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ABOUT JOURNAL

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James Joyce's *Ulysses*: The Search for Value

Aouda Aljohani*

Abstract

Two chapters, "Scylla and Charybdis" and "Penelope," in James Joyce's *Ulysses* are crucial to an understanding of the novel as a whole. "Scylla and Charybdis" stands midway in the novel, the ninth of eighteen chapters, and is designed to serve as a kind of exegesis of the writer's methods and intentions. An analysis of that chapter helps to explain the meaning of the controversial final chapter, "Penelope," and to clarify its thematic and stylistic relation to the text as a whole. *Ulysses* is the story of a quest, actually of many quests that all coalesce into a single goal: the search for value in a modern world that is somehow diminished and constructed in comparison with the Homeric world where mortals strode the universe in company with gods and goddesses. How, in this dwarfed setting, can men and women redefine heroism in secular humanistic terms relevant to twentieth-century life? Almost by definition a quest narrative culminates in the attainment of the goal or in the potential for its attainment; Joyce's *Ulysses* affirms this possibility in "Penelope."

Keywords: James Joyce; *Ulysses*; Scylla; Charybdis; Penelope

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Joyce has provided us with a way to approach "Penelope" by explaining the aesthetic, the *modus operandi* that informs the total work, in "Scylla and Charybdis," though in relying on "Scylla" for a perspective it is essential to make certain discriminations. While the aesthetic theory that Stephen announces in "Scylla and Charybdis" is in certain fundamental ways Joyce's own, Stephen at this point cannot be conflated with Joyce. Stephen, as we see him in the library, could never have written *Ulysses*, and so the chapter is as much about what is lacking in the would-be artist as it is about the genesis of art. In this most self-reflexive of chapters, thematic threads from the preceding chapters are gathered for us into a more coherent pattern. Stephen's problems are highlighted, as are the pitfalls lying in wait for him; we realize more clearly that some experience or relationship must occur if he is to become an artist. Above all, we are introduced to a new character who, like the Ghost in *Hamlet*, will be the architect and controlling force of all that happens. This character is Joyce, the completed artist, who makes his authorial presence consistently felt "Scylla and Charybdis" to a degree not apparent in the previous eight chapters. Here, with his punning, his word play that mimics or parodies the movements and speeches of the characters, and his stage directions, he is very much in the foreground as he will continue to be (at times outrageously so in the *tour de force* of "Oxen" and "Circe") in varying degrees until "Penelope." In "Scylla and Charybdis," then, we have a theory of art presented by a character who is not yet an artist, written by an artist who in many ways can be identified with Stephen, and who uses, through Stephen, the supreme artist, Shakespeare, to explain how the book *Ulysses* could ever have been written at all. In other words, there is a lack here that must be filled for the book we are now reading to have been created. "Penelope" is the celebration of the force that can rescue "seabedabbled" Stephen from the place in which we see him in "Scylla and Charybdis."

In the library scene, Stephen is struggling with a lot of psychic pressure. Here he is, a young man known to have artistic aspirations addressing a group of literary men, but he is extremely aware that so far he has accomplished nothing. He had left Dublin to escape the stifling influences of Irish life, Catholicism, and his family, but six months later he has had to return, summoned to his mother's deathbed. The flight to Paris has produced nothing of artistic significance; he has returned not covered with achievement but as a

"lapwing," a bird known for scavenging about dung heaps. What a contrast to the lyrical flight that he had envisaged in *Portrait*:

Fabulous artificer. The hawklike man. You flew.
Where to? Newhaven-Dieppe, steerage passenger. Paris
and back. Lapwing Icarus. *Pater, ait.* Seabedabbled,
fallen, weltering Lapwing you are." Lapwing be
(*Ulysses*, IX, 946-7).

Stephen feels poor and isolated; he owes money to one of the men present and cannot repay it. Bitterly he remembers he squandered it on a prostitute. Even his appearance gives him pain the almost-mockery of his Latin Quarter hat, the affectation of his stick, his too-tight boots:

Stephanos, my crown. My sword. His boots are spoiling
my feet. Buy a pair. Holes in my socks. Handkerchief
too. (*Ulysses*, IX, 946-7).

But these signs of failure are slight compared to the torments of guilt that he feels about his mother's death and his refusal to pray for her. The refusal was part of his credo, his determination not to serve a Church that he regards as oppressive. But now that refusal and the vision of his supplicating mother haunt him:

Mother's deathbed. Candle. The sheeted mirror. Who
brought me into this world lies there, bronzelidded, under
few cheap flowers. *Liliata rutilantium* (*Ulysses*, IX,
221-3).

Grief is always difficult to handle, but it is agonizing when combined with guilt and anger. For Stephen does also feel rage towards his mother, as his chain of ideas shows. The lines quoted above follow immediately a description of Ann Hathaway, adulteress, burying her family. The association comes not just through death but also through the theme of betrayal, for his mother has not reserved the privileged position of son and lover for him. Stephen, like Hamlet, is both preoccupied with -- and repulsed by thoughts of his mother as a sexual being. When he thinks of her, as he does obsessively through the day, the images peculiarly combine death and sexuality. On an unconscious level, was Stephen punishing his mother for the sexual life she had led with his father when he refused her dying wish? Does he see her sexual life that produced so many other children, so many rivals for his mother's love, as weakening and leading to death?

Bridebed, childbed, bed of death, ghost candled... He
comes, pale vampire, through storm his eyes, his bat sails

bloodying the sea, mouth to her mouth's kiss (*Ulysses*, III, 396-9).

There are suggestions of incestuous longings; the mother "betrays" the son who wants to be preeminent with her by taking another man to bed. That man is a "usurper" on one level by taking the son's place in his mother's love; on another level, he is a usurper because his claims of paternity are not legitimate. Within the *Hamlet* configuration, Claudius tries to appropriate a fatherly relationship to Hamlet, just as he wrongfully appropriates a place in Hamlet's mother's bed. Similarly, Stephen wants to reject Simon's paternity because he feels that Simon fits in all too well with the paralyzing mores of the Dublin whose influence Stephen is determined to flee

He's Irish (Simon Dedalus), bold the seaman affirmed...All Irish. Irish, All too Stephen rejoined(*Ulysses*, XVI, 382-3).

In Stephen's mind, his mother, as quintessential female and therefore as Virgin, muse, and mistress, has betrayed him by mating with his father, the man whom he has rejected as alien to his nature:

Wombed in sin darkness. I was too, made not begotten.
By them, the man with my voice and my eyes..They clasped and sundered, did the coupler's will(*Ulysses*, III, 45-7).

Stephen longs to escape the flesh, to see himself begotten as the apostolic successor to Shakespeare, his true spiritual father. He would appropriate paternity for himself, become his own father to his own sonhood, consubstantial and autogenic. Stephen's theories of androgyny, the self-created artist God are in many ways disguised versions of his fear of sexuality, a fear that Mulligan, ever watchful for means to deflate Stephen, touches on in his ribald parody, "Everyman His Own Wife" (*Ulysses*, IX, 1171).

Stephen is thus alone, alienated from his country, his Church, and his human family, paralyzed by guilt and surrounded by people whom he fears will either betray him or fail to take him seriously. With these pressures what can he do but rely on his formidable intellect, "unsheathe [his] dagger definitions," and do his Shakespeare shtick, which Mulligan has already mockingly alluded to as their day commenced on the Tower (*Ulysses*, IX, 84)? Stephen wants to make

himself felt, for it is galling that Mulligan and Haines, the usurpers, have admittance to literary gatherings to which he is uninvited. He needs to dazzle here: "Composition of place. Ignatius Loyola, make haste to help me" (*Ulysses*, IX, 153).

Stephen weaves a complex and sometimes contorted theory regarding Shakespeare and the biographical forces that shaped his work. He pictures the young Shakespeare as having been seduced by Ann, the older woman. She was the aggressor; and, since hers was the conquest, Shakespeare never felt truly self-confident as a man:

He was chosen, it seems to me. If others have their will
Ann hath a way (notice the pun here; Joyce outdoes
himself in this chapter). By cock, she was to blame
(*Ulysses*, IX, 256-7).

Ann, the "boldfaced Stratford wench," then went on to betray Shakespeare and the marriage now by sleeping with none other than his brothers, the wicked Uncles Richard and Edmund, on whom he revenged himself in *Richard III* and *King Lear*, just as he rewrote his life and obtained revenge against Ann by writing *Hamlet* (*Ulysses*, IX, 973-4). Some of Stephen's biographical details -- such as the incestuous uncles, the London strumpets, the identity of the loved one of the Sonnets, the role of Marina -- would be hard to substantiate. Stephen makes mistakes, sometimes intentionally; Robert Greene was referring to lust, not Shakespeare, with the phrase, "A deathsmen of the soul" (*Ulysses*, IX, 130). At times, Stephen seems only to want to impress and knowingly distorts materials, putting "poison" or misinformation into the ears of his listeners: "And in the porches of their ears I pour..." (*Ulysses*, IX, 465 and *Hamlet*, I, 5, 63). The dating of the love affair between Ann and Shakespeare is incorrect, but Stephen will not reveal his willful misrepresentation: "Don't tell them he (Shakespeare) was nine years old when it [the supposedly significant firedrake] was quenched (*Ulysses*, IX, 936).

But discrepancies such as these, while making us wary and underscoring Joyce's ironic detachment from Stephen, are really details in comparison with the broad thrust of Stephen's theory. Stephen, like Joyce, is sincere about the relation of the artist, Shakespeare, to his work; art has its genesis in the life experience of the artist that is somehow objectified by his genius to achieve universal significance. The character Hamlet is particularly attractive to Stephen, for he sees him as an

iconographic representation of himself and the pressures he feels -- alienated, paralyzed by grief and guilt, betrayed and bested by usurpers. In Stephen's view, Shakespeare *is* not Hamlet, but the Ghost who uses the play to rewrite his life and to create his revenge:

Is it possible that that player Shakespeare, a ghost by absence, and in the vesture of buried Denmark, a ghost by death, speaking his own words to his own son's name (had Hamlet Shakespeare lived he would have been prince Hamlet's twin), is it possible, I want to know, or probable that he did not draw or foresee the logical conclusion of those premises: you are the dispossessed son: I am the murdered father: your mother is the guilty queen, Ann Shakespeare, born Hathaway (*Ulysses*, IX, 174-80)?

Stephen and Joyce here too -- is saying that art springs from the life of the artist, his direct, painful, and bruising contact with the world. For an artist, there are no mistakes in life: "His errors are volitional and are portals of discovery (*Ulysses*, IX, 228-9). Stephen, speaking for Joyce as well, is defining his aesthetic in opposition to the prevailing Platonism of his audience, the rarified atmosphere of the aesthetes, and the withdrawal from real life of the Revivalists who would linger perpetually in the romance of the Celtic twilight. Stephen feels antagonism toward his audience for artistic reasons and because he feels their indifference to him. They also have power, while he is feeling impotent:

Where is your brother? Apothecaries' hall. My whetstone. Him, then Cranly, Mulligan: now these. Speech But act. Act speech. They mock to try you. Act. Be acted on (*Ulysses*, IX, 977-9).

As a chapter that twice replicates a play in its type- set, "Scylla" becomes a reenactment of *Hamlet* in which Stephen casts his listeners collectively as Claudius, himself as young prince, and Joyce, his future father, as the Ghost. The terms father and son refer respectively to the Ghost and Hamlet, to the mature and the young Shakespeare, to Joyce and to Stephen; in all these cases father and son are one and the same being. As in the Sabellian view of the Trinity, the Son, the Father, and the Holy Ghost are not distinct entities, they are consubstantial. The Father is His Own Son, and Joyce, the

ghost of the unquiet father, looks down from the future seeing himself in his own sonhood. There is a growth of the soul from immaturity (where we now see Stephen in all his self-doubt and paradoxical hubris) to fatherhood and maturity, the stage at which the soul can turn around upon itself and express a vision of itself in art. To evoke the Trinity in an aesthetic discussion shows the exalted, quasi-mystical role that Stephen and Joyce see for the artist, harkening back without ironic connotations to Stephen's view of the artist-priest as forging "the uncreated conscience of my race" (Joyce, 1966, 253).

But Stephen here is far from having achieved this stature. His is putting himself in the line of apostolic succession to Shakespeare, an appealing thought that enables him to reject Simon Dedalus' fatherhood and to claim the supreme artist as his true progenitor, as he had earlier with Dedalus. Biological paternity can be dismissed as a fiction. Who is the father of any son that any son should love him or he any son (*Ulysses*, IX, 844-5)? Stephen is a lost young man in search of a father, in search of sexual experience that will inspire rather than degrade, and in search of an identity with which he can feel comfortable. Right now his poseur, Mulligan's "lovely mummer," and though he rejects the abstractions of Platonism and the lurking effeminacy of the Aesthetes, he still is in many ways drawn by temperament to their styles (*Ulysses*, I, 97). By inclination, he would step back from raw life and try to turn charged emotion into something less threatening. His life is turned inward, and he is too prone to turn a pretty phrase rather than to confront his problems. He feels real grief, for example, but his psychic energy is bent almost narcissistically towards the phrasing of it; in the opening chapter he twice describes his dead mother in the same words, almost as though he were still searching for *le mot juste*, though he is thinking to himself and not speaking (*Ulysses*, I, 102-5; 270-73). Such narcissism, "Scylla and Charybdis" suggests, can lead to other forms of onanistic sterility. Since art is pictured as the act of creation, it implies heterosexual love, as that is the only kind of love that calls forth creation. The chapter is rife with allusions to homosexuality, "the love that dare not speak its name," and with reference to Wilde and Swinburne, whose sexual proclivities were notorious (*Ulysses*, IX, 659). Ironically, it is the false friend, Mulligan, the Judas, who warns Stephen about homosexual love as he signals Bloom's departure from the library (*Ulysses*, XVI, 98):

...The sheeny! Buck Mulligan cried. He jumped up

and snatched the card...What's his name? Ikey Moses? Bloom Ikey Moses? Bloom ...? He knows you. He knows your old fellow. O I fear me, he is Grecker than the Greeks. His pale Galilean eyes were upon her mesial groove (*Ulysses*, IX, 601-7; 614-15).

The reference to Greeks is Buck's pass at homosexuality; "the old fellow" refers both to Stephen's father and his penis. "His pale Galilean eyes" is one of many phrases pointing to an identification of Bloom with Christ (an identification Stephen himself will make in "Eumaeus"), (*Ulysses*, XVI, 1091-3) though Mulligan, the anti-Semite, is hardly offering it in tribute. Swinburne's "Hymn to Proserpine" contains the line, "Thou has conquered, o pale Galilean" (Gifford and Seidman, 1974, 184). Swinburne and "pale" both connote a kind of limp-wristedness, The irony, of course, is that Buck, with his invidious back-biting and nay-saying, is the real danger to Stephen; Mulligan's negativity is sterile, and he is the one appearing to flirt with homosexuality. As a false priest whose humor *is* only a disguise for his malignancy and even envy of Stephen, Buck Mulligan's is the influence that Stephen must avoid. Bloom's sphere is what he must find since Bloom represents the "Agenbuyer," or "Redeemer" in Middle English, for Stephen's paralyzing "Agenbite of inwit," his remorse of conscience (*Ulysses*, X, 582). Bloom, with a "touch of the artist" about him, lives like Stephen a lot in his imagination His Agendath Netai is the Eastern oasis of his sensual dreams, but he *is* also in touch with the external world in a vital, compassionate, and empathetic way that Stephen is not. Above all, he has a deep bond with a woman, unlike Stephen who is basically fearful of woman in the flesh: "Eve. Naked wheatbellied sin. A snake coils her, fang in his kiss" (*Ulysses*, IX, 541).

Significantly, in the last scene of "Scylla and Charybdis" it is Bloom who passes between...and thus separates Stephen and Buck as he exits. In a flash of some sort of psychic recognition, Stephen senses on an unconscious level what Bloom can offer him, a channel to generosity of spirit and sexuality from which he is now cut off:

A man passed out between them, bowing, greeting...Good day again, Buck Mulligan said. The portico. Here I watched the birds for augury. Aengus of the birds. They go, they come. Last night I flew. Easily flew. Men wondered. Street of harlots after. A cream fruit melon he held to me. In. You will see

(*Ulysses*, IX, 1203-8).

With this thought, Stephen prefigures his rendezvous with Bloom and summons from dimmest memory his enigmatic dream:

The man led me, spoke. I was not afraid. The melon he
had held against my face. Smiled: cream fruit smell
(*Ulysses*, III, 366-8).

