary and musical texts generally conflate the two dances and condemn them. Moreover, as early as the fifteenth century, Spanish literary culture was saturated in references to non-Europeans wherein their cultures and preferences acted as symbols for savagery. In such literature, modern interpretations must be informed by knowledge of the prejudices so prevalent at the time.

In reading descriptions of the chaconne and sarabande, one senses the strong African presence in Spain and New Spain. As Spain developed as a unified nation, and thrived with the help of slaves and a booming slave trade, its authors developed a "distinct way of depicting blacks in Hispanic letters... the expulsion of the Moors and the Jews in 1492, the discovery of the New World, and most importantly the introduction of sub-Saharan African slaves in considerable numbers radicalized Spanish society and created an artistic climate hostile to blacks" (Mullen 1986: 235). Arguably, the expulsion of the Moors and Jews, the discovery (and exploitation) of the New World, and the influx of slaves and slave traders created a climate of xenophobia, that was judgmental not only of Africans, but of anything not European. Political, social, and economic factors created an "authoritative core of 'official texts' (in which) are a set of aesthetic norms which present White and Black as antithetical elements, each emblematic of opposites in the Castilian/Christian value system" (ibid: 235). Black or non-white didn't simply refer to a race, it referenced a variety of opposing dualities: vulgar vs. cultured, ignorant vs. knowledgeable, illiterate vs. literate, uninhibited vs. composed — all of these dualities were implied in the black vs. white dichotomy.

In the literary sources that reference the chaconne and sarabande, performers of these dances are consistently on the "black" end of these dualities. In order to properly interpret early references to the chaconne and sarabande, primary documents must be analyzed in the context of Spain's demeaning attitude towards the non-European peoples who they enslaved and marginalized, especially Native Americans and Africans. However, in the past, up through early twenty-first century, this contextualization has been largely neglected. The supposed extra-European origins of the chaconne and sarabande have been based largely on inference, possible misinterpretation, and etymological speculation. The exact origin of each dance remains ambiguous, and claims to extra-European origins seem more based on sixteenth century prejudice and modern misinterpretation

than on historical fact. The ambiguity of their origins persists despite that fact that the terms *chacona* or *ciacona*, and *zarabanda* or *sarabanda* in sixteenth and seventeenth century sources continually associate the music with Africans and Native Americans.

In his *Coplas*, Around 1480, before the chaconne or sarabande have been mentioned in any known texts, before the discovery of the New World, Rodrigo de Reinosa presents a characterization of African slaves, and he does so in the form of a song. "The explicitly dramatic nature of the *coplas* is apparent from the indication they were intended to be sung to the tune of 'La niña, cuando bayleis'. The dialogue is interesting from several points of view. It is set in Seville, a center of the Spanish-African slave trade, and thus a center of Spanish-African slave culture. The protagonists (a black man, Jorge, and a black woman, Comba) speak in a comic pseudo-dialect, use profanity freely, and insult each other; each denigrates the other's country of origin and compares the relative status of their masters. The selection ends with an invitation by Jorge to dance and *hacer choque choque*, an obvious reference to sexual intercourse" (ibid: 237). Musically, Reinosa's poem is especially revealing because, if sung, his work would be strophic, repetitive, just like the early examples of chaconnes and sarabandes. Sociologically, Reinosa's poem shows that even before the discovery of the New World, and the golden age of the Spanish Empire, there already was a tradition of using dance to stereotype African slaves as having loose sexual morals.

Reinosa wrote his *Coplas* about fifty years before the earliest known mention of the chaconne or sarabande. Though Reinosa does not call his work a chaconne or sarabande, its overtly sexual lyrical content and its strophic form reflect the earliest examples of the chaconne and sarabande. Reinosa's poem is lyrically analogous to the chaconne and sarabande in that it is extolls intercourse, specifically using dance as an analogy for the act. Moreover, Reinosa depicts African slaves in much the same way that Cervantes would over one hundred years later, when describing the chaconne. In a moment of pure speculation, one might wonder whether or not the word *chacona* is in some way related to the onomatopoeia *choque choque*. Such speculation regarding the origins of the chaconne and sarabande abounds, yet there is little hard evidence supporting any of the various etymological explanations of the dance's origins.

In the mid-to-late twentieth century, musicologists Robert Stevenson and Daniel Devoto engaged in a well-documented debate during which, in

multiple journals, Stevenson argued for New World origins of the sarabande and Devoto argued for European origins (Stevenson, Devoto and Escudero 1961: 113). In their debate, they collected, refuted, and supported a wide variety of accounts of the origins of the sarabande. Given the variation in accounts of the early chaconne and sarabande, It may well be that one or some of Stevenson's and Devoto's explanations for the names of the chaconne and sarabande contain some truth. However, lacking additional evidence, it is difficult to pinpoint a single explanation that seems any more believable than another.

In examining some of the earliest known references to the *chacona* and *zarabanda*, in the works of Lope de Vega, and Miguel de Cervantes one develops a sense that the dances are generally depicted in a critical or satirical manner (Hudson & Little 2015). Cervantes regularly condemns the *chacona* and *sarabanda* and relates them to the exotic performers in his *Novelas Ejemplare*. Luis, an African slave in *El celoso extremeño*, a *novela* in Cervantes' *Novelas Ejemplares* (1613), can do nothing but strum the guitar "blissfully unaware that his guitar is out of tune and lacking several strings" (Hall 1978: 362). Luis is a slave of the pseudo-aristocrat Filipo de Carrizales, who made his fortune in the New World (Cervantes 1613). Cervantes further exaggerates the effects of the *zarabanda* on Africans when Luis's guitar teacher "enthralls [the other slaves]… with the demoniacal strains of the *zarabanda*" (Hall 1978: 362). Cervantes, in addition to humorously depicting black characters, claims "es la inclinación que los negros tienen a ser músicos" (Cervantes 1613). Eventually the guitar teacher himself is forced to New Spain, where the "demoniacal strains of the *zarabanda*" presumably belong. Herein, Cervantes suggests extra- European popularity, especially among people of African and/or New World origin.

Again, allusions to the chaconne and sarabande abound in *La ilustre fregona*, another novella from Cervantes' *Novelas emplejares.* The character Lope attempts to seduce the great beauty Costancica by performing a chaconne (Cervantes 1613). Lope, a talented musician of low status, brags of skill not just in the *chacona*, but in the *folias* and *sarabande*, as well. In this chaconne, Lope sings of the "alegre *zarabanda*" which " entrarse por los resquicios de las casas religiosas" and he refers to the chaconne and sarabande as "extranjero… una 'indiana amulatada" (Cervantes 1613). Lope's serenade is also joined by dancers, and in the song itself Lope states that properly dance it people "requieran las castañetas", instrument/props that the baroque Maître de Danse Raoul Auger Feuillet later associates

with exoticism, especially Spanish exoticism (Feuillet and Pécourt 1968: 102). Thusly, Cervantes continues to exoticize and create caricatures in his depictions of the chaconne and sarabande. Given the extremely satirical, even racist, nature of such texts, these literary explanations of the music's origins are dubious at best. The music is assigned such origins perhaps not to explicate its beginnings, but to explicate the obscenity with which it was often associated.

4. Etymological Explanations

In early and recent claims to New World origins of the *chacona* and *zarabanda*, doubts abound. Besides the vaguely and/or overtly racist claims to New World origins, there exist a number of etymological claims to extra-European origins. For example, the *zarabanda* has been explained as "oriental... since the Spanish name for the dance, *zarabanda*, sounds like the Persian *sar-band*", and tenuous explanations for the origins of the *chacona* date back to the 1600's (Stevenson 1952: 29).The *chacona* has been described, at turns, as Mexican, African, Spanish, Italian, and Portuguese in origin (Hudson 1982: xii). Each of these explanations of origin relies on etymological evidence, rather than evidence preserved in any kind of musical notation. In 1622, Pedro Arias Peìrez "offers a fascinating – if suspect – derivation of the word itself: 'estatierra, amigos mios/ es la isla de *Chacona/* Porotro nombre cucanÞa'" (Walker 1968: 303) In their pronunciation, the words *Chacona* and CucanÞa do seem tangentially related, but beyond this, the allusion to the *chacona* might not be to suggest its origins; instead it could evoke the hedonistic pleasures with which the *chacona* was associated. It would seem that "the image of a remote land where the good life is to be found is indeed not far removed from the much older legend of Cucania (ibid: 303). As such, it seems doubtful that the *chacona* is actually related to the island. Alternate explanations include: the *chacona* was originated by a blind Italian (F. Alfonso Ciacona), *chacona* is an onomatopoeia referring to the sound of castanets (chac), *chacona* refers to the Native Americans of Chaco... the list goes on (Hudson 1982: 5-6). Given the wide variety of and disparity between explanations, these etymological suggestions do little to pinpoint the exact origins of the chaconne.

Even when disregarding explanations of Middle Eastern origins, the *zarabanda* suffers a similarly convoluted historiography. Nonetheless, it is still accepted by many respected music historians as having its origins in the New World. Musicologists have proclaimed a preponderance of evidence suggesting that the dances have Mexican origins. Among these early sources, Peter J. Burkholder appears to reference Stevenson's older proclamation of a "description by New World missionary Diego Duraìn in his 1579 Historia de las Indias de Nueva EspanÞa, [which] compares a 'brisk and saucy' dance of the Aztec Indians to 'that sarabande which our own people dance' (esta *zarabanda* que nuestros naturales usan), referring to people born in Mexico of Spanish descent," when he endorses the suggestion that "the sarabande 'was imported from Mexico'" (Burkholder 2009: 402). Burkholder refers to other sources as well, and they all suffer the same problem; none are musical texts. Indeed the Diego Duraìn text (which is borrowed from an earlier article by Robert Stevenson) is in itself suspect, as it seems suggest the exact opposite of what he, or rather Stevenson, claims. Taken in context, Diego Duraìn uses the *zarabanda* to describe a lascivious Spanish dance that is similar in its motions to a different dance, the *cuecuecheuycatl*, an Aztec dance. The *zarabanda* serves as a reference point, so that Spanish readers can understand the sinful Aztec dance that Duraìn is condemning (Esses 1992: 701). Note that Duran is Spanish, not Aztec, so clearly the dance of his own people would not be Aztec.

Stevenson additionally argues that the *zarabanda*, even if it is not of Native American origin, is likely have originated in the New World because, in Europe, the "first dated description of the dance itself [is of] the sarabande danced in Barcelona (Platter and Finn 1839)". In the New World, both descriptions of the dance itself and texts to *zarabandas* predate this European description by decades. However, by 1599, European descriptions of the *zarabanda* are nearly always linked to the *chacona*, and the *chacona* is described as being so vulgar that it displaced the *zarabanda's* popularity: "The *zarabanda* had already been singled out for castigation. In 1599 for the first time, although by no means the last, the *chacona* was included" (Walker 1968: 301). By the early 1600's, Lope de Vega describes the *zarabanda* as "muy vieja" (very old), and Covarrubias defines the "cąrabanda [sic]. A *bayle* which would be well known in these times, if its cousin the *chacona* had not deprived it of its popularity" (Esses 1992: 701). Such descriptions suggest that the *zarabanda* was not new to Europe at all,

but was beginning to go out of fashion by the time it is first described in such literature.

5. Conclusion

Given a lack of any New World or African musical sources describing the chaconne and sarabande, the evidence for extra-European origins can seem like suspicious hearsay. Discussions of exotic origins read more like a coding for dances "characterized by erotic movements" (Esses 1992: 739). The implicit savagery and exoticism of the New World served to underscore the fact that these dances were "associated almost exclusively with the lower classes" (Esses 1992: 740).

Though inferences from literature and etymological speculation give a mixed picture of the chaconne and sarabande's origins, the exact origins of the dances are peripheral to their continued influence in European music. Even if the dances are indeed European, rather than from the New World, the use of language in the literature surrounding their history implicitly elucidates Western European, especially Spanish, perception of race in the sixteenth through eighteenth century. In reproducing early chaconnes and sarabandes, performers would do well to note that it was their lyrical content and racy choreography that earned the chaconne and sarabande their well-documented notoriety. Though musically standard, their reputations present a plethora of European prejudices, wherein white Europeans presented racial classifications that defied the sensibilities of indigenous peoples outside of Europe. "Just as black was a broad categorization presenting most Africans as "other," the term "'Indian' is, after all, a European invention, a sweeping cultural and ethnic category unimagined by the people it named, serving to distinguish colonized from self-righteous colonizer, both morally and politically, and to define legal rights and duties" (Katzew 2011: 15).

Ultimately it doesn't seem to matter much whether the chaconne and sarabande originated in Europe or elsewhere, for their exotic reputation prevailed even after court musicians appropriated them for purposes far removed from their original, popular, bawdy origins. Rather than assuming a non-European origin, considering their European roots can make for a more nuanced history. While their geographical place of origin cannot be proven, their synthesis of European and non-European cultures, their

subversive texts, and their important role throughout Europe and the New World demonstrate the diverse cultural milieu that existed when these dances first found popularity. The history of the chaconne and sarabande requires literary critics, performers, listeners, and historians alike to engage their imaginations, to use the dances and the language surrounding them to envision the complex relationships among a diverse array of peoples and cultures in continental Europe and its colonies.

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РАНА ТРАДИЦИЈА САРАБАНДЕ И ШАНСОНЕ: *MEDIA LINGUA*, СТЕРЕОТИПИ И ЕТИМОЛОШКЕ РАСПРАВЕ У ВЕЗИ СА АФРИЧКОМ ИГРОМ И КЊИЖЕВНОШЋУ У ШПАНИЈИ У КОЛОНИЈАЛНОМ И ИМПЕРИЈАЛНОМ ДОБУ

Сажетак

Рана традиција игара „Сарабанде“ и „Шансоне“ која је цветала у оквиру западне уметничке музичке традиције од шеснаестог века, често је имала порекло у играма из Африке и Новог света. У двадесетом веку, много је написано о пореклу шансоне и сарабанде које су широко прихваћене још у шеснаестом веку као брзе и окретне народне игре, а затим као такве утицале на стварање дворске плесне традиције лаганог и отменог плеса. У овом есеју пратиће се расправа о пореклу шансоне и сарабанде на основу примера из шпанске књижевности. Сврха истраживања је смештање шансоне и сарабанде у културни контекст колонијалне и империјалне Шпаније. Истраживање је посебно усмерено на *media lingua* истичући иронијску ноту са којом аутори говоре о егзотичном *другом* – групи људи са различитом бојом коже од расе колонизатора у шпанским колонијама. У овом есеју бавимо се набрајањем, анализирањем и вредновањем прилика у којима су настале шансона и сарабанде са циљем да дамо допринос тачности историографских и културолошких записа на основу критике постојећих историјских нарација.

Кључне речи: сарабанде, шансона, *media lingua*, стереотипи, колонијализам, империјализам, Шпанија.

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LEXICAL MARKING OF EPISTEMIC MODALITY IN LEGAL TEXTS: FOCUSES ON ECHR SUMMERIES OF JUDGEMENTS

Abstract
This paper aims at establishing a set of criteria that could contribute to the identification of modal meanings in lexical items typical of the summaries of the European Court of Human Rights judgments.

Key words: propositional modality, subsystems of judgments, evidentials, exponents of modality

1. Introduction

Over the last two decades, the issue of relationship between language and law has received increasing attention from legal scholars and linguists who have, most often, analysed the phenomenon from the perspectives of genre and discourse analysis, forensic linguistics, argumentation theory and modality (Bhatia 1993; Kurzon 1986; Gibbons 2003; Mazzi 2007; Gotti and Dossena 2001). Previous research on modality in legal settings has, predominantly, been oriented towards exploring grammatical means of expressing modality in legislative writing (Williams 2007: 75-

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143; Foley 2001: 185-195). However, another line of research into this phenomenon seems to be gaining ground by being oriented towards the examining of lexical exponents of modality. Our motivation behind the decision to embark upon this line of research was originally generated by an observation that:

> questions concerning modality are central to the analysis of specialized discourse, as the choice and use of its various elements often represent a signal of markedness typical of a specific text type or of a particular discipline, and often constitutes one of the characterizing conventions on which a certain specialized genre is based (Gotti and Dossena 2001: 13).

Accordingly, our aim has been to draw attention to linguistic units which, we believe, may qualify as both exponents of modality and indicators of one particular legal genre.

2. Corpus

Our hypotheses will be tested on a corpus comprising the written material found in the AIRE Centre Human Rights Legal Bulletin- an authoritative source of information for judges and other legal professionals, providing summaries of the European Court of Human Rights' judgments. Relying on Bocquet's tripartite system of classifying legal texts into 1) primarily prescriptive; 2) primarily descriptive but also prescriptive; and 3) purely descriptive (in Šarčević 2000: 11), it should be noted that this study deals with texts whose communicative function is primarily descriptive. Nevertheless, it could be argued that such texts might have an indirect impact on the law as well, given the fact that their primary audience is composed of judges and legal professionals responsible for the integration of the European Convention of Human Rights into the jurisprudence of Serbia and Montenegro.

The summaries of judgments comprising our corpus are divided into three parts: a) Principal facts (the part of the text in which the facts are established- the nature of the issue and the parties are introduced); b) Decision of the Court (the argumentative part of the text presenting premises and interpretations of legal principle underlying the Court's final decision; c) Comment (description of the case being judged).

3. Aim and scope

Taking into account the fact that *ratio dicidendi,* i.e. the rationale for the decision represents the most important part of judgments, our aim is to identify lexical means of expressing propositional modality in the summaries of judgments, and classify them as exponents of subsystems of judgments and evidentials.

Furthermore, this paper will tempt to explore semantic domains, syntactic patterns and pragmatic functions of linguistic units which may qualify as exponents of modality to be associated with judicial rhetoric.

4. Theoretical background

It has been recognized in the literature that modality represents a concept which notoriously resists clear delineation. Its semantic complexity is, perhaps, best reflected in van der Auwera and Plungian's claim that there is no one correct way to define modality and its types (1998: 80). The reason for such a state of affairs lies in the fact that the term modality covers a variety of concepts, giving rise to a range of parameters that authors can choose from when defining modality. These include speaker's attitude and judgments, factuality (Palmer 2001: 8, among others), dichotomy of possibility and necessity (van der Auwera and Plungian 1998: 80), subjectivity and performativity (Palmer 2001: 33; Lyons 1977: 797-809). The aim of this paper is not to offer a definition of modality, but to establish a set of criteria that may contribute to the identification of semantic components which enable the linguistic means under investigation to modalize a proposition. More specifically, proceeding from the notions of the most influential theories of modality, we argue that certain lexical verbs and analytic constructions, which the Court's argumentation is typically centered upon, may qualify as expressions pertaining to the realm of epistemic modality. Before we turn to characterizing the semantic domain of lexical exponents in question, we shall introduce some basic characteristics of legal argumentation, believing that it is legal reasoning that provides the framework for bringing out modal interpretations.

In the literature on legal argumentation, one comes across claims that it represents an interdisciplinary filed of research which generates interest among scholars with different backgrounds (Feteris and Kloosterhuis

2009: 307). Having its origin in legal logic, theory and philosophy, legal argumentation makes a challenging field due to its multifaceted nature, which is reflected in various research components framing the study of legal argumentation. Feteris and Kloosterhuis point to, what seem to be, two central research areas within legal argumentation-standards of legal soundness and evaluation of the argumentation (2009: 308). In fact, these research topics correspond to what is known as normative and descriptive dimension of legal argumentation, the former being associated with developing models of acceptable argumentation, and the latter comprising the identification, interpretation and the analysis of argumentation, as well as the establishment of criteria used for the evaluation of argumentation. Such state of affairs contributes to the existence of different approaches to the study of legal argumentation, where logical, rhetorical, dialogical and pragma-dialectical perspective have come to be recognized as the bases of the most influential theories of legal reasoning. The four approaches differ in terms of which aspects are taken into account when dwelling on the acceptability of legal justification.

In what follows, we will present some of the concepts in argumentation theory that influenced the analysis of linguistic data in the present study.

In dealing with the scalar values of lexical exponents of modality, we take into account Anscombre and Ducrot's notion of argumentative weight (in Mazzi 2007: 78). Accordingly, our aim is to test the validity of the claim that lexical verbs as exponents of epistemic judgment are quite vague regarding the strength of the qualification expressed (Nuyts 2001a: 111). Given the fact that such verbs introduce statements which have an "argumentative force" (Anscombre and Ducrot: 1988 in: Mazzi 2007: 76) being directed, in this case, towards setting the stage for the final judgment, we pose the following question: do inferences supported by knowledge-based evidence represent arguments that, as suggested in the literature, inherently "reflect… less certainty and more probability" (Willet 1988: 86-88 in: Sanders and Spooren 1996: 257)? Or is it the choice of certain lexical verbs within argumentative patterns that modifies argumentative force, resulting in a varying commitment to the truth-value of the proposition? Even though it is an undisputable fact that the Court bases its arguments on legally relevant facts, which, by default, should lead to the qualification of claims as necessarily factual, it is intuitively felt that a validity scale could be established, based on the verbs employed to introduce the voice of the Court. Our position seems to accord with Sanders

and Spooren's suggestions that it is not the factuality of the evidence that varies, but the strength of connection between claim and evidence (1996: 243).

The notion of evidence is a crucial notion in both accounts of modality and argumentation theories. A relevant insight from the theory of legal argumentation is provided by Walton (2002: 205). According to the author:

> legal argumentation should be explained by means of a theory of evidence, where evidence is considered as a chain of argumentation made up of a sequence of inferences, based on some premises that are supposed facts of some sort, like those that could be obtained by testimony. The probative weight of plausibility of the premises moves forward over the chain, transferring an increased (or decreased) probative weight onto the ultimate conclusion in the chain (Mazzi 2007: 95).

Accordingly, the aim of this paper is to analyse, through the prism of modality, linguistic elements which have their role in constructing the argumentative chain in the summaries of judgments. In our analysis we proceed from the hypothesis that Court's decision rests on inferences, supported by evidence in the form of the facts of the case, parties' submissions, and other forms of documentary evidence. All these elements constitute the domain of informational premises leading to the final conclusion.