It is not until the "Oxen of the Sun" episode that Bloom and Stephen are really together in the same place at the same time in any kind of meaningful way, and not until their shared mirror image in "Circe" followed by their quiet companionship in "Eumaeus" and their cocoa communion in "Ithaca" that there is some kind of crystallization of their relationship, and even then disappointingly brief on a literal level. However, the function of "Scylla and Charybdis" is to give insight into why Stephen needs Bloom in order to avoid the perils of the literary circle: a surrender to an uninnovative literary career (let's say a derivative poet or playwright on the order of a third-rate Synge or Yeats) or a flight from sexual fears and inadequacies into sterile homosexuality. "Scylla and Charybdis" ties together suggestions, correspondences, and allusions from the previous chapters and defines the direction in which Joyce is pointing us: the epiphanic moment on a metaphorical level that awaits Stephen and Bloom in "Ithaca," and finally us, as still questing readers, in "Penelope." Before "Scylla and Charybdis," we have had suggestions that Bloom and Stephen must somehow come together, for their ability to fill one another's lacks is apparent. Bloom, as a Jew, feels isolated from Catholic Ireland; socially he is the outsider. He also feels cut off from the home and woman he loves because he knows that the usurper, Blazes Boylan, will be making love to his wife this very afternoon and possibly supplanting him in her affections. Longing thoughts of Molly, images of passion and of a cuckold's pain, haunt his day, just as Stephen's guilt haunts his. Bloom grieves for his dead son and for his father's suicide; Stephen longs for a father figure, for a sense of identity, for recognition, and for love. Bloom and Stephen, like the Hamlet who figures in both their thoughts, are obsessed by the themes of paternity and usurpation; both are anticlerical and dismayed by the "Irishness" of the Irish, their loud but ineffectual nationalism, their history of betraying each other and their leaders, and their cringing submission to their temporal and spiritual rulers. Both substitute fantasy for reality in their sexual lives, though Bloom does so

with a kind of creative gusto, while Stephen seems to try to abstract himself from even that physical act or to feel ashamed.

Joyce goes further to presage their eventual coming together by showing us how Bloom and Stephen's thoughts interpenetrate and by fusing their identities with symbols that overlap or refer to one another. Stephen and Bloom are both associated with Christ. Bloom is the "pard" of "Scylla and Charybdis," an animal that denotes Christ (Gifford, 1974, 207). Like Christ, Bloom is compassionate and also like Christ, he is rejected (Bloom is disdained by many of his fellow Dubliners). After Bloom defends his Jewishness against the rabid nationalism of the Gaelic barflies ("Cyclops") by saying, "Christ was a Jew," his exit is punctuated by a seismic eruption like that which occurred after the Lord's crucifixion. In "Eumaeus" Bloom confides this painful experience to Stephen; he is both pained and proud. His remark is a wonderful example of his resiliency, a quality Stephen must assimilate, and of the humor that transforms the novel from satire, cruel and biting, to comedy, mirthful and reflective (in Meredith's terms):

Your God was a Jew. Because mostly they appeared to imagine he came from Carrick-on-Shannon or some whereabouts in the county Sligo (*Ulysses*, XVI, 1640-42).

The theme of rejection and betrayal ties in with Stephen (the artist who would be free in repressive Dublin) and with, about whom Stephen and Bloom both think. The threemasted schooner *Rosevean* (three crosses on Calvary) is Stephen's emblem, and Bloom's emblem floats by:

Elijah, skiff, light crumpled throwaway, sailed eastward by flanks of ships and trawlers, amid an archipelago of corks, beyond new Wapping street Past Benson's ferry, and by the threemasted schooner *Rosevean* from Bridgewater with bricks (*Ulysses*, X, 1096-10).

The prophet Elijah's relevance to Bloom as person is that he is to be the reconciler of sons to fathers and fathers to sons; he is relevant to Stephen-Christ as the herald of the Second Coming. This manipulation of symbols is characteristic of the way Joyce draws our attention to the connection between Stephen and Bloom so that we will see their metaphorical coming together as the end of their quest. Stephen is Telemachus mytho-poetic searching for his father, the wandering

Ulysses-Bloom (although the actual extent of Bloom's wanderlust is hilariously rendered in Eumaeus). Bloom, as a Dubliner, searches for a son; and as Ulysses, strives to regain his home and wife. Stephen, as Icarus, must find a spiritual father who will help him achieve his artistic potential and become, in terms of "Scylla and Charybdis," his own father, emerging as the Creator-God who will make the word flesh, or text, in the process by which Shakespeare transformed his life experience into art. The crucial role that the encounter with Bloom will play in helping Stephen go from possible to actual is suggested by the three faces, Bloom's, Stephen's and Shakespeare's, appearing fused in the mirror at the brothel ("Circe").

In "Eumaeus" and "Ithaca" what happens between Stephen and Bloom on a literal level is disappointing. We, as readers who have voyaged this far, would like to hear words of affection, the kind a commitment to further meetings, and more than of "o you saw that matutinal cloud too" dialogue that establishes the many connections as well as dissimilarities between them. But that would simply not be consistent with the way the novel has worked; throughout we have been asked to convey stature and meaning on ordinary people and events. Bloom has a heroic capacity to be compassionate and to love; his quickness to sympathize is in contrast to the hostility and selfish mean-spiritedness that has surrounded him in his encounters during the day. At the same time, we see him in all his foibles and least heroic stances -- in the outhouse and masturbating on the beach. What is at work here is an example of Stephen's term "hypostasis," literally the doctrine that explains that Christ was both God and man (*Ulysses*, VII, 783). With Bloom and with the novel as a whole, we are called upon to see the divine, or heroic, as it is consubstantial with the mortal, or ordinary. We must therefore understand the interchange and communion between Stephen and Bloom in "Eumaeus" and "Ithaca" on a metaphorical level, even if we are literally only seeing them as they urinate side by side. As "Bloom Stoom" and "Stephen Blephen" they express their mutual recognition just as the initials D. B. in Murphy's name suggest that we see a union of D (Dedalus) and B (Bloom), particularly when Shakespeare is tossed into the equation: "Cicero, Podmore, Napoleon, Mr. Goodbody. Shakespeares were as common as Murphies" (*Ulysses*, XVI, 363-4). Now really, how common a name could Shakespeare ever have been! But this is Joyce, and he will not gratify us with long, solemn, finally tying it altogether statements.

Instead, he will evoke communion with a few stunning images. We see Bloom and Stephen as two small human figures gazing up together at the vastness of the night sky," the heaventree of stars hung with human night blue fruit (*Ulysses*, XVII, 1039). Simultaneously they perceive a sign from the heavens implying Stephen's movement toward Bloom:

A star precipitated with great apparent velocity across the firmament from Vega in the lyre above Zenith beyond the star group of the Trees of Bernice toward the zodiacal sign of Leo (*Ulysses*, XVII, 1210-13).

The image also points to the fulfillment of Stephen's artistic potential (he will have the poetic power that Orpheus had with his lyre) and to the intensity of love that the later artist, Joyce, feels for Nora, as well as the role of love in releasing artistic potential and power in men (Gifford, 1974, 480). The celestial imagery signifies that the union of Stephen and Bloom was destined to be, that it will have profound significance for Stephen in his transformation into an artist, and that it will offer Bloom a new kind of paternity since he has, on the metaphorical level, helped to create the artist:

The appearance of a star (1st magnitude) of exceeding brilliancy dominating by night and day (a new luminous sun generated by collision and amalgamation in incandescence of two *nonluminous exsuns*) about the period of the birth of William Shakespeare over delta in the recumbent never setting constellation of Cassiopeia and of a star (2nd magnitude) of similar origin but of lesser brilliancy which had appeared and disappeared from the constellation of the Coronal Septentrionalis about the period of the birth of Leopold Bloom and of other stars of (presumably) similar origin which had (effectively or presumably) appeared in and disappeared from the constellation of Andromeda about the period of the birth of Stephen Dedalus, and in and from the constellation of Auriga some years after the birth and death of Rudolph Bloom, junior... (*Ulysses*, XVII, 118-30).

While it is Stephen and Bloom who are together, the influence of Molly is paramount to the meaning of all that transpires. "Scylla and Charybdis," in its discussion of the Trinity, and of the artist's

position in it, has made the principle of triangulating images and ideas part of our experience of reading the novel. Here Molly, as muse and generative Virgin Mary, the Queen of Heaven, is very much present metaphorically as the third part of the scene, joining the Father and the Son. Bloom's and Stephen's climactic moment of recognition comes about under Molly's sign, the sign of the lamp shedding light down upon them:

...What visible luminous sin through...fellow faces (*Ulysses*, XVII, 1171-1184).

We're seeing a revelation: the metaphoric union of the artist-intellectual with twentieth-century everyman, materialistic, vulgar, half-educated, but with vitality which Stephen has lacked (Schwarz, 1987). It is Bloom's passion for Molly that distinguishes him above every other characteristic, and so we must turn to Molly if we are to understand the power of this transforming force. Molly is asked, by the metaphoricity of the text and by her position at the end of the quest narrative, to support a tremendous burden of meaning. Joyce further pumps up our expectations regarding Molly in letters to his friends that have become so often quoted and so familiar that our response to Penelope has become almost preconditioned. We are looking for one of the Goddesses whom Bloom has inspected at the Museum, and this Goddess, with her notoriously obscene reputation, will definitely come with holes. In letters to his friend, Frank Budgen, and to his indefatigable and frequently chagrined and perplexed benefactress, Harriet Weaver, Joyce points to what has become the classical response to the Penelope chapter:

Your description of it [regarding "Penelope to Weaver who had described it as prehuman] also coincides with my intention...if the epithet post human were added. I have rejected the usual interpretation of her as a human apparition...that aspect being neither represented by Calypso, Nausica and Circe, to say nothing of pseudo Homeric figures. In conception and technique I tried to depict the earth which is prehuman and presumably posthuman (Ellman).

and to Budgen:

["Penelope"] begins and ends with the female word yes. It turns like a huge earth ball slowly surely and evenly

round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words *because*, bottom (in all sense bottom button, bottom of the class, bottom of the sea, bottom of his heart), *woman*, yes. Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent *Weib* (Scott, 1984, 158).

Both these passages point to the qualities of "Penelope" that are most appealing in giving the book the sense of a search successfully concluded. As the evocations of nature and passion grow in lyrical intensity, the chapter does give a sense of peace, affirmation, and timelessness. Molly seems above and beyond history; while Bloom is very much a man of his period and Stephen is imprisoned in the nightmare of history, Ireland's and his own. With her affirmation, Molly seems to be a reconciler of opposites. Her femaleness is the fluid medium that dissolves difference, and the antagonisms that have permeated the text seem trivial in comparison to her timelessness. William York Tindall's description of Molly beautifully sums up the way "Penelope" does give *Ulysses* a kind of swelling grandeur, of monumentality; and of resolution:

As fundamental and symbolic as a cat, she appears as "Gea-Tellus" or "earth-earth," fulfilled, recumbent, big with seed. By its redundancy this name expresses her meaning. Larger than individual Mrs. Bloom and far older, she is the Great Mother of the Ancients. Her monologue which begins with "Yes," and uses "yes" as its refrain suitably ends with "yes." From its immediate reference to Bloom, this final word is raised by the chapter that precedes it and by the book that it ends to a general affirmation. The last two pages of the book are a hymn to God and Nature. The center of natural life, she praises it.

Bloom's equanimity resolves his private tensions. By her existence and her position at the end Mrs. Bloom resolves the tensions of the book. By her irrationality she reconciles all rational conflicts. Stephen and Bloom, conflicting opposites, become one in her. As she thinks of

them, their differences fall away to leave them united in a common being. She is the great agent of reconciliation and its symbol (Tindall, 1950, pp. 36-7).

This is true and certainly encapsulates the impression that most readers have of the book as they remember it. The enduring appeal of this interpretation stems not only from the fact that it is right on in many ways, but also because it gives a surface facility to the novel that is reassuring after the constant obfuscations we have met along the way. But there is another aspect to this chapter that deals with the literal Molly and which yields a somewhat different perspective, a less easily summarizable view of what is going on.

As "Scylla and Charybdis" makes clear, Joyce believes that art springs directly from the life experience of the artist and that it is wrested from the tensions and conflicts of that life experience, especially those from the sexual arena. It is certainly no secret that *Ulysses* is one of the most autobiographical of books on many levels, and that the story takes place on that day in 1904 that Joyce privileges as the date on which Nora Barnacle made a man of him by initiating him into sexual life that was not simply a commercial transaction with a prostitute. *Ulysses* is Joyce's epithalamion, a tribute to the artistically empowering nature of Nora's love and to her uniqueness as a personality:

Through Nora Barnacle, he found the madonna and muse who could both inspire his art and satisfy his most arcane sexual desires. Nora was the imaginary mother/jwife whose extravagant sexuality finally released the inhibitions, both artistic and sexual, that once had stifled her shy, but willing son/lover, Jimmy Joyce. In a passionate invocation, Joyce wrote to her: "Guide me, my saint, my angel. Lead me forward. Everything that is noble and exalted and deep and true and moving in what I write comes, I believe, from you (Henke and Unkeless, 1982, 8).

Much of the specificity about the characterization of Molly comes from this desire to pay homage to Nora; it is not too bad a thing to be portrayed as the muse that liberated an artist's gifts. In "Penelope" Joyce attempts to step inside the mind of Molly/Nora, or more exactly, re-create that mind, and for this reason he uses a new

technique in the chapter. It is the only one in the book that is pure internal monologue with no intrusions or stage directions from the narrator. It is as though this stream of words, unarrested by even the guidance of punctuation, is meant, in its freedom and fluidity, to suggest the freedom of mind and spirit that characterize both Molly and Nora. "Specificity" does seem like an odd term to use in describing a character who is often seen as one huge abstraction, but Molly is actually presented as a very specific person, and the originality of her discourse is one aspect of this individuality. Molly's rush of words reminds us of Nora's volubility, as does her sharp tongue. Molly's unpunctuated style comes from Nora's letters:

well what have you to say to Jim now after all our little squabbles he could not live without me for a month..all the people here were talking about him for running after me...

Ellmann's *Letters* and Maddox's biography are helpful in showing exactly how closely Joyce did model Molly on Nora. The word choice, the unpunctuated style, the skepticism, and, above all, the wit are pure Nora. Evidently her remarks were treasured within the Joyce circle; Ellmann particularly admired the succinct report she gave Joyce after looking at an apartment to let: "The place wasn't fit to wash a rat in" (Ellman, 1966, 302). But Nora did not like the book, and made no secret of her aversion to it. She read only small sections of *Ulysses*, refused to go any further, and told Frank Budgen that what she had read she found obscene. She must also have been disturbed to see so much of her private correspondence, her obscene letters, in print:

For Nora some passages were worse than obscene, they were shameful revealing things she cannot have believed Joyce wanted to reveal..Nora aversion to the book could also have sprung from recognition. Too many of the lines were her own. She may even have written some of them (Maddox, 1988, 204).

Joyce himself refused to identify Molly as Nora and Nora pooh-poohed the resemblance by saying that Molly was "much fatter." Nevertheless, "Penelope" is a kind of public tribute to her role as muse, although the novel, and "Penelope" in particular, has very private

meanings as well. "Penelope" is a rewriting of significant aspects of their domestic and sexual history, with the tensions and ambivalences exposed. "Penelope" reanimates issues from "Scylla" and offers a reexamination of some of the trans-sexual and masochistic fantasies of "Circe," ostensibly from Molly's (or in these terms, Nora's) point of view. But every word of this was arranged by a masculine mind; the material came from Joyce's psyche and from his memory (what Joyce defined as "imagination"). We are seeing "woman" as an abstraction and as an individual from a male perspective, and an extremely idiosyncratic one at that:

..as we know from Joyce's letters to Nora, his creation of ambiguous Molly had little to do with an ethic of scrupulous responsibility toward the truth of "humanity." Rather, if there is a principled adherence toward any sort of truth in "Penelope" it is to the subjective truth of his own nature (Schechner, 1974, 203).

In "Penelope" Molly is not just a placid Earth Mother, she is an angry, unsure, sarcastic, and frustrated Mrs. Leopold Bloom. And she has a lot of reasons to be angry. Molly has not had normal intercourse for ten years. The loss of their son, Rudy, has incapacitated Bloom with guilt; he sees his inability to produce a living male heir in terms of a loss of virility. In the meantime, however, she and her husband have continued to lead a cozy married life, her mate seemingly content to sleep head-to-tail and to kiss her bottom, her "melons," as sort of evening benediction. Occasionally there have been more passionate encounters; but, still and all, she feels she is aging because she is not living fully as a woman:

I can't help it if I'm young still can I its a wonder I'm not an old shrivelled hag before my time living with him so cold never embracing me except when hes asleep the wrong end of me not knowing I suppose who he has (*Ulysses*, XVIII, 1388-1401).

Above all, her husband's passivity and infantilism have made her doubt her womanly attractions. For all her narcissism (she, like Gerty, talks about herself as though she were the heroine of a soft porn novel), she has doubts about herself sexually and her main concern is to please her lover: "I wonder is I was too heavy sitting on his knee" (*Ulysses*, XVIII, 342). One of the most poignant parts of her

reverie is her fear that Boylan's peaches and pears warm-up basket is actually a put-off, "thinking he was trying to make a fool of me." Here we see the actual Molly, not the sexpot that has been gossiped about by the strutting Dublin males or fantasized about by Bloom who sees her as the irresistible hot-blooded Spanish temp-tress. Molly is not even very experienced, and she is better at amorous reverie than at amorous activity. Hugh Kenner, after analyzing the Ithaca list of purported lovers, numbers them, before Boylan, "between 0 and 1." (Kenner, 1974). Blazes is more important to her in terms of validating her attractiveness as a woman than for the stud services he can provide. Kenner speculates that Molly actually tries to put Blazes off by exhausting him. How else, Kenner asks, did the heavy walnut sideboard that Bloom bumps into ever get moved in the first place? Molly couldn't have done it alone, and their present maid is tottering. It is a wonderful theory, and we can only know for certain that it did not work, since Molly reports that Blazes' sexual vigor must be explained by a large consumption of oysters or even a whole sheep! (*Ulysses*, XVIII, 145; 151).

Molly's view of men is not all that flattering to the male ego; the "usual idiots of men" are anatomically ugly ("no wonder they hide it with a cabbage leaf"), are sexually inexperienced and selfish ("they want to do everything too quick and take all the pleasure out of it"), and they are infantile ("they're so weak and puling when they're sick") (*Ulysses*, XVII, 368; 544; 315-23). Molly sees women as better able to bear pain, more adult, and better able to run the world, given a chance: "They [men] haven't half the character a woman has" (*Ulysses*, XVIII, 837). If she has doubts about men in general, she does not flatter Boylan either. He seems coarse and unrefined to her; even her view of him as a lover is highly ambivalent. She certainly was not charmed by his bedroom manners, and the phrase "determined vicious look" hardly sounds romantic: "like a stallion driving it up into you with that determined vicious look in his eye" (*Ulysses*, XVIII, 152-3). She also was not pleased by his casually slapping her bottom as he left as though she were a horse or an ass. He is vulgar and without real feeling for a woman, an "ignoramus that doesn't know poetry from a cabbage" (*Ulysses*, XVIII, 1370). Boylan indeed stacks up negatively against Bloom of whom she seems more and more fond as she compares him with other men. Molly is far from the loose woman we have anticipated. She does want to "have a bit of fun," but she has not been promiscuous (*Ulysses*, XVIII, 8-9). She

has waited a long time for her first affair; the list of suitors is in Bloom's mind and in the prurient talk of the macho men of Dublin. The absence of Gardiner in Bloom's speculations should invalidate the list, for he seems to be the only one, other than Mulvey, her first love, for whom she felt any real affection, and his place may be special because she regrets his needless death.

What is Molly really like then? She is not well educated (though she is oddly proud of Bloom's hodgepodge of learning), she is a bit vulgar, and she has a sharp and sardonic kind of wit as she laughs at the world around her: "and his [John Henry Menton's -- one of her alleged suitors] boiled eyes of all the big stupoes I ever met and thats called a solicitor." But she also has a kindness that is like Bloom's; she feels sorry for the firemen on trains who are away from home all night; she pities the horses who are ripped open at the bullfights; she hates the carnage of war and thinks of the soldiers as "poor devils" (*Ulysses*, XVIII, 686). She is often criticized for her jealousy toward Milly, but what mother has not felt a twinge of envy as she sees herself as she once was in the person of her daughter? It is a very difficult period, particularly when her husband does not reassure her sexually. There is a kind of flirtation between Milly and her father as the young girl tests out her powers in the archetypal family romance (it is interesting to remember Joyce's own jealousy with regard to his son Giorgio):

I noticed he was always talking to her lately at the table explaining things in the paper and she pretending to understand sly of course that comes from his side of the house..and helping her into her coat..I suppose he thinks I'm finished out and laid on the shelf (*Ulysses*, XVIII, 1019-1022).

But for all her scolding and irritation, we feel that Molly loves her daughter (she prides herself on the care she gave Milly during teething and mumps and her daughter's continuing need of her), and we see her suffering from Rudy's death with a pain that haunts her. Above every other trait, we see in Molly a deep and abiding commitment to her Poldy, even if she phrases a lot of her feelings about him in ways that sound patronizing: "of course hed never find another woman like me to put up with him the way I do" (*Ulysses*, XVIII, 232-3). She is very protective of her position with him, although she disclaims any interest in his sexual comings and goings. Her jealousy and competitiveness are

obvious, whether she is scorning the fired servant as a "slut," relishing her triumph over Bloom's former love, Josie Breen, or just watching Bloom's little flirtations. She notices the Clifford note just as Bloom noticed the Boylan *billet doux*. This element of almost mutual titillation is one of the intriguing aspects of "Penelope": there is a kind of sexual collusion between them. There is also more than a bit of the voyeur about Bloom; here we see Molly's awareness of it just as we had seen in the phantasmagorical pantomime of "Circe," where Bloom masochistically promotes, watches, and encourages Boylan's performance. In "Penelope" Molly thinks that Bloom has sent Milly away so that the coast will be clear for Boylan:

only had do a thing like that all the same on account of me and Boylan that's why he did it I'm certain the way he plots and plans everything out (*Ulysses*, XVIII, 1008-9).

Bloom's behavior with Stephen suggests a similar intent with connotations of incest as well, since Stephen is in some ways to fill the role of the lost son. "Penelope" suggests that Bloom may have manipulated the Boylan tryst is but one instance of the way Joyce wrote some of the sexual dynamics of his own marriage into the text. Joyce was aroused by the thought of his wife with other men, as much as he was dismayed by the thought that his wife could be unfaithful. In psychological terms, he used jealousy to provoke his artistic urges, and he needed art to assuage the fears that his jealousies provoked; clearly Joyce's text in "Scylla and Charybdis" is as much about James Joyce as it is about Stephen and Shakespeare:

The wish to exhibit his wife, Joyce was well aware, masked at the very least yearnings toward adultery... In pursuit of that vicarious thrill, Joyce in 1918 and 1919 hoped that Nora would be strong where he was weak...

Nora knew what Joyce wanted; she also knew that she was being used and resented it. As so often, she translated Joyce's own beautifully worded but veiled thoughts into plain words, with terrifying accuracy. One night, leaving a cafe with Frank Budgen, as Joyce lagged some way behind, Nora burst into tears. "Jim wants me to go with other men," she told Budgen, "so that he will have something to write about (Madox, p. 159).

Interestingly, Joyce portrays Molly's attitude toward Bloom as exasperated but ultimately forgiving. She ruefully says, "Of course hes not natural like the rest of the world" and gives us a picture of why she can say, "there isn't in all creation another man with the habits he has" (*Ulysses*, XVIII, 268; 1198). The habits include sleeping with his feet toward her face, all curled up like a fetus, and questioning her about all the men she has ever known. He becomes aroused by the inquisition: "question and answer would you do this that and the other with the coalman yes with a bishop yes I would?" (*Ulysses*, XVIII, 89-90). She feels he is trying to make a "whore" out of her, and that he is obsessed by dirty words, fetishes (her drawers) and by an association of excrement with sexual arousal (*Ulysses*, XVIII, 98; 267). But though these practices seem perverse, there is a way in which they also satisfy an aspect of Molly's psychological make-up. While Bloom has been almost emasculated by grief and guilt over Rudy's death (his feeling of being sexually inadequate because he is sonless), Molly too has been devastated as a woman. She has asserted her maternal role by becoming psychologically Bloom's mother. She has the kind of fond, superior, but watchful attitude that mothers have for appealing but wayward little boys. Molly satisfies Bloom's dependency needs, and Bloom, for all the surface problems, also satisfies her need to feel powerful and in control. Here we glimpse the psychological acuity of "Circe;" the surreal is a way to approach the reality of Molly's and Bloom's relationship as we see it in "Penelope," while "Penelope" sheds more light on the sexual drama of the earlier chapter. In Molly's musings we see a way of living with Bloom that redefines traditional sexual roles; the masculine side of her nature, her desire to control, will have expression, and the feminine side of Bloom's nature, his compassion and love of domesticity, will also find release:

The unfettered musings that reveal her to us as readers also permit her to discover in herself, and to rationalize, repressed tendencies. Among these is the need for the sort of relationship she could have with Bloom, a duel between de Sade and Sacher-Masoch...

Much of "Penelope" then is remarkably close to the most intimate aspects of Joyce's life with Nora. Nora's exuberant sexuality liberated a shy, unsure, young man. He could not get over how she took the initiative and performed the deft act just as he had Molly

perform the handkerchief trick with Mulvey (read Mulvagh, Nora's Galway swain) in "Penelope." Her sexuality represented for Joyce more than just sex; it was part of the rebelliousness of her spirit a defiance of the way "nice" Irish girls were supposed to be offering their bodies to their husbands from duty and seeing themselves as vessels for procreation. Nora was almost masculine in her sexual assertiveness and this was a source of wonder to her mate who had had very little sexual experience other than with prostitutes:

Joyce was delighted but slightly over whelmed. One night, naked, she straddled him like a horse, urging, "Fuck up, love! Fuck up, -love!" Her behavior fulfilled all his dreams of domination by a fierce woman, and that Nora could release such fervor only three weeks after initiation left him with a lasting sense of awe at the banked fires of female desire (Madox, p 57).

The Joyces' domestic life proceeded harmoniously until the birth of their son Giorgio, when Joyce became very jealous. Did the birth of their son not duplicate the experience Joyce had had of displacement earlier, when, as eldest child, his mother had had to turn her attention from him with the births of successive siblings? The theme of mother as betrayer has two parts: Mother betrays her child by having other children and thus robbing him of his preeminence (think of the usurping Shakespeare brothers in "Scylla"), and Mother betrays son by having sexual relations with Father who is the son's natural rival and who is, in Joyce's lexicon, an integral part of the repressive patriarchal order of Dublin from which he must escape.

Joyce's jealousy and fear of betrayal were ignited when, on a visit to Ireland, he was told by his old friend Vincent Cosgrave that he, Cosgrave, had had relations with Nora. Joyce was horrified and lost confidence in himself and in Nora. He remembered that there was not a lot of blood on the sheets from their wedding night, though he had proudly written his brother Stanislaus about the deflowering (and that's odd in itself). This incident had such significance for Joyce that he wrote it into "Penelope," but this time it's from Molly's wry perspective:

and they always want to see a stain on the bed to know you're a virgin for them all that's troubling them they're such fools too you could be a widow or divorced 40 times over a daub of red ink would

do... (*Ulysses*, XVIII, 1125-7).

Joyce's anguish was horrible and only subsided when his friend J. F. Byrne told him Cosgrave's story was a lie. Joyce did not forget, and Cosgrave appears as Lynch in *Portrait*, despised name in Ireland, the name of a magistrate so cruel that he betrayed his own son and hanged him. On the other hand, Byrne, the reconciler, lived at 7 Eccles Street, which will become the house of reconciliation in *Ulysses*. The parallels with the Shakespeare story in "Scylla" are striking. There Stephen had insisted that Shakespeare was taken by a more experienced woman, and is this not our impression of Howth as well, in terms of the woman manipulating the man? For Bloom, Howth is a paradisaic memory; for Joyce, his "Howth" marks both a glorious initiation into a sexual relationship with Nora and a cause of anxiety. If she acted so boldly with him is it because she had practiced with others?

Tell me. When you were in that field... with that other (a "friend" of mine).. *Did* you place your hand on him as you did on me in the dark and did you say to him as you did to me, "What is it, dear?" (Ellmann, pp. 232-3).

In "Scylla" passion both ignited the creative gift and caused insecurity, since the artist was aware that the woman, not he, had been the aggressor. Love, in "Scylla," does not seem to be enough; the artist must also be tortured by doubts and jealousies. The wound (the "tusk of the boar") is a necessary condition for the tensions from which art will arise as the artist struggles to re-write his life through his work and thus surmount those tensions (*Ulysses*, IX, 459-60). The interpenetration of art and life went even further in Joyce's life as Joyce demanded that Nora prove her love for him by becoming the woman of his most "Circean" fantasies. Nora could no longer just be herself; he coached her in writing erotic letters that would be aids to masturbation, just as Bloom's were to Molly in "Penelope." The letters were to be proof of what she would do for him: "Write more and dirtier, darling" (Maddox, p. 105). Above all, the letters written by Nora, but ghostwritten by Joyce, tapped into the world of sadomasochistic fantasy that Joyce found most cathartic. If, he wrote, his obscenity offended her, she was to flog him as she had done in the past. This was Nora's cue to reply in an angry letter featuring lots of lashings and a domineering woman who would punish him as a mother would a very bad boy. The references to smutty words in

"Penelope" come from this aspect of their relationship as do the references to fetishism -- Bloom is "mad on the subject of drawers (*Ulysses*, 289). Joyce's letters were evidently very explicit and acted as guidelines toward what Nora was supposed to reply. It's all there in "Penelope," even the anal and cloacal obsessions that made Joyce prefer drawers with brown stains on them to those that were pure white (Maddox, p. 104). Their correspondence bound them in a way that is hard to understand if we do not remember how really frightened this Jesuit-trained young man was of sex. To unleash and reveal his innermost feelings to a woman and to have that woman participate in that psychological disrobing established a private world of commitment for which Joyce felt a gratitude verging on wonder. She was his "beautiful wildflower of the hedge," as Molly was the "flower of the mountain" for Bloom (Schechner p. 281 and *Ulysses*, XVIII, 1576).

Nora represented for Joyce a woman whose spirit and sexuality fused the disparate strands of his own desire and reconciled his ambivalences. For him she uniquely combined in one persona the figures of mother, muse, whore and mistress. He wished, like the figures of the Trinity in "Scylla," to see himself absorbed into her:

take me into your soul of souls and then I will become indeed the poet of my race. I feel this, Nora, as I write it. My body soon will penetrate into yours, o that my soul could too! O that I could nestle in your womb like a child born of your flesh and blood, sleep in the warm secret gloom of your body (Schechner, pp. 247-8).

This fusion reaches its ultimate expression in "Penelope" where Joyce, the androgynous creator-God from "Scylla," explores, in a privileged subtext, his own marriage, and, from the female point of view, affirms a lasting commitment to himself as Stephen-Bloom. Joyce, speaking as a female, acknowledges the torturous twists of his masculine sexuality, but lyrically celebrates the enduring nature of the relationship, a belief that is essential to his survival as man and artist. To read the final chapter then as anything other than a paean to Molly or Nora as the embodiment of love and its redemptive and transfiguring powers is to disregard the import of "Scylla and Charybdis." This reading unifies the literal level of the chapter, in which we see a very human woman with very human thoughts and desires, with the mythic level in which we see a woman who is more than human, elemental

and timeless. The meaning on both levels is the same and presents another aspect of "hypostasis" in which the Divine and the human are co-mingled. We are being asked to apprehend that love is a powerful force existing throughout time and present for all men. It is "the word known to all men," but we must choose to feel its power and be transfigured by it.

With love as the climactic affirmation of "Penelope," we wonder if perhaps it was wise for Gabler to have reinserted the phrase, "Love, yes. Word known to all men," back into "Scylla and Charybdis," when it had been omitted by Joyce in earlier editions, possibly by error (as Bagler believes) or possibly by intention (as we do). The quest for meaning, for the "Word," has been the motif of the book. Stephen asks his mother for the word in the "Circe" scene; how does this make sense if he already knows it in the earlier library scene? Stephen's mother refuses to tell him then, almost as though she feels he is not yet ready to be receptive. He is still too angry and turned inwards. But the word, "love," with its connotations of reaching out to others through emotional empathy, sounds very much like what she had wished him to find at the end of *Portrait*:

She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels (*Portrait*, p. 252).

Is it possible that Joyce never wished the word to be directly stated at all, but inferred as we are to infer so much else in the text? Could our discovery of the word be part of a pattern that he has established? In Martha Clifford's letter she says she does not like that "world," but she means to say "word." Martha, in fact, does not know the "world" or the word "love;" she has accepted the world of fantasy for her romantic life. Bloom's name is reported in the newspaper incorrectly with the "L" (that Martha inserted incorrectly) omitted. Should we be thinking about the letter itself and its significance in certain crucial words? It is, after all, the first letter of the word "love," as well as of "*logos*." Are we to remember also that Bloom is referred to repeatedly as the "apostle to the Gentiles," the Jew who brought the Word, or light, to them? The word, for Paul, of course, in *First Corinthians* is love. Without love even the gift of prophesy is hollow:

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or tinkling cymbal.

Charity from the King James Bible is now translated as "love," and "charity" comes from the Latin *caritas* of the Vulgate. Are we then to perceive that for Stephen to be a complete artist, he must recognize the need for *caritas* as well as the Scholastic *claritas* in his aesthetic, if his work is to combine human significance and moral stature with perfection of form? As Stephen parts from Bloom in "Ithaca," they both heard the ringing of bells, and for each, the sound brought intimations of mortality. Stephen and Bloom will die; they are mortal and yet, together with Molly, they seem to rise above the rest of their fellow Dubliners who jostle each other in an empty round of postures, drink, gossip, and fornication without connecting to one another in any meaningful way. Through love, or empathy, Stephen will, as an artist, connect back into life, to other people, and be able to portray the real lives of men and women, while seeing in the ordinary, the significant and transcendent. It is the power of love that will transform Stephen's abstract intellectuality and enable him to surmount his own mortality, to become the "priest of the eternal imagination (Portrait, p. 221).