5. Semantic notions

In characterizing the semantic domain of lexical exponents of epistemic modality we rely on the notions of possibility, probability and necessity, which underline a number of theoretical accounts of modality. These central notions of modal logic traditionally provide the basis for scholars to decode modal meanings, establish typologies and the scale of speaker's commitment to the truth-value of the proposition. Still, another line of thought which suggests that it is force-dynamics system that provides a valid basis for the analysis of epistemic modality seems to be gaining momentum. Sweetser puts forward the idea that metaphorical extension allows for drawing the parallel between our epistemic world of reasoning and sociophysical world, owing to the fact we generally apply the language

of the external world to the internal mental world (1990: 50). Viewed in terms of sociophysical concepts of forces and barriers, premises in the mental world, thus, have the force of constraining the hearer/reader toward certain conclusions (Marin-Arrese 2011: 790). Indeed, Sweetser's paraphrases of epistemic modals indicate that it is the logical "force" of premises and evidence that gives rise to different degrees of certainty within our belief system. This relation between epistemic gradient and strength of evidence has been widely acknowledged. Such position is, among others, supported by Sanders and Spooren (1996: 242) who relate the degree of certainty to the strength of evidence. Their analysis of Dutch epistemic modals shows that intuitively three degrees of certainty could be established based on the degree of evidential certainty. In other words, strong epistemic modals such as *moeten* 'must' combine with strong evidence only, and present the information as certain. S*chijnen* 'seem/look and *kunnen* 'may/can', which allow for weaker evidence, seem to express uncertainty, i.e. the lowest degree of certainty, whereas *lijeken* 'seem' and *dunken* 'be of the opinion/consider' express a lower degree of certainty (Sanders and Spooren 1996: 243).

A related issue concerns the source of evidence. Hence, a distinction is to be made between knowledge-based evidence and observational evidence. Even though the two types differ in terms of their defining features — knowledge-based evidence being concerned with "the speaker's reasoning based on knowledge about a situation" and observational evidence being "directly manifest, based on observation", authors note that observation figures as their shared component by claiming that "knowledge-based reasoning is merely an extension of observation: reasoning based on knowledge of a (repeated) observation" (Sanders and Spooren 1996: 245). As suggested by a number of authors, observational evidence, being recognized as preferred type of evidence (Palmer 2001: 51), is in correlation with a high degree of certainty, whereas reasoning-motivated indirect evidence (Plungian 2001: 354) is perceived as expressing less certainty. Along this line of thought is Palmer's discussion of three most common categories in propositional modality. As Palmer comments, the three types of judgment — speculative, deductive and assumptive — contrast with respect to the strength of conclusion they encode, varying from a possible, the only possible to a reasonable conclusion (2001: 25). The scale the author establishes reflects different degrees of commitment the speaker ascribes with respect to the truth-value of the proposition. The variation

in the degree of speaker's commitment, in turn, depends on the type of evidence available. Thus, deductive MUST presupposes a stronger judgment based on inference from observable evidence, whereas assumptive WILL presupposes a weaker judgment based on inference from experience or general knowledge. Adhering by the view that legal reasoning is about mental processing of available informational premises, we hypothesize that lexical items under consideration in this paper imply a certain degree of necessity depending on the type and source of evidence from which inferences are drawn. Proceeding from this hypothesis, verbs such as *consider, observe, find, hold, conclude, doubt, etc.* will be located on a scale of speaker's commitment to the truth-value of the proposition, which could be said to range from 'high' over 'medium' to 'low' value. Furthermore, it will be explored what is it that these verbs have semantically in common with modal verbs that will give validity to the proposed epistemic gradient.

The literature on modality sees the speaker's evidence being associated not only with the degree of speaker's commitment to the truth-value of the proposition, but subjectivity as well. Nuyts, for example, links subjectivity to "the quality and/or nature of the evidence one has for an epistemic judgment" (2001b: 386), thus placing it within the evidential domain. This is to say that the difference in terms of the accessibility of the evidence — evidence being accessible or known to the speaker only or to a larger group of people — leads to the distinction between subjectivity and intersubjectivity. Subjectivity indicates speaker's personal responsibility for the evaluation of the evidence and conclusions resulting from it, whereas intersubjectivity is defined in terms of shared responsibility among those who have access to the evidence and accept the conclusions from it (Nuyts 2001b: 393). Nuyts' interpretation of subjectivity in terms of the availability of evidence and conclusions drawn from it is just one of the positions authors adopt with respect to this notion. Others, like Sanders and Spooren, define subjectivity in terms of the type of evidence, from which they derive the subjectivity scale. The subjectivity scale, as suggested by Sanders and Spooren (1996: 246), includes three degrees of subjectivity, with "nonsubjective" epistemic modifiers presupposing observational evidence, "semisubjective" modifies reflecting knowledge-based evidence and "I-embeddings" being classified as subjective epistemic modifiers. These authors caution against the relativity of terms "semisubjective" and "nonsubjective" as they both encode subjectivity, but differ in terms of the degree of foregrounding the speaker, and conclude, in the spirit of Palmer's

analysis, that all epistemic modifiers are essentially subjective (Sanders and Spooren 1996: 245-246).

The view that epistemic modality is characterized by its subjective nature is common among a number of linguists. Palmer argues that epistemic modality is subjective as it concerns epistemic judgments, i.e. inferences and conclusions, which rest with the speaker (1990: 51). Consequently, Palmer points out to the restrictions with respect to the past time marking, since, as the author suggests, "an epistemic modal makes a (performative) judgment at the time of speaking" (Palmer 1990: 44). Still, it is possible to use past time forms in a context of indirect speech, where the source of the judgment is some sort of reported speaker or thinker (Depraetere and Reed 2008: 285; Palmer 2001: 33; Verstraete 2001: 1524). In characterizing epistemic modals as essentially subjective and performative, Palmer takes into account Lyons' theory of modality. In fact, for many linguists Lyons' theory has been a starting point in developing their own views of modality. Thus, the aforementioned notions of subjectivity/ intersubjectivity were introduced as an alternative for Lyons' subjective and objective modality (Nuyts 2001a: 35). An additional example would be Verstraete's characterization of epistemic modals as being always subjective- the author's view resulting from the questioning of Lyons' idea of two kinds of epistemic modality — objective and subjective, associated with reliable or vague evidence respectively (Lyons 1977: 797).

Since the present study addresses specialized discourse the question which naturally arises is the following one: what makes the surfacing of its subjective strand possible? Legal discourse or, more specifically, judicial decisions, have traditionally been characterized in terms of objectivity, impartiality and neutrality (Mazzi 2007: 94). Still, some authors emphasize the pseudo-objectivity of judgments by noting that they represent the result of the interpretative effort of an individual or a group of individuals (Goodrich: 1987 in Mazzi 2007: 94). This is to say that judge's decisions, even though based on legal argumentation, remain personal decisions (Perelman: 1980 in Mazzi 2007: 94). Mazzi puts forward the idea that judicial texts reveal a high degree of authorial involvement (Mazzi 2007: 94), which transpires in different argumentative voices that judicial texts are built on. In such a polyphonic setting, the Court develops its own standpoint based on what Mazzi refers to as "reported argumentation", i.e. the voice of other courts and parties in dispute. Of importance for the present context are Mazzi's conclusions regarding the lexical items that

reveal argumentativity of judicial texts. The verbs, such as *consider, think, observe, conclude*, etc., which the author analyses in terms of the various kinds of argumentative voice they introduce, will be analysed through the prism of modality, as it is believed that they encode subjectivity by "bringing into existence a particular position of commitment with respect to the propositional content of the utterance" (Verstraete 2001: 1518).

Furthermore, it could be argued that, with respect to our corpus, subjectivity surfaces through the lexical choice of modal expressions, which signals that "what is being said is personal and subjective" (Vass 2004: 131) even though "expressed behind the apparently impersonal and abstract entity of the Court" (Mazzi 2007: 384). At the same time, the notion of hedging surfaces here since the avoidance of "categorical assertions of claims" (Hyland 1996: 435) and impersonal subjects reflect some of the hedging strategies that authors of legal texts generally resort to in an attempt to meet micro- and macro- level expectations of legal discourse community. It will be shown later in the paper that the use of hedging devices at micro- level has the following aims: a) to secure readers' confidence in the legitimacy of the Court's decisions by strengthening the illocutionary force of the Court's utterances; b) to mitigate full commitment to the truth-value of the expressed proposition. At macro-level, they could be said to reflect orderliness in the presentation of evidence in the same way as the use of hedges in scientific writing, as suggested by Markkanen and Schroder (1997: 11), demonstrates orderliness in the presentation of knowledge. This allows the reader to get the impression that the judgment is reached objectively, by weighing relevant evidence and applying existing rules and regulations.

Finally, this study also takes into account performativity as one of the defining features of epistemically modalized utterances (Lyons 1977: 805; Palmer 1990: 11).

In traditional accounts of modality, performativity is explained in terms of speech act theory, which as a consequence has the claims about the incompatibility of English epistemic modals and speaker's past judgments (Palmer 1990: 44). Nuyts' analysis sees a departure from this view by making a distinction between a verbal act toward the listener and a mental act of evaluation of a state of affairs. The former is performed through the utterance and the latter results from a process of reflection, which could be of two types. The so-called performative evaluations bring together "speaker's own current evaluation of a state of affairs"… and his/her commitment to the qualification at the moment of speaking", while

descriptive evaluations encompass reporting on "another person's evaluation of the state of affairs… without involving speaker commitment to it at the moment of speaking", as well as reporting on an "epistemic evaluation of the state of affairs to which the speaker was committed sometime in the past, but leaves open whether (s)he still is at the moment of speaking" (Nuyts 2001a: 39). Such an interpretation of the term performativity accords with the definition of modality, where the speaker features as the source which provides evaluation of the likelihood of a certain state of affairs or reports on someone else's evaluation. Still, the author observes that the evaluator is prototypically the speaker him/herself and views the performative uses of epistemic expressions as default ones.

Since one of the questions this paper addresses concerns the way the semantics of analysed lexical items is shaped, the lines that follow will outline different positions on the relation between evidentiality and epistemic modality. Although evidentiality and judgments appear as two distinct categories in Palmer's account, the author himself recognizes that the borderline between the two is not always clear-cut, suggesting that evidentiality could be subsumed under the domain of epistemic modality (2001: 8). Sanders and Spooren hold the view that "epistemic modals are evidential in the sense that they presuppose some evidence on which the speaker's epistemically modified statement is based" (1996: 255). In a similar vein, Plungian posits that "an evidential supplement can always be seen in an epistemic marker" (2001: 354). Nuyts notes the close relationship between epistemic modality and evidentiality in that it is the nature of the speaker's evidence that influences the outcome of his/her epistemic modal evaluation of a state of affairs (2001a: 27). Van der Auwera and Plungian (1998: 85) argue that the overlapping of the two domains is possible in terms of inferential evidentiality- inferential evidentials involve reasoning processes and are interpretable in terms of epistemic necessity. On the other hand, De Haan (1999: 85) claims that there is a semantic distinction between the two domains, emphasizing that an evidential marks the source of the evidence for the speaker's utterance, whereas evaluation of evidence and assigning of the confidence measure to the speaker's utterance belong to the realm of epistemic modality. In our analysis we shall adopt the position that evidentiality and epistemic modality are interrelated categories since they contribute to the definition of semantic characteristics of verbal lexemes used by the Court when presenting its inferences and delivering judgments.