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The Ice Cracks for Frozen Flow: Comprehending the Irony of *Development* through Metaphor of Water

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Abstract

Water, one of the five elements, runs through the course of evolution as life line. Conceived as the source of origin, sustenance and annihilation, it is believed to be the crux of existence. Whether scientific or mythical, it serves as the foundation of cyclical nature of life that begins with Ice Age and ends in great Deluge. Water, being chiefly conceived as the life giving fluid, is mainly associated with the flow that designates existence. But interestingly, the flow of water does not remain restricted to single form or shape. Through its adaptability, malleability and transforming flamboyance, it narrates the beauty, splendour, exoticism, functionality, and dynamism inherent in nature. In literary and cultural discourses water emerges as a chief motif to communicate concrete as well as abstract realities of life. Envisaged in myriad forms such as haze, mist, fog, frost, ice, vapour, and so on it appears in various semblances and disguise to whisper some message in human ears. Its dripping sound echoes the essence of being. Creating a wondrous spectrum of variability, it extends from tiny dew drops to vast oceans. In fact, the metaphor of water serves one of the foundational artistic imagery of visualising life. Present paper studies how water is projected in our literary and cultural discourses to comprehend various experiential truths of human civilisation. It probes into the mystery of incredulous development of humankind that amazes with its incredible achievements. Human civilisation may boast of its consistent progress over the years, but literary delineations in the metaphorical renderings of water question how far do we agree with the progressive march of humankind. What are the ironies that constitute the dilemma of human rationality and the development of a civilisation across cultures?

Keywords: Cyclical Nature of Life, Literary and Cultural Discourses, Motif, Human Civilisation, Irony, Human Rationality

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All living beings are formed out of the energies and synergies of the natural power of five elements. Named as Earth, Water, Fire, Air and Space, these forces are said to be responsible for shaping the mould of various organism. Each of the elements gifts us with a specific property. Earth incorporates firmness whereas Space denotes infinity. This is complemented by the lightness represented in the Air, blaze imported by Fire and flow indicated by Water. Since these elements are the core of creation composing wonderful symbiosis in nature each of these is a precious resource to be honoured by human beings. These all preserve and promote what is considered to be the quintessential of human civilisation. Their symbolic significations turn them into eternal code of human thoughts and actions. Their figurative constellation scripts the history of human evolution. One may interestingly navigate various literary and cultural practices to witness how artistic endeavours by man have woven these elemental forces of nature into threads of anthropological and philosophical history of man. As the metaphor of water serves one of the foundational artistic imagery of visualising life, it contours the deep contemplation over the human existence. How does it shape human imagination to understand the present status of human civilisation? We may strive to answer many of such questions in our attempt to understand human history of development.

Let's probe into the mystery of incredulous development of humankind that amazes with its incredible achievements. The issues that may boggle our mind will be numerous. Does the progression of mankind evince man's victory over nature or simply implies the idea of reckless exploitation of natural resources? How is it reflected in our literary and cultural discourses? What imagery do we use to answer certain dubious questions that evade straight answers? Do our discourses impart knowledge to ruminate before leaping into dangers of unknown lands? Or these are merely verbal wizardry to play with? Is it possible to materialise the desired growth without exploitative approach? Or have we really been greedy in our dreaming? Which thin line distinguishes a genuine aspiration from a fatal ambition or creepy annihilation? Are we on the verge of collapse? Or we would like to mock at such stupid apprehensions of weaker hearts? In view of such vital question, perhaps, it is compulsive to sincerely feel our own pulse. Does human civilisation is actually conscious of its hazardous status of biological as well as technological superiority or we would just love to revel in our contemporary accomplishments? Perhaps, despite phenomenal exhibition

of human superiority, there lies a vast philosophical domain for self assessment on the part of this superior species called human race. And, perhaps, we may begin our expedition with a perusal of how the literary metaphor of water defines this tremendous experience of human progress.

Human civilisation may boast of its consistent progress over the years. Water, one of these five elements, runs through this course of evolution as a life line. Its emblematic connotations correspond to the equivocal nature of human existence; creation juxtaposed with cataclysm. Conceived as the source of origin, sustenance and annihilation, water is believed to be the crux of existence. Whether scientific or mythical, it serves as the foundation of cyclical nature of life that begins with Ice Age and ends in great Deluge. Given that water is chiefly conceived as the life giving fluid, it is mainly associated with the flow that designates existence. But interestingly, the flow of water does not remain restricted to single form or shape. Through its adaptability, malleability and transforming flamboyance, it narrates the beauty, splendour, exoticism, functionality, and dynamism inherent in nature.

In literary and cultural discourses water emerges as a chief motif to communicate concrete as well as abstract realities of life. Envisaged in myriad forms such as haze, mist, fog, frost, ice, vapour, and so on it appears in various semblances and disguise to whisper some message in human ears. Its dripping sound echoes the essence of being. Creating a wondrous spectrum of variability, it extends from tiny dew drops to vast oceans. Its gestures diverge from the stillness of pond to meandering river and from calmly rippling surface to tumult of roaring sea. Its presence can be felt from the wetness in soil to uninhibited trajectory of a freely floating cloud.

While beholding the transparent shimmering surface of a water body, human heart may be brimmed with curiosity to grasp its deeper secrets. How incredible it appears to imagine that deep secrets can be huddled behind the lucidity of a watery film. It appears as though Nature intends to convey secret messages through such paradoxical projections. The exterior shines with brilliance but somewhere in interior there may be the strange and unfamiliar, concealed in the darkness of its depth. With such cultural denotations, water claims to have its own majesty, mystery as well as metamorphic reality to be discovered and known by human

imagination. Carrying numerous facets; shaped and unshaped, tangible and intangible, water imagery in literary and cultural discourses evoke subtle metaphors to comprehend the underlying truths of human experience. These are the revelations that connect concrete realities of life to abstract philosophies of human civilisation.

Life flows like water, so with the progressive move of humankind over the years. With a firm belief in the rationality of man we began our journey thousands of years back. Our literary and cultural discourses depict our experience as starting from scratch to build a palatial facade of human civilisation. Perhaps, the man rejoices boasting of such impressive inception of humankind. In his emotional and intellectual discourses he celebrates his rendezvous with destiny that began with the precious drop of water. Life must have germinated at the bottom of some water reservoir on the earth and then lifted its face to find out an outlet to come forth on the surface. The conception of Ice age connotes it sprouting out from a chink in the solidified ice. Perhaps, in the chain of creation man stood somewhere amidst freezing cold waiting the warmth of life to let lose the flow from ice. The ice finally cracked and the flow of life thawed out bringing wonderful symphony of divine attributes like beauty, symmetry, equanimity and poise along with. Our various cultural discourses illustrate how wonderful it has been to script that experience in the textuality of literature.

American writer Henry David Thoreau's master piece *Walden* (1854) is a beautiful example of such narration. Thoreau paints a beautiful picture of the natural world and portrays the blooming life at the Walden pond. Considered as supreme work in transcendentalist writing, *Walden* records how human life fosters around a water reservoir. Transcending the specific identity, the narrator gradually assumes the persona of collective humankind. He probes into the relation of the order and beauty of nature to the human mind and spirit. It brings out certain sublime experiences which may be viewed in different light. Does water merely represent the substance which, as per the discipline of science, 99% of human body is made of or its power is more subtle than sensually perceived? The exotic charm of Walden pond suggests an elevating experience. Water not only formulates life but it gives additional meaning to life that has separated human beings from other inferior species. Designating the grandeur of Walden pond as a great gift of nature, not merely physical but spiritual, the author announces:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life... I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartanlike as to put to rout all that was not life. (Pg. 235)

The depth of the pond Walden turns into the deep subtle knowledge of life. Plumbing its depth becomes the human quest for knowledge. Its deep sounding watery province resonate the throbbing pulse of animate body. A physical experience turns into a metaphysical experience. In fact, there is always a close affinity between physical and metaphysical. Physical manifestation paves the way for revivifying metaphysical experiences. Similarly, what is conceived at spiritual level germinates from the material reality of life. We just need to understand how as well as how far these reflect each other. When a scientist examines the role of water in the evolution of species and explains the chemical composition of H₂O, a literary artist in his aesthetic pursuit draws attention to the signified nature of water metaphorically keyed as the nectar of life. Their approach may be different, but both, indeed, concede in acknowledging the importance of water for survival. And in their pursuit of knowledge, its meaning evolves from physicality to mental, emotional, intellectual and spiritual realisation of life.

One may easily perceive how human mind has scaled the importance of water both in physical and metaphysical terms. Undoubtedly, man has always needed water to live physically. His every day begins with it as it was at the inception, the point of origin which goes back into Ice Age. It was the dawn of civilisation when primordial man stepped on the hard icy surface in his journey to harmonize with nature. He was engaged in collecting basic goods needed to survive. One may find such description in any scientific account of human history of civilisation. But does the image of water remain confined merely to physical necessity of human body or it extended far more in meaning and subtle signification. Water is regarded as an emblem of unfathomable mysticism. It is turned into symbol of purification. It also takes man into many more metaphysical revelations. Let's see, what Thoreau's description of morning chores reveals us:

Then to my morning work. First I take an ax and pail and go in search of water, if that be not a dream. After a cold and snowy night it needed a diving rod to find it. Every winter the liquid and trembling surface of the pond, which was so sensitive to every breath, and reflected every light and shadow, becomes solid... Like the marmots in the surrounding hills, it closes its eyelids and becomes dormant for three months and more. Standing on the snow-covered plain, as if in a pasture amid the hills, I cut my way first through a foot of snow, and then a foot of ice, and open a window under my feet, where, kneeling to drink, I look down into the quite parlor of the fishes, pervaded by a softened light as through a window of ground glass, with its bright sanded floor the same as in summer; there a perennial waveless serenity reigns as in the amber twilight sky, corresponding to the cool and even temperament of the inhabitants. (Pg. 240)

It is not just bare animal instinct of looking resources for survival. The first person narrator of the above quoted extract is more conscious of multiple significations configured in the imagery of water. The frozen winter Walden pond represent the incarcerated existence. The mild opening denotes the crack in the hard surface assuring an inception, or more accurately, resurrection following the cyclic course of life. Exhibited in the form of moving creatures the author glimpses the beauty and velocity of life. It symbolises the dawn of civilisation awaiting a crevice to flow out from beneath the cold solid icy layer. It is the same sentiment suddenly experienced by the ancient mariner who initially forgot to praise the life emanated from the same divine source. He was guilty of disregarding the life, killing the albatross, an animate being created by same natural forces that gave birth to him. His sin is reflected in the transparency of water agonising his heart. The water turned crimson red:

But where the ship's huge shadow lay,
The charmed water burnt always
A still and awful red. (Lines 269-271)

But, the moment he realised his mistake and paid regard to the apparent beauty and divinity of life he is forgiven, saved, and restored. His heart felt the wetness of love gushing out in the form of a spring:

Within the shadow of the ship,
 I watched the water snakes:
 ... Within the shadow of the ship
 I watched their rich attire:
 Blue, glossy green, and velvet black
 They coiled and swam; and every track
 Was a flash of golden fire.
 O happy living things! No tongue
 Their beauty might declare:
 A spring of love gushed from my heart,
 And I blessed them unaware: (lines 272- 285)

Perhaps with every diurnal and seasonal cyclical change we experience the perpetual pattern of life that is incarnated by the elemental forces of nature. Life peeps from the hole showing the splendour of nature's creation. The winter changes into spring and it oozes out in the beautiful melted liquid form of water to prompt vegetation. We grow. We praise our swift assuring gait. We keep moving at same pace carefree, jubilant, and oblivious of side effects. We boast of our amazing scientific accomplishments. We celebrate our present status of superior race. We dream of landing in a fairy tale world full of more astonishing surprises. We rejoice of so many things that perhaps we have forgotten the count even. Is it a move towards perfection, attainment of supreme power of a creator? Then why do we feel like lamenting and doubt ourselves for making choices. Why do we feel driven by the nostalgia and crib against losing something blissful; the purity, the richness, the abundance ... and what not? The loss of the beauty of Walden pond is to be mourned. The ancient mariner reappears in the modern man without learning any lesson from the remorse of the earlier one.

Although the human race is proud of its tremendous development ever since the ice first cracked to glimpse the opulence promised by the first human endeavour, yet there appears something lacking that does not make us trust our own selections. We question ourselves of our own rationality and its idea of progression. We enquire; in our visualisation of future, have we sustained that grandeur envisaged by Thoreau in the

magnificence of Walden pond or do we care of what imparted by Coleridge in the majestic beauty of the water snakes? Where have we dropped it down? Human endeavours asserted progression but why today, that proclamation appears dubious to us. Why do we sniff ironies in it? Have we left behind the real essence of life in the race of becoming superior species? In our attempts of fulfilling physical needs have we forgotten the metaphysical lessons taught by the translucence, depth and flow of water? Do we give due regard to those elemental forces which formulate us or we also share the same sin with Coleridge's ancient mariner, and that too, without any sense of repentance? How have we managed our precious resources which we found through that ice cracked by the first person narrator in Thoreau's *Walden*? Despite our high sounding claims of ascent we may see the pit dug by us around. Fatally fallen down on a barren ground of wasteland today our civilisation stinks of commercial and industrial waste. Water that served as the source of life is robbed of its purity and vitality. In our frivolous activities we have polluted the flow of life symbolised in water.

Eliot's well known long poem *The Wasteland* is a very good example of what appears as a forecast to the modern period. The third part of the poem "The Fire Sermon" begins with the picturesque image of river Thames that must have witnessed the rising and fall of generations on its bank. Human race steps into 20th century. Same water of Walden pond with its chemical composition of H₂O is now seen flowing in the Thames river of England. Thames is a favourite picnic spot during summer. The traces of summer excursion left by the inhabitants of London still echo in the rippling sound of its water. Its rhythm reverberates the soft sound produced by the putrefied litter striking against the flow of the river. Its water bears, "empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette ends...other testimonies of summer nights." (Lines: 177-79). During winter, although the river appears deserted and lonesome but the poet can hear the contaminated touch of human presence in "The rattle of the bones," (Line: 186) while "fishing in the dull canal" (Line: 189). The images used by the poet exposes the contamination of Thames' water by Londoners. It forecasts what the river stores for future. The fourth part of the poem titled, 'Death By Water' brings out the imminent perils of degenerating civilisation:

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell

And the profit and loss.

A current under sea

Picked his bones in whispers, As he rose and fell

He passed the stages of his ages and youth

Entering the whirlpool.

(Lines 311-

317)

Throughout the poem *The Wasteland* water is used as a very prominent symbol. Water which is usually used to symbolize baptism, rebirth, relief, and regeneration seems to connote its reverse in representing degeneration. In *The Wasteland*, however, projecting the paradox it brings both life and death. It cleanses the Earth but also leaves behind the raw imperfections of humanity. Eliot delineates the ironies associated with human progression through the water symbol. He evinces a premonition along with a warning:

Gentile or Jew

O you who turn the wheel and look to windward

Consider Phlebas, who was once handsome and tall as you. (Lines 318-320)

Underlying a sage advice, the poem warns the man of the outcome of his irrational, inconsiderate and slipshod behaviour. With a horrific picture of present reality, it triggers the issue of what will be the final consequences of subsequent degeneration.

He who was living is now dead

We who were living are now dying

With a little patience (Lines 328-330)

Was it the rational choice man made at the inception of civilisation? What did we crack the ice for; to live without fear of death or to make life more fearsome than death? Are we living a deadly life? We find numerous questions volleyed in our face. Some may be answered but many other float in search of appropriate response. It seems scary but consists of truth. The human civilisation can no more afford to turn its face from the reality of a defaced planet. We all visualise human habitation with certain images worked out in a coherent frame. Having learned since school days we draw a beautiful picture of earth. In our intellectual discourse, we intimately describe our habitat made up of solid

rock with firm ground surrounded by water. Abundant water in the form of sea, five oceans outlining the seven continents, and so on and on, the imagery expands. It is like reading the globe which we draw in our mind. Our cognitive mapping issues a series of aesthetic metaphors to revel in. With its green trees and running brooks of Forest of Arden we celebrate the nature's promises of a pleasant and carefree life.

And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything. (Pg. 70)

But as stated by David Harvey, "There is an omnipresent danger that our mental maps will not match current realities." (pg. 17) bewares us of our misconceptions. In view of man's dilemma of *progression*, every image comes under questions.

Shakespeare's Forests of Arden starts disappearing into enlarging wastelands. Man no more read the "books in the running brooks" since in the modern wasteland "here is no water but only rock" (Line 331). The globe now is constituted of spreading cities hardened into asphalt roads. It has also hardened the hearts of its inhabitants reflecting the insensitivity of modern urban life. Since the imagery seems wobbling with unpleasant apprehensions, man realises the urgency of introspection. The degeneration of humankind is not merely physical but also moral, ethical and spiritual. Diminishing water flow indicates the dryness of human heart. As Eliot describes:

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
Dead mountain mouth of curious teeth that can not spit
Here one can neither stand nor lie nor sit
There is not even silence in the mountains
But dry, sterile thunder without rain (Lines 331-341)

Repeating the image of 'no water', 'without water', 'dry sweat', 'no spit', and 'sterile thunder without rain' the poet reverses man's confidence in

human rationality and his conception of progress. The picture presents a horrific realisation on the part of human civilisation. Since the imagery seems wobbling with unpleasant apprehensions, man realises the urgency of introspection. Now, one is left with only a wish, a wish that subsequently turn into a request. It may only alter into a prayer, a hope that might regenerate the dwindling humankind. Man aspires for dripping drops to instil life in the dying generation. Can we find that regenerating drop borrowed from Thoreau's Walden pond in modern times?