Given the fact that this paper focuses on lexical items which could be classified as belonging to the category of mental state predicates (Nuyts 2001a: 107), we will now turn to commenting upon the treatment of mental state predicates in the literature on modality. According to Nuyts, some members of this category, such as *know, think* and *doubt* clearly imply different positions on the epistemic gradient. This, however, seems to apply to specific contexts only, whereas in neutral situations, mental state predicates such as *think, believe, suppose*, etc. are "quite vague regarding the strength of the qualification expressed" (Nuyts 2001a: 110). When it comes to their semantic properties, they are said to include both evidential and epistemic dimensions, whereby evidential components seem to be present in varying degrees. The author contrasts his hypothesis with other views of mental state predicates as either epistemic or evidential expressions. Syntactically, mental state predicates encoding modal meanings are identified as occurring in two syntactic patters, i.e. that-clauses and parenthetical structures. Having this in mind, the aim of the present analysis is to test if the claims about syntactic structures, epistemic scale and evidential-epistemic interaction would prove to be relevant to our context.

6. Corpus Study

It is hypothesized in this paper that two factors influence the presence of modal values in analyzed lexical items. These include textual dimension and syntactic environment. When it comes to textual dimension, we believe that Marques- Aguado's framework (2009: 100) could readily be extended to judicial settings. Namely, the author's standpoint on the surfacing of modality when furthering an argumentation proves to be relevant for the present context in the light of the fact that analyzed lexical items are not only modal markers, but are also "markers of argumentative moves" (Cornillie and Pietrandrea 2012: 2112). Consequently, we believe that it is the distribution of analyzed lexical units within text segments that influences their classification and interpretation. Hence, our analysis will include the following: a) stating the function each section-*Principal facts, Decision of the Court, Comment* – has in the summaries of judgments; b) identification of the type of voices they introduce; c) classification of lexical items as exponents of epistemic modality or evidentiality; d) their analysis in terms of the semantic, pragmatic and syntactic criteria discussed earlier in the paper.

6.1. Principal facts

This section serves the following functions:

a) introducing the parties in dispute;
b) stating what underlines the conflict between the parties in dispute;
c) outlining the legal procedure that has been followed;
d) making references to judgments of lower courts.

Therefore, in this part we find lexical items which, in Mazzi's terminology, have the role of constructing reported argumentation, which includes legal facts, parties' submissions and references to previous judgments. Consequently, such lexical items will be classified as evidentials since they have the role of framing different forms of evidence that the Court relies on while shaping the reasoning for its final judgment. Following Mazzi (2007: 135), we shall now turn to introducing the lexical items which have their role in constructing the reported argumentation.

ALLEGE/CLAIM. These verbs have the function of introducing the arguments of the applicants (1-3):

1. Simultaneously in December, Ms Eremia requested a criminal investigation to be initiated into A.'s acts of violence. She **alleged** that she was pressured by police officers to withdraw her criminal complaint about A., as if he lost his job, this would have a negative impact on their daughters' educational and career prospects.
2. The applicant **alleged** that, in the last stages of labour, she was asked whether she wanted to have more children and told that, if she did have any more, either she or the baby would die.
3. On 23 February 1999 he brought proceedings for compensation against the state public road maintenance company. He **claimed** that, due to the increased freight traffic in his street, the walls of his house had cracked.

STATE. The corpus shows that in addition to performing the same function as the verbs discussed above (4), **STATE** serves the purpose of reporting witnesses (5) or experts' submissions (6).

4. He further **stated** in particular that the water inspector was favouritising two private water companies in their bid to develop additional water sources…

5. Basing his evidence on eye-witness accounts, his brother **stated** that he was driving a minibus at about 8.30 p.m. on 24 August 2003 when it "came under a barrage of bullets"…
6. Almost two years later, in April 2004, the regional prosecutor quashed that decision and ordered an additional investigation, which included a report by forensic medical experts and the questioning of witnesses, among them a medical assistant, who **stated** that Mr Preminin had behaved aggressively towards other inmates.

INFORM/ARGUE/ SUBMIT. The examples in the corpus show that these verbs introduce the voice of applicants (7, 9, 11) and relevant bodies (8, 10, 12).

7. In 2008, Mr Milanovicì further **informed** the judge in a preliminary investigation that he believed to have seen one of his attackers in the street, wearing a shirt with a reference to another far-right organisation.
8. In May 2002, the ICTY **informed** the first instance court in Podgorica that it had no information whatsoever concerning the journalist who started the proceedings about Mr Koprivica's article.
9. Here the applicants **argued** that the royal decree was incompatible with Community law…
10. The prosecution **argued** that the soldiers had suspected the four youths of looting and forced them into the river to "teach them a lesson".
11. The applicant, György Deés, is a Hungarian national who was born in 1950 and lives in Hungary. Mr Deés **submitted** that, in order to avoid a toll introduced in early 1997 on a privatized motorway, many trucks chose alternative routes including the street (on a section of a national road) in which he lived.
12. The Government **submitted t**hat the number of detainees had not exceeded the number of places in each cell and that the cells were well ventilated and lit, and cold water was constantly supplied.

The corpus also records certain lexical units which will be given a passing reference because of their infrequent occurrences. The examples show that verbs and constructions such as *cite*, *maintain, make allegations,*

make statement, make oral submissions, report, reiterate, say share the properties of the lexical units discussed above.

Turning now to the lexical units that introduce the voice of lower courts in *Principal facts*, it should be noted that even though some of them notionally belong to epistemic domain since they denote the opinion of courts, they will be classified as evidentials. This is due to the fact that judgments of lower courts constitute the body of evidence that the Court proceeds from in forming its standpoint, and such lexical units will, accordingly, be classified as exponents of evidentiality. However, the analysis will show that some of the lexical units we will discuss in the lines to follow will be interpreted as markers of epistemic modality, when used in the text segment devoted to providing the rationale for the Court's final judgment. This movement from presenting different forms of evidence assessed by the Court (Principal facts) to introducing the European Court of Human Right's inferences and final judgment (Decision of the Court) provides the basis for different interpretations of the same lexical units.

According to the data, the voice of lower courts is introduced by **FIND, HOLD** and **CONCLUDE** (13-15).

13. The court **found** that there had been a breach of the investigative duty under Articles 2 and 3 of the Convention concerning Baha Mousa since, by July 2004, some 10 months after the killing, the results of the investigation were unknown and inconclusive.
14. In April 2010, the Constitutional Court **held** that the impugned decision was unconstitutional.
15. The court **concluded** that the applicant company could not be protected against liability and ordered it and Mr M. to pay approximately 9000 EUR and approximately 1800 EUR, respectively, in compensation.

The data also show that the opinion of lower courts tends to be supported by arguments introduced by **NOTE** (16), **CONSIDER** (17) and **INDICATE** (18):

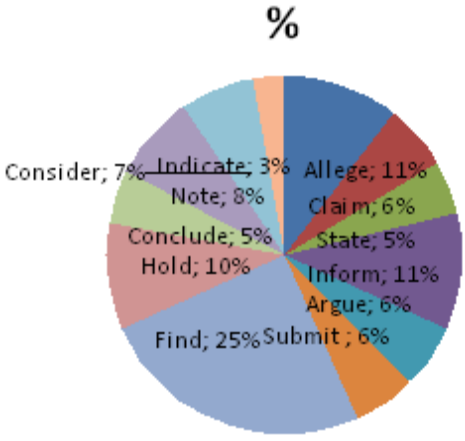
16. Tribunal **concluded** that application of the relevant domestic law (Article 20(5) of the Law of 5 May 2006), which provides that the decision to examine an application for refugee status under an accelerated procedure is not open to appeal, gave rise to questions concerning the interpretation of Article 39 of Directive 2005/85. The Tribunal **noted** that the effect of the decision to deal with Mr. Diouf's

application for refugee status under the accelerated procedure was to reduce the time limit for bringing an action from one month to 15 days and limit the proceedings to a single level of jurisdiction.

17. On 9 January 2009 the Guimaraes Court of Appeal found, on the contrary, that the child had been kept in Portugal illegally but, having regard to European Council Regulation EC 2201/2003…, **considered** that it was in the best interests of the child that he should stay in Portugal. The judgment **concluded** that changing the child's surroundings and taking him away from his great grandmother, who had become his reference person, might upset his mental balance.
18. However, on 6 December 1995 the Court of Cassation ruled that in the absence of specific legislation, the freedom to join a trade union and to bargain collectively could not be exercised. It **indicated** that, at the time the union was founded, the Turkish legislation in force did not permit civil servants to form trade unions. It **concluded** that Tüm Bel Sen had never enjoyed legal personality, since its foundation, and therefore did not have the capacity to take or defend court proceedings.

Principal facts

Table 1. Lexical exponents of modality (%)



6.2. Decision of the Court

This section aims at presenting the rationale behind the Court's judgment with respect to the alleged violations of the Convention. Therefore, in this section we find inferences and the final judgment of the Court, references to the case-law, applicable laws, legal documents and parties' submissions. When it comes to the Court's judgment with respect to the alleged violations of the Convention **HOLD** (19), **FIND** (21) and **CONCLUDE** (22) feature as its verbal markers. Furthermore, the corpus reveals that there is a tendency to use the verb *hold* to announce the decision on the damages to be paid by the unsuccessful party (20):

19. Accordingly, the Court **held** that the profound and persistent judicial uncertainty, which had not been remedied satisfactorily by the Supreme Court, infringed Article 6 §1.
20. The Court **held** that Denmark was to pay the applicant EUR 15,000 in respect of non pecuniary damage and EUR 6,000 in respect of costs and expenses.
21. As that was incompatible with the principles of legal certainty and protection from arbitrariness, the Court **found** that there had been a violation of Article 5 § 1.
22. As no other exceptions under Article 5 had been shown to apply in the case, the Court **concluded** that the two boys had been detained arbitrarily, in violation of Article 5 § 1.

The research data also reveal that the Court prefaces its decision with inferences introduced by the verbs such as **CONSIDER** (23-24), **OBSERVE** (25-26), **NOTE** (27-28) and **DOUBT** (29). These verbs will be classified as exponents of inferential evidentiality in the sense in which van der Auwera and Plungian (1998: 85) use this term. They argue that inferential evidentials, identifying the evidence as based upon reasoning, amount to epistemic modality. In a similar vein, Guimier (1986: 256 in: Celle 2009: 277) notes that inference drawn from evidence allows the speaker to form an epistemic judgment:

23. The Court **considered** that treating religiously motivated violence on an equal footing with cases that had no such overtones meant turning a blind eye to the specific nature of acts that are particularly destructive of fundamental rights. ... The Court therefore held that there had been a violation of Article 14 taken together with Article 3.

24. Given the Court's findings that the domestic courts in this case lacked the requisite independence and impartiality, it **considered** that no "fair balance" was struck between the demands of the public interest and the need to protect the company's right to the peaceful enjoyment of its possessions. There had accordingly been a violation of Article 1 of Protocol No. 1.
25. The Court **observed** that, where a question concerning the interpretation of the Treaty establishing the European Community was raised in proceedings before a national court or tribunal against whose decisions there was no judicial remedy (in this case the Court of Cassation and the Conseil d'Etat), the court in question was obliged under Article 234 of the Treaty (Article 267 of the Treaty on the functioning of the EU) to refer the question to the Court of Justice for a preliminary ruling.
26. The Court **observed** that the domestic Human Rights Chamber had found in the case of Ms Pašalicì that, as someone who had returned from the Republika Srpska to the Federation, she had been discriminated against, compared to pensioners who had remained in the Federation during the war.
27. On that basis and, **noting** that the existence of two separate detention orders had created legal uncertainty, the Court concluded that Mr M. had been detained in violation of Article 5 § 1.
28. The Court **noted** that Mr Kharchenko's pre-trial detention had lasted for two years, three months and 15 days, and that no other grounds than the risk of his absconding had been advanced at any time for keeping him in detention, in violation of Article 5 § 3.
29. Finally, the Court **doubted** whether the initial shortcomings of the investigation could now be redressed, as with the passage of time it was impossible to collect certain evidence or question the individual implicated by the applicants in the death of their relative as, in the meantime, he had moved abroad.