If there were water
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water (Lines 345-358)

We receive a negative response. The drop seems no more available. And if somewhere the possibility exists, it horrifies with its excessive fearsome force. Since water does not drip down as a regenerating element but when it comes, it comes overflowing to wash away every iota of life. Eliot's imagery of unfertile, famine struck wasteland on the one end and the rippling surface of sea that drowns the sailor on the other end, shows how the human civilisation stands on the verge of destruction. The water considered as a source of life has now turned into the harbinger of death. Whether it is the lack of rainfall or increase of sea level, in both the cases the mankind is cursed to vanish. Either famine or flood; water assuming extreme form pronounces only 'death'. Human being is merely a part of the natural chain. The rational man has forgotten the balance to be maintained for human survival. It is the outcome of man's defiling natural resources like water. Since the human degradation is not confined to one region or one culture, it comes as collective jolt for entire humankind. Inherent in all cultures and civilisations, it yokes together the

classified East and West. Irrespective of mammoth claims about developing or developed status, the whole 21st century world is destined to bear the brunt of common human folly.

Like American and British literary traditions, Indian literary discourses also use water imagery to muse on the vital social and cultural issues probing into the nature of collective human progress. One of the 21st century Indian writers Arvind Adiga draws a subtle image to bring out the prevailing darkness of contemporary degeneration. In his novel *The White Tiger* he sketches a black river running through the middle of a modern industrialised city. Without disclosing the identity, he calls it the 'river of death'. It is the river that has been flowing since ancient time but now unrecognisable on account of some self explanatory reasons.

Which black river i am talking of – which river of Death,
whose banks are full of rich, dark, sticky mud whose grip
traps everything that is planted in it, suffocating and
choking and stunting it? (Pg. 14-15)

Placing the narrative into a cultural context, the picture evoked by the author weaves a thin thread of suspense. Adiga works out the cultural connection through constructing a dialectics of 'I' and 'you' in which two cultures enter into a conversation to comprehend the contemporary reality. The reader's curiosity is aroused and he may seem interested comprehending the whole of the conundrum. The author continues gradually unfolding the identity of this mysterious black river. It is the river that juxtaposes the past and present but ironically being used to expose the terrifying truth of future:

Why, I am talking of Mother Ganga, daughter of the
Vedas, river of illumination, protector of us all, breaker of
the chain of birth and rebirth. Everywhere this river flows,
the area is the Darkness. (Pg. 15)

The river which has reflected the philosophy of a civilisation, which imbibes the cultural richness in its origin, which has been a symbol of purity, piety and progress for ages, gradually degenerates into the river of darkness in 21st century. The river, whose touch was considered healing, is now feared of its noxious contact. Now everyone is cautioned to keep away if not to be plagued by its loathing filth and repulsive human waste:

No! – Jiabao, I urge you not to dip in the Ganga, unless you want your mouth full of faeces, straw, soggy parts of human bodies, buffalo carrion, and seven different kinds of industrial acids. (Pg. 15)

The holy water which was a symbol of life now makes one experience the disgusting and nauseating degeneration. It witnesses funeral rites and the subsequent decomposition of human body. The exposition does not end here since we are destined to learn even by such sickening realisations. The archetype of birth-death-rebirth reappears in Adiga's description of Ganga ghat. It parallels Eliot's projection of the banks of river Thames but in more intense form. Like Eliot's Tiresias, the protagonist of Adiga's *The White Tiger* also finds himself enlightened through his first hand experience of physical and moral deterioration of human society. His epiphany is the prime source of his knowledge. As a man of intelligence, now he is in position to discern what is wrong with the current reality. He immediately enumerates the lists of "Do's" and "Don't", confessing:

And then I understood: this was the real god of Benaras – this black mud of the Ganga into which everything died, and decomposed, and was reborn from, and died into again... Nothing would get liberated here... I haven't been to see the Ganga since then: I'm leaving the river for the American tourists! (Pg. 18)

In addition to his illumination, he alongside exposes the cultural hypocrisy concealed beneath the glorious facade. Whether one acknowledges it or not, the age old flow of water reflects it. How conveniently we may pretend to boast of our cultural richness if it can be en-cashed despite being fully conscious of the hollowness of our big claims. The motifs recurred in Adiga's river is of human greed, selfishness, deception, degeneration and contamination. One may find the group of swindlers on Ganga Ghat thriving on tourism industry and stealing money from the pockets of foreign tourists in the name of sacred river. But water reflects the true face of every object it mirrors. One is compelled to contemplate. The same water, with its chemical combination of Hydrogen and Oxygen, is addressed by different cultural denominations. Whether called as American Walden, or British Thames

or Indian Ganga, it has always maintained its dignity. It has always served as the basis of human civilisation. Whatever is its cultural identity; it is to be revered, rejoiced and celebrated. How ironical it appears today to see it degenerated in the hands of a progressive 21st century modern man who manipulates its cultural identity for his vested interests. How it is defaced and derided across the strategically laid borders. The translucent water turns black and abhorring.

One can find numerous illustrations of how water is conceived in different shades with subtle metaphorical significations across cultures. The aesthetic construction and reconstruction of water in literary and cultural discourses portrays the realities of human experiences. Water has been a witness of both rational and irrational human behaviour. Its surface always mirrors his true nature. The sound of its flow echoes the melody and melancholy of human progression as the case may be. Matthew Arnold announces in his well known poem, "Dover Beach":

Of human misery; we
Find also in the sound of a thought,
Hearing it by this diastant northern sea (Lines 18-20)

Whether it is a stream or pond or river or sea or ocean, man can see his true face in its translucence. It discloses the incomprehensible truths underlying the human predicament. What could be possibly attributed to it? A true literary artist always tries to decode it. Arnold also attempts to share his detections:

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long withdrawing roar,
Retreating..." (Line 21-26)

Water imagery in literature probes into subtle realities of human existence. It raises certain very important issues to bring into debate. Self questioning continues, in fact with more persistence. Are we actually aware of the issues pertaining to our choices? Or we are happy to remain in oblivion to shirk off any responsibility? How far do we acknowledge them? Where does lie the dignity of being human? What do we ascribe to

for erosion of foundational values? Where does human civilisation stand in the context of present dogma of rationality and irrationality?

Water, water, every where
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink. (Lines 119-122)

How will we explain the irony inherent in the above lines by Coleridge? Are we ready to face the present paradox of '*scarcity in abundance*'? No doubt, present hi-tech world is shaped by the unparalleled knowledge of human brain. In this age of science man is far superior to the primitive resource less empty handed man who was ruled by nature. With astonishing scientific discoveries and tremendous technological advancement today human being may claim to control these five elemental forces of nature that have given birth to him. They rejoice the power of assuming the role of creator than being called merely a created object. The very fact instantly releases the paradox as a creator always owes certain responsibilities to the power of creation possessed by him.

Man may proudly claim to change the course of stream, but, deterring the free flow of water is like chaining a gigantic force. Perhaps, man has forgotten the simplistic scientific fact that water oozes out from some other channel if forced to be captivated against the astute laws. The nature may appear under the command of hi-tech man but he is ignoring its repercussions. Ice age does not always promise sprouting since past deprived of objectivity does not ensure amelioration in future. Nor our predictions are flawless since every talent has its own limitations. Today, water which solidifies in ice gives impression of a caged tiger. A tiger that has force, strength, pace, vigour and vitality may pose a threat if not properly taken care of. It looks majestic at the same time stirring a scary sensation. Same water which appears pacifying and fulfilling, may lead to doom depending how we treat its natural force.

The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound! (Pg. 35)

When water is imprisoned it gets stuck. Its melodious murmuring turns into helpless anger growling to resent against human misdemeanour. The melting ice of 21st century warns man of nature's revenge. It is not the question of how much science or how much philosophy, but the rationality of thinking without self deceit. It is the courage of acknowledging and accepting one's mistakes honestly. It is the matter of resolving the ironies of life created by our own.

Indubitably, literature being a perennial form to articulate human thoughts and emotions, presents an interesting account of how human mind perceives the manifested as well as deep lying realities of human experiences. It builds an imagery that not only delineates facts but also reflects profound realisations embedded in them. These realisations connect human soul to universal consciousness. Their combination stirs the thoughts which resonate at a deep level of human perception.

The natural force of the elements like water not only creates life but also sustains it. Its perception throughout imparts it symbolic meaning to comprehend the complexities of human experience. What man need to question today is how much we honour the natural elements which have created the world? Water has power to heal. It nourishes nurtures, revives and restores. Then why does it appear so contaminated and threatening. History may be seen repeating but why does it not suggest any amelioration today? Why do we always seem suspicious of our so called *progressive* experiments? The world sitting on the volcanic reality of imminent conflagration caused by global warming exposes the irony of scientific progress. Similarly with an apparent social, moral and ethical degradation we feel compulsive of reiterating the eternal values in altered contexts. We may feel contended to rule over the flow of life through deterring the current of water. But being arrested in ice does not picture the optimism of ice age any more. Today ice does not promise to crack for flow but exposes a frigid current recounted in human nerves. Is humanity has stuck in its own false assumptions? Perhaps, Recurring archetypes like the Biblical as well as Vedic image of Great Deluge reveal the irony of *progressive* degeneration encoded in the literary metaphor of water.

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Poetic Experience

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Abstract

Nature of poetic experience is hereby redefined. The present article initially deals with the perennial nature of true poetic experience and its essential relevance to the world. It attempts to elaborate the process through which a poet is uplifted in a creative moment beyond terrestrial boundaries and is aligned with the 'state of Perfection'. The role of successive generations of audiences in rediscovering the meaning of a poetic image is defined as life principle of all great poetry. Shakespeare is discussed as the ultimate example of this principle since his popularity remains an irreversible phenomenon.

Keywords: Poetic Experience; Mysticism; Beatific Vision; Symbolism; Naturalism and Shakespeare.

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Poetic experience involves a nexus of esoteric and exoteric happenings. Total recognition of these happenings makes a true poet to surrender voluntarily his conscious being to those senses that are particular modes of non-duality; this eventually leads him to a 'discovery'. This experience is that unique moment of awareness in which poet discovers and rediscovers a perennial existence of cosmic nature ---- the state of 'absolute perfection'. Thoughts, then, uninterrupted by a terrestrial barrier flow, to and fro, from the center of poet's being to the center of the cosmic being. This 'Perfection'-poet alliance, as the result of the poetic impulse, forces the later to feel, understand and trace out all the possible dimensions of the first. This establishes an objective correlative between the two. The poet identifies his own self as one with the existence. If this progression from periphery to center, from finite to infinite, from form to meaning continues the poet would enter the realm of 'beatific vision', the promised land of the mystics and Sufis who remain to this day the selfless, contemplative element of any society. Poet's impulse to recreate, as compared to a Sufi's selfless surrender to and timeless glaring at this vision, forces him to withdraw from this loftiest state of human mind and soul. He decides not to break through the terrestrial crust, deprives himself of all the possibilities of becoming one with the beatific vision and returns to begin sharing his experience with his audience. As a matter of fact, all great poetry is a scrambled record of the experience of this moment. That's what Longynus, the wisest of the Thebans, and in our days Joan Elya (renowned Pakistani Urdu poet of late 20th century) meant when they suggested 'sole purpose of composing poetry should be the transference of experience (*Kefiyat* in Urdu/Arabic, *Ekstasis* in Greek) from the poet to the audience' (Eliya, 1996, p. 14).

Audience, at this stage, becomes formulating factor for the 'mode of inspiration', distinguishable thoroughly from the 'mode of thinking-with-purpose'. This mode of inspiration is never a result of a plan; it results into a plan. This unintended plan is actually a symbolic set of values of diverse nature, at times vague but always impressive and suggestive. In this way every great poet goes beyond the boundaries he originally sets

for himself. Audience is the reciprocal agent to these sets of values. Successive generations of this 'reciprocal agent' give versatile meaning to these values and in the process detach the original poetic experience from its end product. The meaning of the true poetic experience, thus, becomes subject to further deciphering of the poetic hieroglyph ----- the poetic image. De-codification of poetic image is the life principle of poetry. Lewis (1965) believes that not only image is the constant in all poetry; every poem itself is an image. Discussing the nature of poetic imagination he says:

'When we speak of imagination, then we speak on the one hand of a sympathy common to all men, though in the poet specialized, cultivated and intensified, and on the other hand, a perpetual reaching out of this sympathy towards objects otherwise unattainable --- towards the past, the future, the absent, all that lies beyond the compass of present experience, without which the meaning of this experience must be so much the less distinct and complete. The nature of poetic sympathy is revealed in images, and I do not know any better way of defining it than by selection of images in which poets have embodied this sympathy, or attested to it. We remember Shakespeare's lines:

Love's feeling is more sensible
Than are the tender horns of cockled snails.

Then there is Keats:

The setting sun will always set me to rights --- or if a sparrow comes
before my window I take part in its existence and pick about the Gravel.

And Blake:

Arise your little glancing wings and sing your infant joy!
Arise and drink your bliss, for everything that lives is holy.

And Mr. MacNeice speaking of his days in Birmingham:

The short square fingers stuffing pipes were not poetic romantic objects
abstracted in a picture of Picasso, but were living fingers attached to
concrete people --- were in a sense my fingers.

We look as such images as those, and we live in them,

'..... that sustaining love
Which through the web of being blindly wove
By men and beast and earth and air and sea

Burns bright or dim, as each are mirrors of
The fire for which all thirst'. (Shelley)' (p. 66).

This kind of study of a certain text makes Shakespeare's writings unprecedented in inspiring successive generations of mankind. Over the centuries, the textual and inter-textual history of his plays has been written down time and time again. Not only the otherwise fossilized Elizabethan world finds a life giving force in Shakespearean drama but also the literary criticism in general, considered as 'barren landscape' by ordinary readers, receives fresh air from his art. He as a cliché is 'for all ages' but his popularity as an ever-growing, irreversible phenomenon has never been the fate of someone merely human, up to this day this is ultra-human. He, the author of the 'secular Bible' knew well his destiny when he claimed with authority:

"... how many ages hence this lofty scene of ours
Would be acted in lands not yet seen

And in accents not yet known (cited in Bloom, 2003, p. 3).

"He is ranked with the very few, Beethoven, Mozart, Leonardo de Vinci, Michelangelo, Picasso, Tolstoy – one of the greatest artists of Western civilization" (p. 1). Thus says Scott (1993), very modestly. The fact is that Shakespeare's is a caliber that raises him above such labeling as Westerner or English only; he is definitely one of the greatest if not the greatest artist of human civilization. If Shakespeare were only a Westerner or English, the greatest opponents of the British Empire and the Western culture in India, Muhammad Iqbal and Robindranath Tagore would not have paid their tributes to him. Iqbal, the great poet-philosopher and the spiritual father of Pakistan, paid tribute to the great genius in the following words:

Shakespeare

"To the rusty morn, flow of the river is the mirror; to the evening song, evening's silence is the mirror. Beauty is the mirror of Truth and heart is the mirror of Beauty, to mankind's heart the beauty of your words is the mirror. Your thoughts ascending to heavens are the apex of existence while meaning of existence is your illuminated being. When the eye, desirous of the Vision, searched for you, in the glow of the sun, it did see

the sun inherent. From the eyes of the world your truth remained concealed but the world revealed, your eyes did see. Secrecy, a concern of Nature, is of such kind that a confidant of your kind will not be born again.”

(Translated from Urdu collection of poems, *Bang-e-Dara*).

National poet of India, the great religious and social reformer and the first Asian ever to win Noble Prize for literature, Rabindranath Tagore wrote the following poem on Shakespeare's three-hundredth death anniversary: “O universal poet!

Whose sun rose on the distant shore.
 England found you in her breast,
 Thought you were her own.
 Kept you,
 Kissing your shining brow,
 In forest boughs a while embraced,
 Where fairies danced and flowers bloomed.
 The island groves resound
 With praise, sung for this rising sun.
 Then the sun leaped from its horizon's lap,
 Wordlessly called from the infinity,
 Climbed up the centuries hour by hour
 To reach the zenith of his glory,
 Enlightening the mind of the world.
 See now from the far off shores of India,
 From her coconut groves,
 At this end of the time
 Jingles his song of victory” (www.msci.memphis.edu).

Shakespeare is universal because of a mystical quest which results always as Lewis says, from “congruity of images.” The seeds of his imagery, a perennial quest, lie in the very nature of the things. His poetry is life itself. I will not hold the position that his poetry is criticism of life, which according to Matthew Arnold, is the very definition of poetry. Neither will I go for the proposition that life itself is the criticism of his

poetry, which according to Iqbal (1992), is the ‘truth of all great poetry’ (p. 34). It is important, though, to mention that the word poetry in both the cases is used in its widest possible sense. It includes all kinds of poetic expressions with which the eastern or the western traditions of arts are familiar. It also includes all kinds of poetic drama whether ancient Indo-Greek, Elizabethan or modern. All such art forms are means through which an artist appeals the unconscious part of us. As E. S. Dallas, a Victorian poet once said:

“The production of imagery belongs to the general action of the mind, in the dusk of unconsciousness.”¹ An image may in fact be another name for the concentration of the ‘greatest possible amount of significance into a small space’. This intense feeling, transferred to the audience either through separate image or through the close patterns within which a poem’s images are related, is even stronger in poetic drama. “In poetic drama, the imagery need not be so carefully selected or closely fused as in the lyric; mixed metaphors, for instance, are more readily acceptable in so far as the dramatic argument it self has enough impetus to jump the gap between them” (Lewis, 1965, p. 89).

What Lewis here is talking about is the discovery of Caroline Spurgeon’s ‘theme image’ in a play. This important discovery that through a number of variations this image keeps on repeating itself has helped critics to examine the process by which a playwright, particularly an Elizabethan playwright, deploys his imagery. The Elizabethan deployment of imagery is directly connected with what is called by Greenblatt (1984), ‘fashioning of human identity as a manipulable, artful process’ (p. 2). Shakespearean drama, as a result, is a ‘ceaseless narrative invention’; it’s in fact an attempt to see oneself in the other fellow’s situation.’ Greenblatt sees Shakespearean drama as the supreme purveyor of empathy, the fashioner of narrative selves. Montaigne (1958), who shares many of Shakespeare’s most radical perceptions is another good example of non-narrative self-fashioning, ‘I cannot keep my subject still. It goes along befuddled and staggering, with a natural drunkenness. I take it in

this condition, just as it is at the moment I give my attention to it' (p. 122).

Such flexibility transformed the symbolic structure of Elizabethan art. Shakespeare used this method to create a kind of drama which is of 'no genre' and that would in future transcend all geo-cultural and even religious barriers. But the question (is his drama criticism of life or life as its criticism qualifies it?) remains unanswered if we do not analyze the two apparently identical statements by Arnold and Iqbal. In fact the two statements are two different perspectives of the two thinkers who mirror the differing destinies of the East and the West. In Arnold's statement the word life actually means 'Nature', as a site of rational analysis and dissection. Poet's job is to understand the complexity of this phenomenon and to reinterpret it in such pleasurable way that it would become a fragment of human knowledge. In Iqbal's statement, however, the word 'life' stands for that harmony between reason and spiritual perceptions that affect the 'imaginal world' of a poet. It is because of this oriental attitude that in the East intellectuals "were rarely able to conceive of nature without seeing its roots in God, it cannot be studied without an investigation of the moral and ethical demands that this rooting entails" (Chittick, 2001, p. 16).

On the other hand, in the West after the Dark Ages the scholars were looking upon 'unrooted knowledge' as an object worthy of pursuit (Armstrong, 2000, p. 15). As a result of this pursuit a complex process was at work in Europe by the time Shakespeare appeared on the scene of English stage. In an era when the most influential writer of the world, William Shakespeare, was about to bring the continents closer than ever; the world was heading forward towards a split it had never seen before. This unprecedented split, in the last two decades, has attracted the attention of scholars all over the world and enormous amount of work, expounding the nature of Eastern mythos and Western logos, rationalism and Sufism, has been carried out by illustrious figures such as Frithjof Schoun, Titus Burckhardt, Henry Corbin, Martin Lings, S. H. Nasr, William Chittick, etc. All such scholars have a very keen eye on the inner

relation of spiritualism with the Eastern art and the lack of ‘metaphysics and theology of nature’ in the West:

“Since Giordano Bruno has broken the boundaries of the cosmos and hence destroyed the very notion of the cosmos, which means literally ‘order’ the universe has become limitless outwardly. But precisely due to a lack of metaphysics or theology of nature in the West, the symbolic meaning of this new vision of the universe has not been made generally known, and moreover, because modern science leaves aside the symbolic significance of things, the content of this outwardly infinite universe remains finite. It is bound to the purely material level of existence. In a sense the situation has become reverse of what existed in traditional sciences (Eastern tradition). There the cosmos is outwardly finite but with an inner content that leads to the Infinite, whereas in the modern science the universe is outwardly infinite but inwardly finite. Hence, on the one hand modern man seeks to conquer the space, due to an unconscious urge or ‘mystique’ to transcend his earthly finitude --- but in a physical manner which is the only manner modern man believes to be possible --- and on the other hand those modern men who realize the implication of the finiteness of the contents of the universe is subdued by this very realization and seeks an outlet from the tyranny of the physical world through the use of drugs, which they believe will open to them ‘the doors of perception’ into another world” (Nasr, 1999, p. 19).

This perception of difference elaborates the way in which the two worlds of the East and the West primarily depend on their ‘mythos’ or ‘logos’. This difference, a couple of centuries ago an intellectual stimulus, is now the cause of a mental and moral inertia. As a result, the followers of either belief have become endangered species. Today it is a global killer. In 1993, *Journal of the American Academy of Religion* published the following statement in an article by J. A. Burling, “We live and work in cultures that are wrestling with a complex web of issues related to religious pluralism and cultural diversity”. There is no doubt that more than ever now is the need for the revival of sophistication to understand the differences in a world where diversity of opinion is no more a blessing but once again such a heresy, which deserves inquisition.

Shakespeare, 'the cosmic soul', knew that diversity is the essential law for existence and primary principal of all creation. Today, he stands as a ray of hope amidst the forces of chaos around us. He is among those who have, consciously or unconsciously attempted to bridge the gulf between the diverse conflicting natures of mankind. In Shakespeare, drama rises above the classical clash between the forces of the good and the evil. 'Diversity' becomes the soul of drama instead of 'Conflict'. This 'problem of diversity', four centuries before Shakespeare was discussed first by Ibn Arabi (b.1165), who, like Shakespeare, believed that diversity (*Masala-i-khilaf*) is that principal which is established by God's wisdom and compassion.

Shakespeare with the help of his characters creates a world of matrix where unlimited dimensions of 'being' force the reader to see the possibilities within and lead to experience an existence which raises one above the physical barriers of time, space or cast and creed. Shakespeare, a universal man, is the only common phenomenon in man's diverse cultures today. His insight into the nature of the existence enabled him to win admirers, followers and critics from all the present day cultures specially those which experienced directly the most far reaching phenomenon in human history, the British Empire. Once more a cliché, 'he is of no age', in fact, he is an age himself and unto this day the world has not seen an era which could be called 'post Shakespearean era'.

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Winstanley's Utopia in Literature and in Cinema

Alice Manuela Martins Guimaraes**

Abstract

Trying to achieve a perfect or better society for living, men dared, from the very beginning of his existence, to fulfill their own utopias. This was the case of Winstanley, a man who during *the Interregnum* envisioned for the future of the English Commonwealth the establishment of a rural communism as he believed “the earth was a common treasure for all.” Beginning his utopia with an impulse to act and a call for action: “If you don’t act, you do nothing” Winstanley, failed setting up the Diggers communities with whom he established proto-socialist communes. However he still continued to act, but this time “digging in the pages” and not in ground as he had done with the Diggers. Based in his previous experience with Diggers communities he wrote then his remarkable utopia, *The Law of Freedom*, which he dedicated to Oliver Cromwell, urging the English people to emulate it. Once more he wasn’t succeeded with his words and only in the twentieth century historians and film makers found in his pamphlets and his literary utopia, a remarkable literary and historic resource to depict the socio-political reality of the *Interregnum* period. So it would be in cinema through the shot of image, that Winstanley’s utopia would be relived and restored to life. Through this remarkable intersemiotic transpose we realize that the process of writing can be regarded as the process of picturing as both try to piece together or, in other words, “remember” fragments of recollections from the past, of haunting guilt and traumas, beautiful dreams and aspirations, or visions of utopias that far from being fixed entities, are, rather, an endless and unfinished process filled with clashes and conflicts.

Keywords: Winstanley, Utopia, Literature and Cinema

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Utopia can be understood as a project for a future society in which man achieves a better and happy way of life. The ability to imagine, dream and speculate about the future, seems to be a defining characteristic of humanity. The creation of perfect worlds of paradises, a remote past, or a better future can be found in different civilizations throughout history. This dream of a fair society seems to haunt the human imagination at all ages, no matter whether it is called the Kingdom of Heaven, or the classless society, or if it is considered as a Golden Age, a time that existed in the past and which we can have degenerated (Orwell *appud* Kumar, 1987:2).

Actually, the place of ideal society (utopia) and the place of happiness (eutopia) are represented in the literary traditions either as a nostalgic mode of paradise lost, or on the form of the hopping millennium to come. According to Frank and Fritzie Emanuel "the utopia is a hybrid plant born of the interweaving of Judeo-Christian belief in a different world and paradise, with the Greek myth of an ideal city on Earth" (1997:15). This hybrid dates back to the origins of European civilization and the heterogeneity of Hellenic origin philosophies and religious-spiritual doctrines, of Jewish origin.

In the face of this duality, between the nostalgia for a lost past and the anticipation of a hopeful reality, utopia is defined for some, as a distant reality projection of the existing policy at the exact time of the literary text writing, a proactive intelligence related to historical events which will be achieved at a later date, a desire for renewal that collides with the ordinary mentality. However, for others, it is a historical current of social renewal, founded on values and needs that are considered essential - such as freedom, equality, justice, brotherhood - which have been forgotten or neglected, being therefore the continuous return of these values and needs.

But if the utopia thinking dates back to the beginnings of human existence, the utopia as literary genre, will only be coined by Thomas More in the 16th century. Its long Latin title *Libellus vere aureus, nec*

minus salutaris quam festivus, de optimo rei publicae statu deque nova insula Utopia (“A truly golden handbook, no less beneficial than entertaining concerning the highest state of the republic and the new island Utopia”; 1516) included the defining neologism, which no lexicon had until then registered, of a fictional place homologous with an ideal society. The definitions that have sprung out of this new literary form are not, however, consensual regarding its thematic scope and formal structure, and even less concerning its genealogy. Despite all the differences of criteria, it seems that anthologists and experts of literary Utopia are all in agreement in considering fictional texts and politico-doctrinal conceptions whose aims are either the optimum or the worst representation of the organization of a human social community as all belonging to the same category. The neologism Utopia invented by Thomas More works, therefore, at both a literary-genre level and at a theoretical-doctrinal level (J. E. Reis).

As there is no consensus concerning the ambiguous concept I will follow, in this paper, the definition advanced by Ruth Levitas in her work, *The Concept of Utopia*, where she takes almost whole book to discuss the reasons this definition surpasses others, whether those formulated descriptively, formally, or functionally. Utopia expresses and explores what is desired; under certain conditions it also contains the hope that these desires may be met in reality, rather than merely in fantasy. The essential element in utopia is not hope, but desire — the desire for a better way of living (Levitas, 1990: 191). Her definition is particularly helpful for me, in looking at what strikes me as clearly utopian discourse in Winstanley's literary speech and in the eponym film where this visionary man envisioned for the future of the English commonwealth the establishment of a rural communism as he believed that “earth was a common treasure for all”.

Gerrard Winstanley, the leader of the Digger's movement outlined in detail an egalitarian utopia in which a Parliament elected by universal suffrage decided the law, and the law was enforced by unpaid officers of the state. Everyone had to work and egalitarianism was strictly enforced.

With the publication of his tract: *The New Law of Righteousness* (1649), Winstanley outlined his vision of a different social order. "Action is the life of all," he proclaimed in his Digger writings, "and if thou dost not act, thou dost nothing" (1649: 315), for he acutely perceived that in this period of turmoil "every one talks of freedome, but there are but few that act for freedome" (1649:317). In his career as communist, visionary, writer and Digger, prophetic words and symbolic actions would interact since "words and action going together are the declaration of a sincere heart" (1649:138). Commanded by the voice of the Spirit within, he would declare his message of visionary revelation, his new law of righteousness as he called it, both "by [his] pen" and "in [his] action" (1649:194).

Nowadays we can definitely say that Gerard Winstanley played a crucial role in a popular revolt in the middle decades of the seventeenth century that saw seven years of civil war - a period of the greatest social, political, and religious upheaval in the course of English history. He was an original and passionate thinker and visionary, who asserted that the real split in English life lay between those who worked the land and those who owned it. According to him, the common people should have equal rights to ownership with the gentry and the clergy. In April 1649, not long after the execution of Charles I by the Parliamentarians, he had led a band of about forty people, impoverished and dispossessed, onto common land on St George's Hill in Surrey. There they cultivated crops and established a community of 'Diggers'. Winstanley had expected to witness the restitution of the land to the English people. Seeing no evidence for that yet, he trusted that his own community of 'Diggers' would show the way. But that wasn't actually its end.

Despite their visionary utopianism, the Diggers, found themselves rejected by the larger culture as they encountered intense hostility and mob violence: they were physically assaulted, arrested, and imprisoned; their crops were spoiled, their farm tools destroyed, and their houses pulled down or burned. The Diggers' experience - although dispersed in 1649 by neighboring landlords and the soldiers of General Fairfax - was

Winstanley's first step in the reclamation by common people of English lands.

In his literary utopia *The Law of Freedom in a Platform* (1652), he supported his rhetorical speech in two sources – his own experience with Diggers' community and the Bible. In the latter he turned to ancient Israel for his model. His commonwealth focuses on social equality, with a specific emphasis on the lower classes and on a political and social application of his form of Puritanism. Furthermore, he based his arguments on the religious doctrine that common possession is more commendable and more Christian than private property and also upon an appeal to the code of nature. He defended that private property in land was contrary both to the laws of nature and the will of God. He envisioned the constitution of a communistic society in which all land was held in common, all buying and selling was abolished, all citizens were educated by the state, and all people were eligible for the rotating offices of magistracy. Democratic government, economic equality and genuine freedom are outgrowths and manifestations of the inherent human desire for the survival of the species and the attainment of a good society. Thus, we definitely see his collectivist theories and practices strikingly anticipating the nineteenth - and twentieth-century socialism.

Nevertheless he was a voice crying in the wilderness of prevailing covetousness and tyranny; a voice which was forcefully muted. The spirit of covetousness could be overcome by the spirit of Christ. "There shall be no buying nor selling, no fairs nor market, but the whole earth shall be a common treasury for every man, for the earth is the Lord's". His perception that political, spiritual, and individual freedom must begin with economic freedom and common ownership of the land has received valuable attention from historians studying the Digger movement in relation to his radical sociopolitical environment. However, often more concerned with social, political, or religious ideas, such historical works rarely consider in any detail the rich figurative, and verbal dimensions of Winstanley's texts. Scholarly interest in Winstanley in general is relatively recent.

His story was virtually forgotten until the late nineteenth century. It was only in the 1890s that Winstanley's works were dug up again. Later, in the 1940s, a complete edition of Winstanley's writings, edited by George Sabine, was published for the first time. In 1984 G. E. Aylmer observes the Winstanley had been largely forgotten for two centuries, and that even after his work attracted the attention of late nineteenth century historians, he remained obscure until the 1960s. Not until the resurrection by Bernstein (1985) was attention first directed to the fact that the most advanced thinker of the English Revolution had been completely neglected by its historians. And only recently, (in the 1960s and 1970s), have historians, novelists, and filmmakers such as Christopher Hill, David Caute, and Kevin Brownlow, respectively, portrayed him as a radical, Christian communist fighting for the rights of the underdog.

It's my purpose in this paper to redeem Winstanley's utopia which has been ignored and silenced by his contemporary critics. In fact, we can consider he was far in advance his epoch. His utopia can be understood as proto-communism since the combination of his unorthodox political beliefs and his radical political agenda have marked him as a progressive thinker whose ideas presaged those of later communist revolutionaries. As Lewis H. Berens puts it: "He was, in truth, one of the most courageous, far-seeing and philosophic preachers of social righteousness that England has given to the world" (171).

If only too late did Winstanley's utopia display in literature a remarkable blueprint, it would be only in the twentieth century that the film paid homage to it. Being the relevance of his pamphlets and his literary utopia, a remarkable literary and historic resource to depict the socio-political reality of the *Interregnum*, the cinema, on the other hand, through the shot of image, would revisit his utopia, in a wonderful voyage to the seventeenth century England, through which we learn about the leftist avant-garde. Actually, the film tells us a lot about the aesthetics of the radical left, on a period in which, as Christopher Hill put it: "the world was turned upside down". During this period, the search for perfection

was part of the apocalyptic design that dominates the Puritan revolutionaries in England and, by extension, Winstanley himself.

The film, a travel back to the seventeenth century, to the political ambitions of the *Interregnum* society and to Winstanley's utopia, used a mix of close-up detail and near-fanatical authenticity, with much dialogue drawn from this period writings. It is also a truly amazing account of misery, as it depicts those whose cause is righteous and nonviolent". Directed by Kevin Brownlow and Andre Mollo (1975) the script was based on David Caute's novel, *Comrade Jacob* (1961), and had drawn explicit parallels between events of 1651 on St George's Hill and the present day. It evokes the civil war mood of the mid 1600s – where Cromwell's parliamentary forces defeated and beheaded the king. While retaining key scenes and some dialogue from Caute's novel, the script turned to additional sources, notably to the historical facts presented by historian Christopher Hill and to Winstanley's own writings which survive in the British Museum and constitute a real diary of the Diggers community spent at St. George's Hill (the same pamphlets which Marx read in the British Museum while forming his ideas on communism). So this film is a hybrid of Caute's novel and the genuine contemporary events described in the literary work of Gerrard Winstanley.