Additionally, in support of the Court's decision we find inferences introduces by the verb **FIND (30)**:

30. The Court **found** that the Supreme Administrative Court had not examined properly the police declaration that Mr M. posed a threat to national security. Neither had the national court considered, with the required rigorousness required under the Convention, Mr M.'s complaint that he risked ill-treatment or death if deported to

Afghanistan. ... Accordingly, the Court concluded that Bulgarian law and practice in relation to remedies against deportation orders was in violation of Article 13.

Based on the examples (23-30), we advance the hypothesis that the semantics of the verbs *consider, observe, note, doubt* and *find* in the examples above is shaped by the interaction of evidential and epistemic components, whereby evidential components seem to be more prominent with the verbs that encode the idea of "stronger evidence", by recalling applicable laws, case-law, previous judgments or findings of the relevant institutions and bodies. *Note, find* and *observe*, which involve "metaphorical meaning shift from perception to speaker's knowledge and beliefs" (Marin-Arrese 2009: 248), seem to embody this idea, whereas *consider* and *doubt* are interpreted as lexical units with more prominent epistemic dimension. Thus, we noted that the verb *consider* tends to be used when tentatively advancing the Court's own findings in support of its final decision. At pragmatic level, these verbs act as hedging devices that allow the Court to "reason towards a conclusion" (Tessuto 2011: 300), with the aim of persuading the readers in the legitimacy of its decision and saving face by mitigating full commitment to the truth value of the proposition, in case the opposing views are provided. Simultaneously, the examples employing these lexical items seem to substantiate Walton's claim about the probative weight of plausibility of the premises being moved forward over the chain of premises as legal argumentation unfolds (Walton 2002: 205):

31. Despite the fact that he was kept in detention for a relatively short period of time, the Court **considered** that the conditions of detention experienced by the applicant in the holding centre had been unacceptable. It **found** that, taken together, the feeling of arbitrariness, inferiority and anxiety he must have experienced, as well as the profound effect such detention conditions indubitably had on a person's dignity, constituted degrading treatment. In addition, as an asylum seeker he was particularly vulnerable, because of his migration and the traumatic experiences he was likely to have endured. The Court **concluded** that there had been a violation of Article 3.
32. The Court **observed** that the prosecution authorities had been particularly slow in opening a criminal investigation into the alleged ill-treatment... The Court was also not convinced that, once instituted, the proceedings were conducted in a diligent manner.

The Court **concluded** that there had been a violation of Article 3 in respect of the ineffective investigation into Mr Preminin's allegations of systematic ill-treatment by other inmates.

We believe that the examples presented so far provide the grounds for establishing the following scale of validity within this category:

Low: *doubt*
Medium: *consider*
High: *find, note, observe*

Among the evidential markers identified in the corpus we also find hedging devices that have the function of boosting the Court's arguments (Vass 2004: 137), implying high validity:

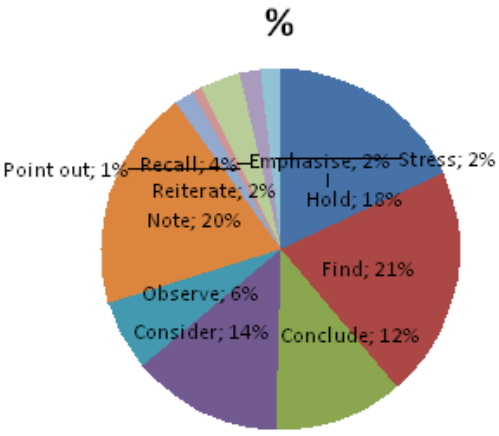
33. The Court also **reiterated** that proceedings in this field should be dealt with promptly as the passage of time could have irremediable consequences for the child's relationship with the remote parent.
34. The Court **pointed out** that Article 8 could not be interpreted as imposing an obligation on the State to recognise religious marriage; nor did it require the State to establish a special regime for a particular category of unmarried couples.
35. The Court **recalled** the general principle, well-established in its case law, that an applicant might lose their victim status if the authorities had acknowledged a breach of the Convention and if they had eliminated its negative consequences for the applicant.
36. The Court, bearing in mind the difficulties involved in policing modern societies, **emphasised** that the authorities should have trained their law enforcement officials so as to ensure that no one was ill-treated as a result of their actions.
37. The Court **stressed** that if the exercise of the right to peaceful assembly and association by a minority group were conditional on its acceptance by the majority, that would be incompatible with the values of the Convention.

Given the fact that the lexical items discussed so far introduce the arguments which set the stage for the Court's final decision, it could be argued with all reason that the verbs such as *hold, find* and *conclude* encode the defining feature of *must*, i.e. the notion that no other conclusion was possible given the evidence available. In the spirit of Sweetser's analysis it could be said that it is the force of evidence that directs the Court towards

a certain judgment expressed by *hold, find* and *conclude*. Turning now to the criteria for modality established earlier in this paper, we could say that these lexical units meet all the criteria as they involve the already mentioned degree of commitment and interaction between epistemic and evidential dimensions, as well as subjectivity and performativity. They are believed to be subjective as they express the judgment which rests with a group of individuals behind the conventional use of the phrase "the Court". When it comes to performativity, it should be noted that we opted for the interpretation of the term in the sense in which Nuyts (2001a: 39) uses it. Therefore, we could say that the data reveal only descriptive uses of the lexical items, which is to say that their use is limited to introducing the judgment of reported thinker. Syntactically, they tend to be followed by that-clauses. The same comments apply to other verbs discussed in this paper except for the fact that they express intersubjectivity in the sense in which Nuyts uses the term (2001a: 35-36), given the fact that they introduce the evidence and inferences the Court shares with potential readers. At syntactic level, only the verb *doubt* shows departure from the established syntactic pattern. Since the verb *doubt* has only one occurrence in the corpus, we could argue that lexical modals in the corpus typically take that-clauses as their syntactic complements.

Decision of the Court

Table 2. Lexical exponents of modality (%)



7. Concluding remarks

In this paper we have proposed a set of criteria which, we believe, provide a good basis for the identification of modal and evidential values of the analyzed lexical verbs, typically used in this type of legal genre. The established criteria include the degree of commitment to the truth-value of the proposition, subjectivity, performativity and the interaction between epistemic and evidential domains.

The degree of commitment to the truth-value of the proposition has been characterized in terms of the type and source of evidence from which inferences are drawn. These proved to be relevant for locating verbs such as *find, note, observe, consider, doubt*, etc. on a scale of speaker's commitment to the truth-value of the proposition, ranging from 'high' over 'medium' to 'low' value.

Subjectivity has been conceived as surfacing through different argumentative voices that judicial texts are built on. In such a polyphonic setting, lexical exponents of modality have the function of developing the standpoint of the parties in dispute. In other words, the analyzed lexical units are believed to be subjective when they express the judgment which rests with a group of individuals behind the conventional use of the phrase the "Court". Still, when used to introduce the evidence and inferences the Court shares with potential readers, the analyzed lexical units have been identified as expressing intersubjectivity in the sense in which Nuyts (2001a: 35-36) uses it.

When it comes to performativity, it should be noted that we opted for the interpretation of the term in the sense in which Nuyts (2001a: 39) uses it, making thus a distinction between performative and descriptive uses of epistemic expressions. Our corpus analysis reveals only descriptive uses of the analyzed lexical items, which suggests that their use is limited to introducing the judgment of reported thinker.

The criterion which presupposes evidential-epistemic interaction was established with the aim of determining whether the semantic properties of the analyzed lexical verbs could be said to include both evidential and epistemic dimensions. The corpus data show that the semantics of the verbs *consider, observe, note, doubt* and *find* seems to be shaped by the interaction of evidential and epistemic components, whereby evidential components seem to be more prominent with the verbs that encode the idea of "stronger evidence", by recalling applicable laws, case-law, previous judgments or findings of the relevant institutions and bodies. *Note, find* and *observe*,

seem to embody this idea, whereas *consider* and *doubt* are interpreted as lexical units with more prominent epistemic dimension.

We have also tried to show that it is the process of legal reasoning that brings out modal meanings of the examined lexical units. They, in turn, seem to be classified and interpreted as either evidential or epistemic markers depending on their distribution within text segments.

In future work we plan to apply this set of criteria to lexical expressions other than verbs, as it is believed that we will find other candidates for lexical markers of modality. As the focus in this paper was on the lexical items employed in the construction of legal argumentation, we decided not to include in the present paper the analysis of the text segment devoted to the author's comment on the cases presented. This could also be the scope of the future work.

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Лејла Зајниловић

ЛЕКСИЧКО ОБИЉЕЖАВАЊЕ ЕПИСТЕМИЧКЕ МОДАЛНОСТИ У ПРАВНИМ ТЕКСТОВИМА: ФОКУС НА РЕЗИМЕИМА ПРЕСУДА ЕСЉП-а (ЕВРОПСКОГ СУДА ЗА ЉУДСКА ПРАВА)

Сажетак

Циљ овог рада је успостављање критеријума који могу допринети препознавању модалног и евиденцијалног потенцијала одређених лексичких јединица које се сматрају типичним обележјима резимеа пресуда Европског суда за људска права. Полазећи од појмова на којима се заснивају најутицајније теорије модалности, истраживали смо семантички домен идентификованих лексичких средства за изражавање пропозиционе модалности у оквиру датог жанра.

Кључне речи: пропозициона модалност, модални и евиденцијални потенцијал лексичких јединица

Belgrade BELLS Interviews

udc 929:811.111 Spada N.

INTERVIEW: NINA SPADA

‘MY GOALS ARE TO MAKE MY RESEARCH ACCESSIBLE AND MEANINGFUL TO TEACHERS’

By Jelena Matić[*]

I had a privilege to meet and to interview Dr Nina Spada at the Foreign Language Teaching and Applied Linguistics Conference (FLTAL) in Sarajevo in May 2015.

[*] PhD candidate

BELLS: Dr Spada, thank you very much for dedicating some of your time to BELLS readers. Being a leading international expert on the role of instruction in Second Language Acquisition, could you tell us how you became interested in the topic?

NINA SPADA: I am glad you asked me that question because many applied linguists, certainly researchers working in my area of research, instructed second language acquisition, came to this field initially because they were teachers of second and foreign languages. I taught English as a second language quite a few years before I went to graduate school and began to do my research. I was always interested in the effectiveness of my instruction as a teacher and so that was what motivated me to go and continue my studies and to become a researcher investigating the effects of instruction on second language learning; looking at it not only from a teacher's perspective but also from a researchers perspective.

BELLS: Did you have role models in teaching when you were at school?

NINA SPADA: When I think about it the first thought that comes to mind is that my role models were teachers who challenged me and believed that I had potential and promise. Other role models included teachers who were particularly attentive and who took the time to recognize that learners vary tremendously in their learning styles and tried to accommodate that in their instructional practice.

BELLS: The book *How Languages are Learned* which you co-authored with Dr Patsy Lightbown is used internationally. And the fourth edition was published in January 2013. Which chapter was the most difficult to write?

NINA SPADA: Good question! Probably the chapter on theories of second language learning because it tends to be more abstract than the other chapters in the book. In fact, you may have noticed that in the 4th edition of 'How Languages are Learned' we changed the order of the chapters putting the *Individual Differences* chapter before the *Theories* chapter thinking that once the teachers have the opportunity to read and think a little bit more about more concrete issues and factors that they can relate to in their own language learning experiences first, (e.g. how motivation &

personality contribute to successful learning) these reflections may prepare them better for the chapter on theories of second language learning. No matter how much one tries to write clearly and accessibly and make the information as comprehensible as possible that chapter has always been the most challenging for us to write. It's also been difficult to revise and update it because there's so much more research to cover with every new edition and also theoretical work contributing to different ideas and views about second language learning. So yes that chapter is a tricky one and we're hoping that moving it a little later in the book will work better for readers.

BELLS: The book *How Languages are Learned* published by Oxford University Press won the first prize in the Duke of Edinburgh Book Competition.

NINA SPADA: Yes.

BELLS: How did you feel when you learnt about it and could you tell us about the receiving of the award at Buckingham Palace in 1993?

NINA SPADA: That was unbelievable. It was a complete and utter surprise. We had no idea that the book had even been nominated for the award, so suddenly, out of the blue, we received a call from the offices of Oxford University Press saying "Can you come to London in ten days from now... there's going to be a special event at Buckingham Palace" and we thought "My goodness!" Unfortunately my co-author Patsy Lightbown could not come because she was doing some work in Australia at the time. So, I went by myself, but of course I was accompanied with people from Oxford University Press and it was a very special day to be driving up to the Palace and then going inside the Palace and meeting Prince Philip. He was the one who presented the award because it is in his name – the Duke of Edinburgh English Language Book Competition. It was a very special occasion.

BELLS: At the University of Toronto you teach courses in second language acquisition, research methods, the role of instruction in L2 learning. Is there any that you would single out as special for any reason?

NINA SPADA: Oh, I enjoy all the courses that I teach — courses in language learning and teaching to undergraduate students as well as courses in instructed second language acquisition and research methods to graduate students. Most of the students I work with are doing their Masters or PhD but I also get a lot of pleasure teaching an undergraduate course where I use 'How Languages are Learned'. It's interesting to observe how students respond to a book that I have written and to get their input about changes and improvements to make.

BELLS: Are today's generations that you teach different from those before in the sense of their passion for knowledge and research?

NINA SPADA: That's an interesting question. Actually, I don't think so. I haven't noticed a huge difference. One of the advantages today of course are the kinds of resources that are available to students that make the research literature much more accessible to them for example, via digital libraries. Thus students today are able to read more extensively and get hold of material and information more quickly than students in the past because they have so much greater access in most places in the world. But to answer your question more directly, no I haven't noticed many differences in terms of students' "passion for knowledge and research" over the years.

BELLS: Where do your students come from: Canada, international?

NINA SPADA: My students come from all over the world. They are very international, particularly at the graduate level. In fact, right now I'm a Visiting Professor at Bogazici University in Istanbul, Turkey. I'm there because one of my former PhD students is a faculty member at that university and I am spending some time co-teaching a course with her as well as consulting with graduate students and faculty members in her department.

BELLS: That's very nice.

NINA SPADA: Yes it's a great opportunity and privilege.

BELLS: Where is the applied linguistics research going nowadays?

NINA SPADA: That's a difficult question to answer because applied linguistics is a huge field and I obviously can't speak for all of it. However, within my area of expertise, instructed second language acquisition (SLA), one of the changes has been a shift from more cognitively oriented approaches to SLA to more socially oriented approaches and a recognition that both perspectives provide important insights and knowledge about SLA. Also and related to this is that for a long time there was a high concentration of quantitative research in SLA and not as much qualitative research, but that has changed considerably in recent decades. So, there's much more bridging and coming together of different perspectives both epistemologically in terms of methodology as well as conceptually with regard to cognitive and social theories.

BELLS: Do you think that there is a gap between theoretical and practical research in today's world of linguistics?

NINA SPADA: Yes, I think, unfortunately, there is a gap. It's often difficult to make research accessible to practitioners. Not all research is necessarily relevant to practitioners, but in the field of applied linguistics, with an emphasis on "applied", one necessarily has greater expectations for the applicability of what happens in terms of research and practice. I have always made it one of my goals as a researcher to do research that is relevant to classroom practice and to communicate my research in ways that are accessible and meaningful to teachers. That's very much been part of who I am as an applied linguist.

BELLS: You have been involved in meaning and form research for more 25 years now?

NINA SPADA: Yes, that's right.

BELLS: Where does that interest come from?

NINA SPADA: Well, when I was a novice teacher of English as a second language, it was during the time that the strong version of communicative language teaching was establishing itself in North America. This included a rejection of the teaching of grammar that was associated with more traditional structure-based approaches (e.g. grammar translation and the audiolingual method). During that time there was a huge pendulum swing from the teaching of discrete-point grammar to no attention to grammar or very little. While I recognized and supported the need for a more communicative/meaning-based approach to L2 teaching, I was concerned at the time that the pendulum had swung too far and we were forgetting about language and the need to include grammar and a focus on form in L2 instruction. My belief was that it was important to figure out ways how to do this within a communicative context. So, as a teacher I felt pressure to go in a direction that I wasn't entirely convinced was the best way. That definitely motivated me later on as a researcher to investigate the effects of form-based and meaning-based instruction to SLA.

BELLS: What is your newest project or research?

NINA SPADA: Most of my work right now is focusing on what I talked about in my plenary at this conference. I'm investigating the different ways in which one can draw learners' attention to form within meaning based/communicative instruction and examining their effects on L2 learning. Yesterday I talked about isolated and integrated form focused instruction and the advantages of both types for L2 learning. I argued that sometimes it's necessary to isolate a particular aspect of language in order for the learner to notice it, practice it, and consolidate it. Other aspects of language may be best learned if they are integrated into communicative practice. So my current research is looking at the effects of these different types of instruction and examining whether they contribute to different types of L2 knowledge. I'm also working on another project that might be of interest to you and your readers. It's related to 'How Languages are Learned'. A few years ago, the publishers of that book, Oxford University Press (OUP) invited me and my co-author Patsy Lightbown to develop a new book series targeted to primary and secondary school teachers of English as second/foreign language. As you know, 'How Languages are Learned' presents research on second language learning in general terms

across a wide range of topic areas. OUP wanted us to develop a book series in which individual volumes focus on research in specific topic areas (e.g. assessment, literacy, technology) and like 'How Languages are Learned' would make the research accessible and meaningful to teachers. This relates to your previous question about bridging the gap between theory, research and practice – the reason why Patsy Lightbown and I wrote 'How Languages are Learned' in the first place and also why we agreed to co-edit this new book series. It is called 'Oxford Key Concepts for the Language Classroom' and the titles of some of the books in the series are: 'Focus on content-based language teaching'; 'Focus on oral interaction'; 'Focus on reading comprehension'; 'Focus on grammar and meaning'. They have been written in a "user friendly" style making connections between theory, research, and practice in accessible ways.

BELLS: Thank you very much for sharing this with us. You have made significant contributions to international projects related to the teaching and learning of second and foreign languages including those sponsored by the European Commission on the teaching and learning of second and foreign languages. Could you tell us something more about their significance now when the EU is expanding?

NINA SPADA: It has been some time since I worked directly with the European Commission on the teaching and learning of second and foreign languages but probably the most recent contribution that I have made has to do with the explosion of CLIL — Content and Language Integrated Learning – not only in Europe but in other parts of the world as well (e.g. South America, Asia). I don't know to what extent CLIL has been moving into Serbia?

BELLS: Very slowly… to some parts of Serbia and Belgrade.

NINA SPADA: As you know, CLIL has been influenced to a great extent by the development of English as a lingua franca in the world. It combines subject matter instruction and language instruction at the primary secondary and tertiary levels in which students study their subject areas (e.g. history, science) in English. Obviously CLIL is of interest to me because of my

ongoing research on how best to combine form and meaning (i.e. content) in L2 instruction.

BELLS: You travel widely as a plenary speaker. How do you relax? Do you read or do you do something completely unrelated to the teaching and instruction?

NINA SPADA: Absolutely. I do lots of things to relax. In the summer, when the weather is warm in Canada, I enjoy rollerblading and biking and walking — I love to be outdoors exercising. In the winters I do pilates and yoga indoors. Also, I have recently taken up something that I left behind a long time ago. When I was young I played the piano for many years and stopped when I was about 18 years old. Two years ago, I got a piano and I am starting to play again which is bringing me much pleasure. I also love to read, to listen to music, to go to the cinema and to cook.

BELLS: In the end, would you like to share with us an anecdote or something that made a big impression on you while travelling?

NINA SPADA: I have been so fortunate to travel to many countries and to feel so welcome. I'm afraid I can't think of a specific anecdote right now but I just feel very lucky to be working in an area where I am able to discover so much about the world and to meet many interesting people. I am very privileged in that respect.

BELLS: Thank you very much for your time, Dr Spada. It was very pleasant to talk to you.

NINA SPADA: You are welcome. It was lovely to talk to you, too.

udc 929:821.111 Stanivuković G.

INTERVIEW: GORAN STANIVUKOVIĆ

‘NEVER ASSUME ANYTHING’

by Jelisaveta Milojević

PROFESSOR GORAN STANIVUKOVIĆ earned his degrees in English Language and Literature, receiving a B.A. from the University of Novi Sad (Faculty of Philosophy) in 1985 and an M.A. and Ph.D. from the University of Belgrade (Faculty of Philology) in 1987 and 1991, respectively. He specialized in the literature of the English Renaissance and Shakespeare. He was an assistant lecturer in English Literature at the Faculty of Philosophy of the University of Novi Sad and a part-time assistant in English Literature at the Faculty of Philology of the University of Belgrade. Currently he is a Full Professor of English Renaissance Literature at Saint Mary’s University, Halifax, Nova Scotia, Canada. He served as the head of the English Literature Department at Saint Mary’s University twice. He was also a faculty member at the University of Sheffield (United Kingdom) and Cape

Breton (Canada). He has been a guest lecturer at academic institutions in Canada, USA, Great Britain, Ireland, Germany, Austria, the Czech Republic, Malta, Australia, Spain, France, Croatia, and Serbia. He has published 24 academic papers and 27 chapters in books. He writes for *The Times Literary Supplement*. The books that he has authored and edited are: *Knights in Arms: Masculinity, Prose Romance, and Fictions of Eastern Mediterranean Trade in Early Modern England, 1565-1655* (Toronto: University of Toronto Press, 2015); *Remapping the Mediterranean World in Early Modern English Writings*, ed. (New York and London: Palgrave-Macmillan, 2007); *Prose Fiction and Early Modern Sexualities in England, 1570-1640,* ed. and Constance C. Relihan (New York and London: Palgrave-Macmillan, 2003); Emanuel Ford, *The Most Pleasant History of Ornatus and Artesia*, ed. and commentary (Ottawa: Dovehouse, 2003); *Ovid and the Renaissance Body*, ed. (Toronto: University of Toronto Press, 2001); *Kratki ep u engleskoj renesansnoj književnosti*. (Novi Sad: Institut za strane jezike i književnosti, 1988). He was awarded twice for his academic achievements: The Calvin and Rose G. Hoffman Prize for a Distinguished Publication on Christopher Marlowe (2008), the King's School, Canterbury, Great Britain, and annual award for overall academic achievement presented by the Chancellor of Saint Mary's University (2009). He has received research scholarships from: the Marie Curie International Research Fellowship (European Research Council), University College at Cork, Ireland (2011-2013); the Andrew W. Mellon – Huntington Library (San Marino, California); the Folger Shakespeare Library (Washington, DC); the Newberry Library (Chicago); the Harry Ransom Humanities Research Center, University of Texas Austin (Texas); the Center for Medieval and Renaissance Studies, University of California (Los Angeles). Professor Stanivuković is currently working on the following books: *Shakespeare's Early Styles* (Cambridge University Press); *Shakespeare and Early English Prose Fiction* (McGill-Queen's University Press); *Romance Writing in English Literature,* ed. (Montreal and London: McGill-Queen's University Press: publication due September 2015).