Retained from the Caute's novel are incidents such as the execution of a mutineer by Cromwell's soldiers after the suppression of the Ware mutiny; Fairfax's inspection of the Diggers commune; Fairfax's dialogue with Winstanley and William Everard (the remarkable interview in which Winstanley refused to take his hat) and Winstanley's plea to Tom Haydon to observe nonviolence rather than food theft by force as was happening in the village. From Winstanley's literary utopia are drawn historical elements, his utopian vision and his own words which were frequently reproduced in voice over to set scenes and context. The film reminds us that Winstanley is one of the most challenging of English visionaries and (as it includes generous quotations from his pamphlets) one of the finest of English writers.

The film opens with a prologue in which Prokofiev's *Alexander Nevsky* score accompanies a battle scene, punctuated by explanatory intertitles ("1646: The King Against Parliament" reads the first). In his script foregrounds Winstanley's personal, day-to-day struggles in keeping his Diggers together, his fight with the Authorities for individual rights, and, in the end, his disillusionment and defeat. Its authenticity is overwhelming. The sense of time and place, visible in every costume and location, in the rust, the mud and decay, or on the faces of the unprofessional cast who spoke the words with an untrained innocence that makes us believe every second of their interactions, their politics and ideals, is alive in every frame. There are no 'stars' here, just faces. Honest faces, plain faces, ugly faces looking at the shadows on the hillside, with a wet-eyed optimism that is touching in its integrity. The extraordinary beauty of the landscapes-especially images of the farmers silhouetted against the windblown skies and meadows.

The movie challenged us to become as fascinated and obsessed with the mysteries of the past as the filmmakers were. They even went so far as to scour England and consult animal-husbandry experts to find birds, cows, and pigs that were most likely to resemble those of the 17th century and to transfer a barn from Essex. Here, there was no sense that history had already happened rather, it seemed to be happening then and lies open to the view and analysis of hindsight. Instead of the final image of a humiliated Winstanley, as in Cate's novel, we are left in the film with only the gentle echo of his words from one of his latest pamphlets on the soundtrack as falling snow softly covers the bleak landscape. And it was with those words that the film concluded:

Here I end, having put my arm as far as my strength will go, to advance righteousness. I have writ, I have acted, I have peace. Now I must wait to see the spirit do its own work in the hearts of others . . . [and learn if] England shall be the first land or some other wherein Truth shall sit down in triumph. (A Bill of Account of the most Remarkable Sufferings that the Diggers Have Met with from the Great red Dragons Power since April 1, 1649)

Anyway, as we have seen through his literary discourse, Winstanley was always aware that his actions would turn against him people of great influence and power. So he wrote: "Freedom is the man that will turn the world upside down, therefore no wonder he hath enemies" (Winstanley, 1983: 128). Far from expressing a naive desire for the restoration of a long-lost paradise, Winstanley's recasting of the past provides the basis for a challenging consideration of issues such as natural rights and the law, but also, quite importantly, a fascinating critique of violence that is intricately interconnected with the philosophy and praxis of the digging experiments launched in Surrey from 1649 to 1650.

Even if one doesn't enjoy black-and-white movies every moment that we're watching in this film, won't be forgotten. They seep into our consciousness like the photos in the most intimate of family albums, redefining who we are in that process. To understand who we are, we need to establish a certain distance from those who came before us; however, we also need to establish certain continuity. The dialectics between continuity and discontinuity in relation to our past must always be renegotiated.

The breaking of all canons, the juxtaposition of macro and micro history, the questioning of the ideas of objectivity and subjectivity in the historiographical rendering, as well as in literature, have taught us all to be prudent observers and to use the plural instead of the singular: no longer a unique "utopia," but many "utopias," many traces left by the same event which in time sediment in the individual consciousness, as well as in the collective consciousness, and that are often hidden or removed; suddenly re-emerging each time in the historical, political, or cultural context changes. The accent placed on the possibility of "re-constructing" and representing trauma has foregrounded sources such as diaries, autobiographies, pamphlets, testimonies, narrations (fictions), films, not only as individual expressions, but also as cultural structures exposing narratives of imagination and opposition. There is a dynamic and perhaps positive aspect which links past utopias and political issues

which today underpin the molding of a European scenario, as they can help to sort out new strategies for assessing controversial memories of the same past.

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From Populism to Symbolism: Silver Age Discourse on the Nature of Russian Symbolism

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Abstract

The goals of the *Mir iskusstva* were to bring about a renaissance of Russian literature and art, and to initiate a dialogue with the Russian Orthodox Church. Some members of *Mir iskusstva* were interested only in the artistic and literary endeavors of the Symbolist movement, while other members wanted to focus on the literary, artistic and religious aspects of the proposed renaissance. Ultimately, this paper will show that the monolithic title of *Mir iskusstva* or even the term “Silver Age” blankets significant divisions between two major threads of discourse. Sometimes these divisions intermeshed, but they are still distinctive from one another and should be defined and discussed within the larger context of Silver Age culture. *Mir iskusstva* contributed to Silver Age culture throughout Russia and Western Europe long after the journal shut down publication in 1904. This paper will seek to explain the emergence of the *Mir iskusstva* as an important forum for the Symbolist artists and writers after the 1898 closure of the journal *Severnyj vestnik* forced them to establish their own, “truly Symbolist” journal. A comparison between the two distinct lines of artistic pursuit deserves exploration and discussion. Each laid the foundation for what is currently thought of as “Silver Age Culture.” This technical term encompasses a very compelling time in Russian culture and history, and its components should be defined and examined in current scholarship.

Keywords: Dmitri Merezhkovskii, Zinaida Gippius, Russian Silver Age Culture, Russian Populism and Russian Symbolism.

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The Russian literary period from 1880-1930 was an exciting time of innovation and invention. Zinaida Gippius's verse contributions to the Symbolist movement of this time set the standard for those who followed her and contributed to the movement. Most scholars date the advent of Russian Symbolism at 1894, but I contend that the Russian Symbolist movement began in 1892, when the literary journal *Severnyi Vestnik* (*The Northern Herald*) first published poems by Gippius and Feodor Sologub under the editorship of Akim Vloynsky. Additionally in 1892, Gippius's husband, Dmitrii Merezhkovskii, published his collection entitled *Simvoly. Pesni i poemy* (*Symbols. Songs and Poems*). In that same year, Merezhkovskii read in public on the seventh and fourteenth of December in St. Petersburg his famous lecture entitled *О причинах упадка и о новых течениях современной русской литературы* (*On the Causes and the Decline and on New Trends in Contemporary Literature*), which has long been accepted as the Russian Symbolist manifesto. This lecture was made up mostly of articles Merezhkovskii published in various journals from 1888-1892. It caused great controversy among Russian literary figures of the day due to its rejection of Russian Populism.

Prior to reading his lecture, Merezhkovskii had made quite a name for himself as a poet and critic among the Russian Populists, most notably the Populist critic Nikolai Mikhailovskii. Along with the publication of *Simvoly* and *О причинах упадка*, Merezhkovskii turned his back on his previous circle of literary friends and intellectual peers. Although Merezhkovskii's early Symbolist poetry was symbolist in name only, it did concern *fin-de-siècle* notions and called for solidarity between Russian and French symbolist sensibilities. Mikhailovskii, however, maintained that Europe was suffering from a reversion to "mysticism," with "magi," "neo-Buddhists," "theosophers," etc., cropping up everywhere. He considered the artistic expressions of these trends to be "symbolism" and "impressionism," and he contended that "Франция одно дело, Россия-другое," which means "France is one thing, Russia is another" (Mikhailovskii 1900).

Mikhailovskii's ideas regarding the differences between France and Russia are enlightening to scholars of Russian Symbolism due to the nature of his approach. When Merezhkovskii read his lectures, Mikhailovskii had just finished defending Lev Tolstoi against a personal attack from Max Nordau, who wrote *Degeneration*. Nordau's *Degeneration* had been published in 1895 and spoke out against the disease of degeneracy because of his philosophical bent for asking the big questions, such as "Why am I alive?" and "What is the purpose of our lives?" in his prose

(Nordau 1895). Nordau takes issue with Tolstoi's philosophical system present in most of his works, but treats *The Kreutzer Sonata* with considerable contempt largely due to the fact that the story afforded Tolstoi international fame, and Nordau considered it an inferior aesthetic effort. Mikhailovskii was an ardent Populist and deplored Symbolism; he disagreed with Nordau's assessment of Tolstoi, but he agreed with the idea that societies should be safeguarded against "the very small minority who honestly find pleasure in the new tendencies." Further, he concurred with Nordau's idea that literary critics and "all healthy and moral men" should boycott the Symbolists. Thus his approach began the debate between those who believed Symbolism to be socially and artistically detrimental and those who were ready for new ideas and new ways of representing visual and verbal art.

Nordau defined degeneracy as a pathological condition inconsistent with talent or genius. He considered the appearance of degeneracy in art as symptomatic of a social disease that French critics called *fin-de-siècle* or *fin-de-classe*. Symptoms attributed to this disease were unhealthy nervousness, moral idiocy, states of depression, exaltation, mysticism, childishness, atavism, feeble intellect, an inability to think in terms of cause and effect, extreme subjectivity resulting in diagnosable egomania combined with a tendency to congregate in groups (Nordau 1895). All of these things, according to Nordau, were abnormalities of the criminal mind and documented by forensic psychiatrists. These perverted inclinations of the artistic degenerate (as opposed to the criminal degenerate), Nordau argued, did not express themselves in actual crimes. Rather, Nordau stated, the artist infects healthy society with his own dangerous techniques and methods created by a sick mind.

One result of creation by the sick mind in question comes in the form of synaesthesia. Synaesthesia is the association of an idea perceived, felt, or described in terms of another; it is a combination or substitution of one sense for another. For example, a voice can be described as velvety, or heavy, or sweet; a sound can be described in terms of a color. The blaring fire truck siren can be described as "red." Synaesthesia is also defined as the babbling musicality of the lunatic who strings together words for the sake of their sound without regard to meaning. Examples of synaesthesia can be found in any century, any literary medium, and in any culture. Percy Shelley was the first English poet to use it extensively in his poems "Alastor," "Epipsychidon," and "The Triumph of Life." It finally came to be defined as a technical literary term in 1891 (Greene and Cushman 2012). Jules Millet was the first to have applied it in 1892. Of course,

Baudelaire's sonnet "Correspondences" and Rimbaud's sonnet "Voyelles" popularized the technique in the poetic form. Further, Joris-Karl Huysmans employed it heavily in his novel *À Rebours* (*Against Nature*), hence synaesthesia came to be greatly associated with the theory and practice of the Symbolist movement.

Nordau also attacked Théophile Gautier's famous preface to Baudelaire's *Les Fleurs du Mal* citing that, "Poetry cannot, under pain of death or degradation, assimilate itself to the science of morals" (Nordau 1895). Nordau maintained that it was dangerous for society when respectable people, like newspaper critics, took the part of degenerate artists. He stated that the task of the "critical police" was to expose and ridicule the propagators of such pernicious opinions. The fact that Baudelaire's influence had become so great not only in French society, but also in England, Germany, Scandinavia, North America, and Russia irritated Nordau greatly. Nordau also took Nietzsche, Tolstoi, Wagner, Ibsen, the English Pre-Raphaelites, Oscar Wilde and many others to task in his book. Ivan Turgenev seems to be the only Russian writer who received a better review, and Nordau's ignorance of Dostoevskii happily spared his audience from more diatribes.

Merezhkovskii was keenly aware of the tenuous nature of the Symbolist movement, but he also understood the excitement attached to such a potentially liberating school of thought. As the title of *О причинах упадка и о новых течениях современной русской литературы* implies, Merezhkovskii offered an analysis of Russian literature and the literary climate in Russia during the 1880s and 1890s. He welcomed the ideas regarding the right of art to complete autonomy, to the freedom from other branches of artistic philosophy and embraced the possibilities of the discipline of beauty. He cites the French poets as precursors to a Russian idealist school of thought in which critics would approach such authors as Tolstoi and Dostoevskii from a mystical point of view. Merezhkovskii likened Paris in the nineteenth century to that of Florence in the fifteenth century, "были-ли в России истинно-великая литература, достойная стать на ряду с другими всемирными литературами?" (Merezhkovskii 1893). Merezhkovskii continues to describe the contributions of Pushkin, Tolstoi, Turgenev, Dostoevskii, and Gogol as worthy of world-class literary status, but begs the question of whether the time was ripe for a new, different literary style that could be perceived as Russia's new cultural force.

Merezhkovskii's definitions of the role of the poet and poetry and his definition of literature are of utmost importance in *О причинах упадка*.

He locates poetic creation within the realm of the individual, and he asserts that the poet and poetic creation do not necessarily have to exert an influence over their readership.

Поэт может быть великим в полном одиночестве.

Сила дохновения не должна зависеть от того, -
внимает-ли пещу человечество или двое, трое, или
даже никто (Merezhkovskii 1893).

For Merezhkovskii, the poet and poetry do not have to exert any kind of influence over the public. This idea flies in the face of Nordau's concern that those involved in the French Symbolist movement were risking certain harm to those readers interested in the new poetic trends. Further, this notion replaces the age-old position of the poet and poetry as potentially immortal entities responsible for the historic continuity of specific national literatures. Moreover, this notion implies that poetic creation does not depend any more on human dominance than on any other acts of nature, as, according to Merezhkovskii, "Поэзия - сила первобытная и вечная, стихийная, произвольный и непосредственный даръ Божий" (Merezhkovskii 1893). Thus, for Merezhkovskii, poetic talent is God-given and may appear in anyone; it may appear in the seventeen-year-old Arthur Rimbaud, or in Goethe, or in Homer.

Merezhkovskii views literature as a fundamental cultural force, and he defines literature as an outgrowth of poetry, and more importantly, he considers literature to be superior to poetry:

В сущности, литература та-же поэзия, но только,
разсматриваемая не с точки зрения
индивидуального творчества отдельных
художников, а как сила движущая целые поколения,
целые народы по известному культурному пути, как
преемственность поэтических явлений,
передаваемых из века в век и объединенных великим
историческим началом (Merezhkovskii 1893).

Literature for Merezhkovskii is then a unified body of individual poetic creations, spanning centuries, and has emerged as a cultural force. He cites Homer as the biggest example of his notion. Homer's works were written in poetic form, but only centuries later during the Golden Age of Greek civilization were his works considered to be literary and poetic contributions to Greek culture. Thus Homer serves as a "historic foundation" that unifies individual literary contributions to Greek

literature, and conversely, classical Greek literature as a whole reflects Homer's influence.

Along with this "unifying foundation," literature, as with any other manifestation of culture, such as painting, sculpture, and architecture, can only develop within the right atmosphere. Merezhkovskii observes that the talents of Ghirlandaio and Verrocchio might have flourished at any time in history, but only in Florence during the fifteenth century was the atmosphere right for them to contribute the essence of the national spirit afforded to their students Michelangelo and Leonardo Da Vinci. Once established, the Florentine Renaissance permeated Italian culture and dominated cultural expression. Merezhkovskii points out that the same thing happened during the era of Romanticism and the subsequent Naturalistic reaction against it in France. This example then implies that the atmosphere necessary to create Romanticism in France must have decayed in order for a different atmosphere to foster Naturalism. In turn, the atmosphere for Naturalism began its decay in the 1880s, thus creating a new atmosphere for the advent of Symbolism. Merezhkovskii's atmospheres appear, flourish, and decay; the atmospheric changes that occur during the decay make for a different favorable atmosphere for something new to begin. Merezhkovskii accounts for the idea of this decay with his notion of the "decline" (упадок) of Russian literature. It is important to note that Merezhkovskii's "decline" is not the same as Nordau's notion of degeneracy for *fin-de-siècle* decadence (декаденство). Rather Merezhkovskii's notion of decline resides within the artistic standards brought about by preaching the "useful prejudice" of morality as though it were sacred truth:

...только уодство. только пошлость в искусстве - безнравственны. Никакая порнография, никакие соблазнительныя картины пороков не развращают так сердца человеческого, как ложь о добре, как банальные гимны добру, как эти горячие слезы наивных читателей над фальшиво гуманными чувствами и буржуазной моралью. Кто привыкъ над ложью, тот проходить с холодным сердцем мимо красоты (Merezhkovskii 1893).

For Merezhkovskii, prose is superior to poetry and it is based upon individual talent and individual genius. Prose is a cultural force, but poetry is not. Prose is the expression of national spirit, but as a part of a national culture, it can only emerge given the correct atmospheric elements. The transformation of poetry into literature has occurred in

each national culture during various historical epochs. If all of these elements of his definition of literature hold true, then Merezhkovskii's attempt to locate such a period of literary fecundity within Russia could not be completed according to his own definition of literature. And most importantly, according to Merezhkovskii, the atmosphere for world-class literary production had not yet emerged with Russian culture or history. Despite Merezhkovskii's own analysis of Russian literature from Pushkin up until 1892, he asserts that the conditions necessary for the transformation of poetry into literature had not occurred. Russian writers had traditionally flourished in isolation from one another, thus they had never united to lend a national spirit to Russian literature. Merezhkovskii cites several examples of the isolation of Russian writers, most importantly Pushkin, Lermontov, and Gogol. He also refers to the enmity between Dostoevskii and Turgenev, and between Turgenev and Tolstoi. He discusses Nekrasov's and Saltykov-Shchedrin's lack of enthusiasm for Dostoevskii, and Turgenev's aversion for the poetry of Nekrasov. Merezhkovskii shrewdly observes that, for Tolstoi, there was an obvious desire to escape from culture:

В Пушкин [sic], почерпнувшем [sic] быть может самое смелое из своих вдохновений в диком цыганском таборе, в Гогол [sic] с его мистическим бредом, в презрений Лермонтова к людям, к современно цивилизаций, в его всепоглощающей буддийской любви к природе, в болезненно-гордой мечте Достоевского о роли *Мессии*, назначенной Богом русскому смиренному народу, грядущему исправить все, что сделала Европа во всех этих писателях то же стихийное начало, как у Толстого: *бегство от культуры* (Merezhkovskii 1893).