BELLS: It has been twenty five years since we met at the University of Belgrade, where I was then an assistant lecturer in English. We shared the same academic background (Novi Sad, Belgrade, Birmingham). At the time, I was a happy beneficiary of your kindness and expertise—as I am again today, thanks to your

unfailing generosity with both your time and willingness to speak with us

GORAN STANIVUKOVIĆ: I am honoured by sharing these pages with you.

BELLS: I think I may not be wrong in saying that from the very beginning of your career you enjoyed the support and admiration of esteemed colleagues – however, you decided to follow your academic pursuits elsewhere, in search of a new and more stimulating research environment. What were the academic challenges and reasons behind your decision to leave Novi Sad and Belgrade, and later, Sheffield and Cape Breton?

GORAN STANIVUKOVIĆ: I wish I could say that each of the academic moves that I have made in my career had been initiated and motivated solely by my decision to seek more stimulating research environment. In most, though not all, instances that has indeed been the case. However, the most important and most difficult move, from my native country to Britain first, then to Canada, was initiated by external circumstances. As one of the generation of the 1990s, I left Novi Sad and Belgrade because I did not think I could work surrounded with pressure in the militarized environment in the country at that time. When I found myself in Britain, living in Stratford-upon-Avon and continuing to study daily at The Shakespeare Institute of the University of Birmingham, I found myself in the middle of a deepening financial depression that had engulfed Britain in the early 1990s and that seemed to have affected the public education sector particularly hard; there were hardly any academic jobs to apply for. I was in competition with a large cohort of accomplished applicants running for what looked like morsels of academic jobs. It was only later, when I moved to Canada, that I realized the extent to which the long hours of staying up to work in the library of the Shakespeare Institute and participate in the activities organized there helped me build the foundation of knowledge upon which I still draw many years later. I arrived to Canada after a six-month stint on a German post-doctoral grant at the University of Cologne, where I taught a course on Shakespeare and the rhetoric of power to a large group of keen students, and worked on an article for publication. Very soon upon my arrival, I was really lucky to land a full-time position at Cape Breton University. Teaching Renaissance poetry and drama in a small liberal arts

university located on the shores of the Atlantic; in one allegedly of North America's most spectacular maritime settings; and in small classes became an ideal academic base in which to hone my teaching skills, develop new courses, and prepare publications. Yet the pull of a much larger research-intensive university in an equally appealing urban setting, outweighed the charm and even advantages of living and working in Cape Breton (a place where Gaelic is still spoken). The city of Halifax, where I moved after teaching in Cape Breton, opened many new academic doors, with its excellent academic libraries, a special collection of books printed in the early modern period, and the provincial archive that stores a wealth of printed material and manuscripts from the early modern period. At one point in my academic life in Halifax, an opportunity arose for me to return to Britain, which I did. I spent five stimulating semesters of teaching and convening a course on Shakespeare and Renaissance Drama in a very large School of English at the University of Sheffield. That School of English was once the academic home to two great British scholars and critics of Shakespeare, William Empson and Geoffrey Bullough, and to Roma Gill, still unsurpassed editor of Christopher Marlowe. But I returned to Saint Mary's University at the point when I thought that I would have more opportunity and, most importantly, time to develop my scholarship in an unimpeded way. In the Anglo-American academic environment moves from one job to another, or from one research opportunity to another, are increasingly seen, not as signs of one's academic restlessness but as confirmation of one's merit; and as actions that benefit not just an individual and an institution, but the profession in general. That is, each move normally brings a new set of resources and new conditions that enable scholarly development. It is for that reason, too, that I also spent two academic years, 2011-2013, as a senior Marie Curie international research fellow at University College Cork, in Ireland, where I was funded by the European Research Council. My home university in Canada was happy to grant me a two-year leave of absence to take on this prestigious international fellowship because the university gained something from the symbolical value attached to the fellowship. The greatest challenge in each of these moves was to carve a niche for one's own academic (and human) personality in an environment full of new, ambitious, and competitive people. Luckily, literature is a terrific social, not just professional, glue, and I have found ways of being part of different conversations about literature that in new departmental environments opened both social and professional doors. Of course, there has been a

myriad of small challenges related to the intricacies and idiosyncrasies of daily working life that I have had to master over the years.

BELLS: What is the connection between your Belgrade academic background and your current academic work?

GORAN STANIVUKOVIĆ: Soon it will be ten years since I have started returning to the Faculty of Philology in Belgrade regularly to give guest lectures, courtesy of the departments of English and general literature and literary theory. (After many years, I was happy to be able to give lectures in my native Novi Sad last year.) Those occasions are important for me both personally and professionally. Not only do I have the opportunity to re-connect with the colleagues whom I have known since the start of my career. But I am also aware of the fact that the questions and academic debate that ensue after my lectures will be both constructive and inspiring, making me think in new directions. I acknowledge this encouragement in my publications and reflect it in my writing. Late last autumn, for example, I gave a lecture at the Faculty of Philology on Shakespeare's sonnets and the portrait miniature painting in England in the 1590s. After I had finished, a student sitting in the back row asked me to consider a different direction in my argument, one that would include Italian humanist writing on imitation, not the visual material in England, as I proposed, as a connection with the sonnets. Those are moments worth returning to the Belgrade academic environment because that level of engagement and sharp speculation coming from undergraduate students is maybe only possible in places like the Faculty of Philology, where key books are read systematically and where a deep immersion in all aspects of the discipline of literature is cultivated. My students in Canada, quick witted and clever though they are, study in a system where they pick and mix courses over the course of their four-year undergraduate degree, and that produces different results. Postgraduate education is a different matter. Most importantly, however, some of the fundamental directions of my research to date—my interest in language as a medium of literary communication, rhetoric as the crucial shaping force of dramatic poetry, the interplay between poetry and drama in Shakespeare and his contemporaries, and Shakespeare and the Mediterranean—were all established in Belgrade, when I was an MA and PhD student of Professor Veselin Kostić, and in Novi Sad, my *alma mater*, where I studied English language and literature. I have published

an essay in *BELLS* recently and have extended, or expanded, the scope of my continuing link with Belgrade in that way as well.

BELLS: You have lectured in twelve countries across the globe. What are current trends in Shakespeare studies around the world?

GORAN STANIVUKOVIĆ: The word 'trend' in your question is the right word to capture what goes on in Shakespeare scholarship at the moment, and generally all the time. I do not think that any other writer in Western literary heritage either suffers from or is met with such a fast succession of critical trends as Shakespeare. Nor is there any other writer whose work has yielded itself to such a variety of creative media across culture. From academic monographs to opera, and from graphic novels to pop music and ballet, Shakespeare is everywhere where human desire for creativity, expression, and the creation of knowledge appears. At the moment, there are two major trends that I would isolate as those that dominate scholarly debates and conversations in Shakespeare criticism. One is a return to bibliography, textual studies, and what I would call the material milieu of Shakespeare's career and its afterlives. I have in mind the continuous and seemingly unstoppable need to produce more new critical editions of Shakespeare's works. This current of Shakespeare scholarship has been driven partly by the market for university textbooks, since Shakespeare is still one of the required courses in most universities in Britain, Ireland, and North America. (I am only referring to academic cultures in which I have had personal experience of working.) However, partly, this trend has also been driven by an almost unwritten imperative among scholars to attempt improving the editorial apparatus and commentary in existing editions because there is still perception that scholarly prestige rests in editing Shakespeare, or in resolving technical, textual and editorial, problems. Under the umbrella of this trend I would also include growing scholarship on Shakespeare's collaboration and the conditions in which he worked. Paradoxical though this may sound, but judging by the number of articles and books arguing for more and more plays to have been written collaboratively between Shakespeare and one of his contemporaries, it seems that Shakespeare scholarship is working towards shaking up and shattering the foundations of the very Shakespearean canon upon which its own identity as a field of study depends for its authority and scholarly prestige. Trouble is, however, that most of these arguments are neither

new nor do they actually create a paradigm shift. There are still far more plays of different quality in the Shakespeare canon for which Shakespeare authorship as a solo writer is not under scrutiny. This tendency to demystify the singularity and preeminence of Shakespeare as a dramatist and a subject of scholarly attention is welcome, even if its implication is not to particularly encourage criticism on non-Shakespearean drama, terrific drama, one hastens to add, that remains relatively untouched by drama critics. However, despite these new interventions into editing and textual criticism, and historiography no major piece of evidence has emerged to challenge the status of text.

To this trend, let's call it that, I should like to add a renewed interest in Shakespeare's life. Several new biographies of Shakespeare, some mixing fact with fiction, or, critical with creative, approaches to life, have been published recently, and this month a book will be published on Shakespeare's life in portraits that are allegedly of him. Again, writing a life of a major playwright seems to have cache in the world of Shakespeare scholarship or maybe in Anglo-American literary scholarship in general. (I am curious to know whether the same level of academic prestige goes with the publication of a new biography of Moliere or Racine in the academic circles in France.) These biographies review existing evidence, but in the absence of a major new find from Shakespeare's life, those biographies mostly re-interpret familiar evidence in a fresh way.

Moving from these textual and historicist approaches, we come to the second major trend in Shakespeare criticism, reflected in a growing interest in multi-cultural, multi-ethnic, global, and racial Shakespeare. These new approaches are intended to take him out of England and place him into the larger world of other languages, cultures, heritage, and racial belonging. Even theatre within Britain experiments with different directions commanded by globalization. In my view now is the time to promote 'Shakespeare in Serbia' kind of approach to Shakespeare, especially addressing new, and experimental, productions of which there are many, as far as I can tell, and offer it to the Anglophone scholarly scene that is increasingly interested in diversifying the content of its critical exploration.

BELLS: Shakespeare has lived with and in us for almost half a millennium. He has been a welcome *vade mecum* at all times. You developed an academic passion for Shakespeare: may I ask what he means to you, personally?

GORAN STANIVUKOVIĆ: There is hardly a situation in which a person can find herself as a human, political, and thinking being that Shakespeare does not stylize in his drama in particular. It is disconcerting to read and watch that one is never too young to die in Shakespeare. The more I read Shakespeare the more I find shockingly appealing, as dramatic art, his tendency, cold and powerful, to surprise you either with humanity or inhumanity of the humans. You can call it the perversion of my own critical mind to notice these things. After Prospero, aided by Ariel, has conjured up a deathly tempest that drowned almost the entire Italian crew and wrecked their ships, he still asks Ariel: "But are they safe?". The other side of this kind of humanity is the cold-blooded retort "Kill Claudio" in *Much Ado About Nothing*, coming from a female lover. Or, when Iago says "What you know you know", we should intuitively know what he means by that if we have listened him speak and watch him act in the course of the play. I am fascinated by how much such small and passing remarks reveal about Shakespeare's creative mind and his dramatic skill; how much character there is in such utterances. One has to be careful not to succumb to bardolatry in saying things like the ones I have just said. But, for me personally, the appeal of Shakespeare lies in discovering such and other shocking revelations about agency, interiority, conflict between the individual and the external world, and the working of Shakespeare's language as a carrier of meanings. In particular, I am drawn to Shakespeare's language because of its opacity and by the theatricality of craft of his plays. We can read Shakespeare through any number of theoretical or ideological paradigms, and I have done that myself. But line after line, his text tells us, clearly, that the mechanics and craft of theatre are on his mind in the first instance. I continue to be puzzled by the fact that it is precisely the incommensurable nature of his language, that is, language that cannot ever be fully grasped and understood, dramatic utterance (the Shakespearean *parole*) that is often created on the spot, for a specific occasion, and never repeated again, out of the linguistic resource (the Shakespearean *langue*) that he had at hand. So much has been said about Shakespeare's language, but we're only just still uncovering how he makes it work. This, incidentally, is the subject of the book on which I am working now. I am interested in

Shakespeare's earliest styles; in exploring how he makes language work to help him think thoughts he needs to build characters and situations, and to make his theatre work.

Admittedly, I am also attracted by the romantic quality of his language, but at the same time by the ability to shatter romance through theatre, and reveal unspeakable cruelty, or an unexpected turn of the mind and agency. (It is that feature of Shakespeare that revealed to Freud some of the working of the subconscious.) Shakespeare is one of the most romantic (and erotic) of English poets; he is also a great skeptic about love, which makes him an almost anti-Renaissance poet. In a time like ours is, time that appears to approach love and desire from a certain ironic distance, it is refreshing to return to Shakespeare to hear the sound of love and disasters it can create. Here is an example of one of those sudden shifts in feeling and drama, where theatre, implicitly, becomes a reminder of a new reality, with love at its core. The first scene of the fifth act of *The Merchant of Venice* begins with what has sometimes been described as the moonlight sonata of this at once horrific and romantic play. Finally, Lorenzo and Jessica are alone, and he is courting her, as a Renaissance (and later Romantic) lover would, under the imagined or literary moon: "The moon shines bright. In such a night as this/When the sweet wind did gently kiss the trees/And they did make no noise, in such a night/Troilus methinks mounted the Trojan walls/And sighed his soul toward the Grecian tent,/where Cressid lay that night." Much can be said, critically, about Lorenzo playing Troilus to Jessica's Cressida. But for a long time, in the previous two centuries, this scene was sometimes either cut or cropped significantly, deemed to be too sentimental. In turn the play was robbed of its romantic quality. But Shakespeare never employs a device unless he needs it for theatre to achieve something central to the plot and story. At this point in *Merchant* he does not dwindle into sugary poetry of sentiments full of tedious repetitions, because, suddenly, his poetic faculties sagged. He creates a counterpoint to racial and religious hatred, viciousness, economic and financial disasters, a history of broken bonds between people, blood and breath-stopping tension on the brink of death in the court scene that has built up until the fifth act. If we recall that end places in Shakespearean drama—the last scene, the last act, the end of a half-scene—are places where important aspects in drama are emphasized, we might wish to ask ourselves, then, what sort of a play does Shakespeare want his audience to remember: one that is about love and that which constantly works against

it in a world torn apart by money and trade; or one that is about race, anti-Semitism, corrupt Christianity, and human cruelty.

BELLS: A question concerning reality and poetry in Shakespeare. In connection with one of his masterful Royal Shakespeare Company (RSC) productions, Cambridge scholar John Barton said that the most important thing to strive for in performing Shakespeare is truth: truth of reality but also poetry which is a little bit of a super-reality – rhythm and sound taking truth to the level of super-truth, uniting rational and irrational, real and supra-real. Many present-day stage productions of Shakespeare pay little attention to the phonic aspect of language thus divorcing meaning and sound. The same lack of awareness of phonic symbolism and the meaningful associative potential of sounds is also evident in translations of Shakespeare's works. Do you share my opinion that this is a major drawback?

GORAN STANIVUKOVIĆ: I wholeheartedly agree with you. Let us not forget that the idiom used in Shakespeare's England for going to the theatre was to "hear" a play, not "see" it, as we say today. Aural, not visual, features of the theatre made that institution a unique place. The stage was relatively barren and theatre unadorned. The cumulative visual effect, therefore, was limited, despite the occasional lavish costume. The spectacle of that theatre was in sound and movement, in words and action, in bodies and how they occupied space given to them for embodying meaning. Furthermore, Shakespeare, more than any of his contemporaries, except for Christopher Marlowe, has the ear especially tuned in to various forms of acoustic effects produced by patterns and repetitions in language, and keen on listening to the effect produced by rhetorical ornament, figures of speech. His dramatic ear was at home in producing rhythm and playing with sound. In his earliest plays and poetry sound *is* meaning and meaning is produced by rhythm, which he never uses unless he needs it for a theatrical effect. Richard III, for example, indulges in repetitions; rhythmic, almost hallucinatory, patterns of language; and bombastic rhetoric, not because his linguistic range is limited, but because his manner of ruling is based on patterned and repetitive acts: one after another, his victims, women and soldiers, are killed with ruthless repetition. To *hear* the sound of repetition in his language is to *see* (thus understand) the meaning of Richard III as a dramatic part.

BELLS: In one of your interviews (TV Novi Sad, *Vitraž*) you said that every generation should translate Shakespeare anew in order for it to be consonant with their own language, meaning, and emotional perception. It has caught my attention that in England of late there have been two opposite creative trends: on the one hand, a super-mega-hit musical *Miranda* adapted to this period in time has attracted tens of millions of viewers and spectators world-wide, and on the other, the Original Pronunciation RSC experimental performance of *Romeo and Juliette* has also found a responsive audience numbering in the thousands. New, updated and annotated editions of Shakespeare's works appear regularly. However, contrary to the view you expressed, Shakespeare in Serbian translations is already a sick man: now more than fifty years old and likely to be a hundred, given that the extant translation was reprinted with the blessing of an expert two years ago and so will go on circulating and perpetuating serious blunders for another fifty years before the last copy of the book is sold out and buried. I presume you are familiar with these facts although I do not know if you have done any research into the critical assessment of the quality of Serbian translations. People of your academic caliber could help stop this cultural disaster before the damage becomes irreparable.

GORAN STANIVUKOVIĆ: I do think that Shakespeare has to be reinterpreted for each generation. This is not so much the question of giving his work enduring vitality and long life, but demonstrating to each new generation what it can take out of Shakespeare's work to challenge, quibble with, or enjoy. Unfortunately, I do not have the opportunity to re-read the standard translation of Shakespeare into Serbian, which, I think, is still the one edited by Borivoje Nedić and Živojin Simić, and translated by a host of translators, who were, in their time, the best men (!) for the job. In the history of translating in the Serbian language, that translation occupies an important place. But reading it today, one finds it hard not to be aware of, say, archaisms, free renderings, and erroneous linguistic adaptations in it. At the beginning of my career, I was interested in Laza Kostić's translations of Shakespeare, and how he adapted Shakespeare's meter, mostly iambic pentameter, to the Serbian meter, where iambic pentameter was not as easily accommodated. I published a review essay on that topic in the Novi

Sad daily newspaper, *Dnevnik* long time ago. I was also intrigued by the first translation of the Ovidian minor epic, *Venus and Adonis*, into Serbian, by Aca Popović-Zub. That translation from the second half of the 19th century, printed in the print house of the Armenian monastery in Vienna, was the first translation of any of the complete texts by Shakespeare. But my examination of that charming and most certainly 'free' translation (possibly from German) of Shakespeare was more focused on situating the translation in the cultural context of the Serbian reception of Shakespeare as a Romantic phenomenon, rather than a critical assessment of the translation itself. But I haven't done any extensive critical examination of the translations that are presently used. That is beyond my reach right now, in part because I work outside the Serbian language.

BELLS: You said on one occasion that the author who influenced you most in your professional reading was your advisor, Professor Veselin Kostić. 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 the most?

GORAN STANIVUKOVIĆ: A former student from Sheffield, who wrote a splendid thesis on the relationship between private theatre as a physical space and the masque, both as a stand-alone dramatic form and as embedded in longer drama, including Shakespeare, has inspired me to study the relationship between space and drama. The result of that work was a special issue on space, place, and style in Shakespeare of *Shakespeare*, journal of the British Shakespeare Association, which I guest edited a couple of years ago. Another doctoral thesis that has inspired me was by another student at Sheffield. The thesis (now published as a book) was on Ovid and early modern erotic poetry. The student was both a classicist and an early modernist, and working with her opened up a new window into the field of early modern studies of Ovid, another area that is close to my heart, since the time when I wrote my MA dissertation on Elizabethan minor epic at Belgrade.

BELLS: According to a phrase by Seneca the Younger, *docendo discimus*, we learn by teaching. What is it that you have learned from your students?

GORAN STANIVUKOVIĆ: Something that continues to fascinate and surprise me as a teacher is that my students hardly ever notice in a text what I assume they might notice, comment and ask questions about. Rather, they notice what has passed by me unnoticed or what I consider obvious and don't assume it need not be asked about. They teach me never to assume anything in teaching; they teach me that I should not assume that any detail, however trivial, is not worth a critical attention. Whenever a student begins a question with "Why…" I know that I am likely to have to work hard on the spot and come up with an adequate answer, or that I, too, would have to pay more attention to the issue at hand.

BELLS: Having known you to be a charismatic writer and professor, I 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?

GORAN STANIVUKOVIĆ: It is true that professoriate has been my calling for the most part of my life as a trained academic. Literature has been my home ever since. When, year after year, in my classroom in Canada, I welcome what I call "refugee" students, students who start in non-literary fields but, suddenly, appear in the 2nd year of their studies, demoralized, wishing to study literature. They have discovered that they're "missing" (in their own words) something important in education, something they believe, even if they don't yet know that, only literature can give them. Those students tell me that they miss reading difficult texts! They tell me they miss speaking outside the logarithmic patterns and without challenging clichés, formulas, worked out paradigms. They want to weigh arguments, think critically, discover the unpredictable. When they "flee" to what they think is the freedom of literary studies, I know that we, in the English department, are doing something much more important than the world outside the humanities sees. This is not a message as much as sharing experience about what is likely to be a common problem: institutional and social withdrawal from cultural commitment to teaching literature in a value-for-money kind of approach to an increasingly corporatized higher

education. But we always have the students, for whom these universities are founded after all, to tell the other story.

BELLS: Finally, it remains to be known: is there a question that you would like to have been asked?

GORAN STANIVUKOVIĆ: This is the most difficult question! I will try: Is Shakespeare the only literary pleasure, the only preoccupation, the only presence in my critical engagement with literature? Let's leave the answer to this unasked question for another occasion, another visit to Belgrade, maybe.

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

GORAN STANIVUKOVIĆ: Thank you.

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