Therefore, literature, which he has already defined as a cultural force, could not come into being because each major Russian writer refused the role of the writer who would unite the national spirit of Russian literature. Russia was in need of a Goethe, a representative of historic culture, and Merezhkovskii's ideal of a "man of letters." This could not be found in Tolstoi, as he withdrew into nature and away from science and culture. Despite this need, Russia could not produce such a representative of the national spirit as long as it had no literature, no cultural force, as long as it recognized that one nation alone was not enough to carry world literature. The obvious answer to this dilemma, then, was for Merezhkovskii to locate the representative of historic culture. Whether or

not he viewed himself in this role, there is no doubt that his analysis of Russian literature's contemporary situation and his view on the new idealism posits him as one of the pioneers in the creation of a great national Russian literature.

However, his condemnation of the state of contemporary Russian literature continued the prevention of the very thing he sought to find – the emergence of a national literature. He put his efforts into publishing enterprises of his time, to the journals and to the literary circles that grew up around them. Throughout this process, he observed that Russian culture was indeed in a mire of monotonous boredom, and that it pervaded Russian culture. As an advocate of culture and the arts, he could not condone the debasement of the Russian literary language, which he attributed to those who imitated the method of Dmitrii Pisarev and Mikhail Saltykov-Shchedrin. Concomitantly, there seemed to be a complete ignorance of the “democratic Bohemia” that was developing and was manifested in such literary contributions as Ibsen's *A Doll's House*. For Merezhkovskii, complete ignorance (or lack of education) was better than incomplete knowledge; but it greatly irritated him that the uneducated commanded a pure, beautiful language:

Но в среде полуневежественной, полуобразованной, уже оторванной от народа и ещё не достигшей культуры, именно в той среде, из которой выходят все литературные ремесленники, вся демократическая газетная богема, язык мертвеет и разлагается (Merezhkovskii 1893).

Merezhkovskii states that not only were the journals responsible for the decay of the Russian language, but they also contributed to the decline of the author. Merezhkovskii bitterly opposed the idea of honoraria, and he regretted the fact that writers should be paid for their compositions. He felt writers should give their compositions freely to the public. He himself was in the enviable financial position of a literary aristocrat. Merezhkovskii indicts the very idea of honoraria as one of the first reasons for the decline of literature. His reasoning spoke to the notion that literature had been given over to the “street crowd” and pandered to the lowest tastes of society. Moreover, he cites the “petty press” for fostering this “most degrading form of prostitution” by forcing the author to surrender his freedom and fetter his inspiration (Merezhkovskii 1893). Obviously, Merezhkovskii's own experiences with Russian literary journals and their editors are revealed with these less than charitable remarks. He encountered great difficulties getting his own work

published in the periodical press. With *О причинах упадка*, his first major critical work, Merezhkovskii presented views on literature and delineated the essential features of the Symbolist movement in Russian literature. Of utmost significance, however, was the fact that, at such an early stage in his career, Merezhkovskii explicitly outlined his trajectory as a writer and, with typical lack of humility, proclaimed the divine inspiration that was to guide his future course.

Merezhkovskii's lectures were heard by a handful of people, whereas Mikhailovskii's reverberated throughout literate Russia. Mikhailovskii's statements propagated the myth that is still prevalent in current scholarship, that Russian Symbolism was a direct transplant from France and that it was nothing more than a trendy version of decadence. Although Russian Symbolism was part of a wider European trend, it was primarily a creative, poetic movement that was not a direct transplant.

Viacheslav Ivanov, in retrospective articles published in 1910-12, emphasizes the importance of its roots in *Russian* culture. Ivanov contended that "symbolism does not cut itself off from the soil; its desire is to combine roots with stars and to grow up as a starry flower from familiar, native roots" (Ivanov 1971). Ivanov identified Feodor Tiutchev (1803-1873) as the first poet to apply the ideas of Symbolist poetry. Tiutchev developed the method of poetry that is based upon suggestion rather than on communication, and he began publishing his work in Pushkin's *Sovremennik*, which was in publication from 1836-1866, and then made a comeback from 1911-1915. Tiutchev's poetry laid the groundwork for the Russian Symbolists by his ability to express the inexpressible and to show how "понятным сердцем языком, твердят о перопонятной муке" (pain beyond understanding is told in a language that speaks to the heart). Tiutchev was also responsible for supplying the Symbolist movement with its first slogan, "мысли, когда-то говорили, является ложью." ("The thought, once spoken, is a lie.") The slogan was taken from a line of Tiutchev's poem entitled *Silentium!*

Another precursor to the Symbolist movement was Afanasii Fet, who was an army officer and landowner. Fet had a natural gift for verse, which Valery Briusov considered to be "a call to the great intoxication of the moment, which suddenly, beyond the colors and the sounds, opens into a transparency through which we can glimpse the 'sun of the world' – out of time into eternity" (Briusov 1913). Konstantin Bal'mont was also extremely impressed by Fet's gift for verbal art. Fet became, for the younger Symbolists, something of a cult figure. Andrei Bely, between the ages of seventeen and nineteen, admired Fet more than any other poet.

Bely found Fet's verse to correspond with Schopenhauer's (whose work, incidentally, Fet translated into Russian) concept of music and found his poetry to be the epitome of "harmonious meeting of thought and feeling: their transformation into something else again. Of course, for me, he is a 'SYMBOLIST' (Bely 1969). Aleksander Blok identified strongly with Fet's idea of the function of the poet. Blok thought Fet set the precedent for the concept of self-immolation so central to the poet, and even took the title from his last collection of verse from a poem written by Fet, "За гранью прошлых дней" (Blok 1977). Fet's career, however, suffered during the utilitarian age of Populism. Fet consciously kept his poetry within the realm of the beautiful and consequently critics of the 1860s dismissed his work as empty-headed and superficial. He continued to publish poetry in *Russkii Vestnik* between 1863-1883 and he enjoyed limited attention as, during this period, no collections of his verse had been published.

The freshness of Symbolist poetics came on the heels of Semën Nadson. Nadson was a friend of Merezhkovskii, and he was popular during the 1880s only to be rejected by his former admirers as the epitome of civic sentimentality and flaccid prosody. However, Nikolai Nekrasov gave him a forum in which to publish in his journal *Otechestvennye Zapiski*. Nekrasov exerted influence over the early Symbolists, but Viacheslav Ivanov did his best to protect Blok and Bely from his reach. Merezhkovskii, however, considered Nekrasov to be among the ranks of poets such as Tiutchev and stated "[...]in Russian squiredom, in Russian serfdom – Tiutchev, as if on a bed of roses, was lulled by mortal indolence, whereas Nekrasov was tormented by mortal anguish, wounded to death by the thorns of those same roses" (Merezhkovskii 1915). Nevertheless, Nekrasov endured harsh criticism by the likes of Turgenev and Tolstoi, even though he had been, in his heyday, considered a great poet. The popularity of his poetry faded with the entrance of the Symbolists as they began to change the face of Russian poetry. The Symbolists struggled against, and banned outright, superficial civic commitment and sentiment from their poetry. As they identified their poetic goals, they realized the need for a strong forum in which they could produce their art, share ideas, and expand their exploration of suggesting, rather than communicating. In order for this to occur, they had to find a journal willing to back them and their cause and to provide an outlet for their creative work.

Although *Severnyi Vestnik* began publication in 1885 and was a well-established Populist journal, it was also responsible for publishing the

earliest Symbolist writers, such as Nikolai Minsky, Dmitrii Merezhkovskii, Zinaida Gippius, Feodor Sologub, and Konstantin Bal'mont, not to mention translations from Maurice Maeterlinck, Paul Verlaine, and Gabriele D'Annunzio. All of this occurred under the editorship of Akim Volynsky (Akim L'vovich Flekser), who took the job as editor in 1891. *Severnyi Vestnik* was losing popularity at the time Volynsky took it over (Vengerov 1914). Volynsky was an old-fashioned Kantian who, in fact, strongly opposed what these new poets were trying to do in their verse. Volynsky would often subject their contributions to extremely harsh criticism in his commentary section of the journal. Interestingly enough, he bitterly opposed utilitarianism, materialism, and the cultural complacency of the cultural establishment – all things the Symbolists were opposed to as well. Although *Severnyi Vestnik* can hardly be considered an exclusive forum for the Symbolists, it did provide an introduction to the Russian literary scene as early as 1892.

Volynsky became encouraged by the journal's publisher Liubov' Gurevich to use his position to further the cause of "idealism in art." As a literary editor, Volynsky gained an acceptance of the new art by challenging the established tradition of radical literary theory. He argued against the most important literary theory. He argued against the most important literary critics of the day, such as Vissarion Belinsky, Nikolai Chernyshevsky, Nikolai Dobroliubov, Dmitrii Pisarev, and the successors in the 1880s and 1890s (Volynsky 1898). Volynsky undertook this challenge in defense of the values of Russian literature. He contended that Russian literature was "austere, simple and serious" against the radical critics' views that Russian literature "lacked civic merit" (Volynsky 1895).

Volynsky's criticism against the radical critics took the form of logical questions aimed at the core of their theories of literature. Belinsky, for example, believed that literature should convey a civic moral. Volynsky questioned Belinsky's ability to know where such a "civic moral" could lead. In the case of Chernyshevsky, whose utilitarian demands were clearly and concisely presented and whose definition of "content worthy of the attention of a thinking man" was taken very seriously, Volynsky asked, "Tell me *in the name of what* you wish people well and I will tell you whether I can be your comrade" (Volynsky 1893). Volynsky asserted that there is nothing higher than the notion of abstract truth, and he considered political questions regarding literature as superficial. Dobroliubov and Pisarev, who relied heavily upon Realism and usefulness in their literary theories were, in Volynsky's eyes, "a

generation of worthy militants” who were “heading in the wrong direction” (Dobroliubov 1900). Volynsky contended that their ideas, which were strongly held and advocated under great external pressure, had been “handed in for small change” by their successors, “losing all their vital freshness” in the process (Volynsky 1895). In summary, Volynsky recognized the need for changes in the Russian literary climate and in the periodical press; however, he was not certain that the Symbolists were the solution to the problem.

The difficulties that new poets and artists had in placing their works in the Russian periodical press had become untenable. Zinaida Gippius, Dmitrii Merezhkovskii, and several others were forced to offer their works to such journals as *Mir Bozhii*, which was a monthly illustrated publication with photographs of famous paintings and shiny pen-and-ink drawings depicting melodramatic, sentimental scenes in the style of the new age; *Trud*, which was as uninspiring as the name of the journal itself; and *Niva*, which was barely distinguishable from *Zhurnal dlia Vsekh* (Martinsen 1997). For both the Merezhkovskii's and Volynsky, *Severnyi Vestnik* became a publication haven. Volynsky was not afraid of Gippius's new poetry, even though his decision to publish her work brought him serious troubles with his other editorial colleagues. He also began serializing Merezhkovskii's first novel *Otverzheni* in January 1895, but demanded that the work be radically edited. This did not help the relationship between Volynsky and Merezhkovskii, nor did the fact that both authors chose to write about subjects such as Dostoevskii, Tolstoi, and Leonardo Da Vinci. Volynsky published Gippius's poems “Pesnia” and “Posviashchenie” and Feodor Sologub's first novel *Tiazhelye sny* in the journal. However, Volynsky published these works with reservations. He considered the works to be evidence of decadence and moral degeneracy. He refused to publish other “decadent” works, such as Valery Briusov's *Moskovskie simvolisty* and Aleksandr Dobroliubov's *Natura naturans*. He allowed publication of Konstantin Bal'mont's poetry, even though he greatly criticized Bal'mont's first two books for lack of depth and simplicity. At the same time, he repeatedly pointed out Bal'mont's superior poetic talent to Nikolai Minsky and Dmitrii Merezhkovskii. He charged Sologub with moral turpitude and disparaged the Nietzschean element in Merezhkovskii's novels and in his 1896 collection *Novye stikhotvoreniia* (Gippius 1951). Gippius and Merezhkovskii left *Severnyi Vestnik* on bad terms in 1897, when Volynsky refused to serialize Merezhkovskii's sequel to his first book on

Da Vinci, *Voskresshie bogi. Leonardo Da Vinci*. In 1898, *Severnyi Vestnik* closed down.

In the spirit of bad-mannered literary criticism, Volynsky placed himself among editors of other journals who considered the Symbolist contribution to be morally and politically objective. Volynsky struggled constantly with rejecting Populist critics and criticism, and he agreed with those critics who thought Symbolism was a deplorable example of a literary movement. One thing the early Symbolists were very serious about was the overhaul of back-biting sarcasm and personality assassinations in literary criticism. Volynsky disagreed. Instead, the Symbolists sought to replace these elements with ironic statements, focusing criticism on the merit of the argument rather than the personality of the writer. In later Symbolist journals, such as *Mir Iskusstva*, *Novi Put'*, and *Vesy*, the early Symbolists were able to put better-mannered criticism into practice and thus elevate literary criticism to a more civil exchange of aesthetic ideas.

Although Volynsky was opposed to Populism and its purported materialism, he shared the Populist's optimistic views of human nature and their belief in progress. Thus *Severnyi Vestnik*, although it had served as the early Symbolists' introduction to readership and criticism, was still too close to Populism to be able to provide a stable periodical environment for the young Symbolists.

The journal *Mir Iskusstva* began as an academic discussion at regular Friday receptions hosted by Sergei Diaghilev and Dmitrii Filosofov. From January 15 through February 8, 1898, Diaghilev and Filosofov arranged a very successful art exhibition of Finnish and Russian painters. This exhibition fostered introductions and growing friendships of key participants during the inception of *Mir iskusstva*. The group approached Princess Tenisheva, a noblewoman, and Savva Ivanovich Mamontov, a merchant patron, for funding to bring the journal into publication. On November 9, 1898, they celebrated the publication of *Mir iskusstva* No. 1-2. The journal was always published in double volumes, it was printed on fine-quality paper, and it was filled with opulent illustrations by new artists. The journal also serialized many of the great contributions to the Russian Symbolist movement. For example, Gippius's *Zerkala: Vtoraia kniga rasskazov* was published during the journal's first year of publication. *Mir iskusstva* allowed for a truly creative collection and collaboration for the Russian Symbolists. The point of this new and innovative journal was aptly determined by its publisher Sergei Diaghilev: "We must force our way through. We must amaze people and not be

afraid to do so, we must make our entrance at once, reveal our whole selves with all the good and bad qualities of our nationality” (Diagilev 1982). It was not critics or poets who began this, the first truly modernist literary journal in St. Petersburg, Russia. Rather, it was painters, musicians, and people who loved the performing arts and who finally found the confidence to break out from Populism, Naturalism, and Romanticism and launch this most successful Symbolist journal. The key participants were a cosmopolitan group of amateurs of the fine arts who were closely linked by blood or patronage to the *dvorianstvo* and the court. The *dvorianstvo* was the class of “serving nobility” originally created by Peter I. The purpose of this class was to counter the power of the old feudal nobility and to provide an educated upper class devoted to the crown. They were rewarded throughout the eighteenth century with land and serfs, and they acquired a great deal of independence. In spite of the root of the word *dvorianin*, which means courtier, this class became comparable to gentry who owned land and upper-middle-class professionals.

Thus the goals of the *Mir iskusstva* to bring about a renaissance of Russian literature and art and to initiate a dialogue with the Russian Orthodox Church were outlined in the critics’ debates and lectures, which began in 1892. Some members of *Mir iskusstva* were interested only in the artistic and literary endeavors of the Symbolist movement, while other members wanted to focus on the literary, artistic and religious aspects of the proposed renaissance. The monolithic title of *Mir iskusstva* or even the term “Silver Age” blankets significant divisions between two major threads of discourse. Sometimes these divisions intermeshed, but they are still distinctive from one another and should be defined and discussed within the larger context of Silver Age culture. *Mir iskusstva* contributed to Silver Age culture throughout Russia and Western Europe long after the journal shut down publication in 1904. The *Mir iskusstva* groups members and the journal were an important forum for the Symbolist artists and writers after the 1898 closure of the journal *Severnyj vestnik* forced them to establish their own, “truly Symbolist” journal. Each of the two distinct lines of artistic pursuit deserve exploration and discussion because each laid the foundation for what is currently thought of as “Silver Age Culture.” This technical term encompasses a very compelling time in Russian culture and history, and its components should be defined and examined in current scholarship.

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Metatheatricalizing Communal Exploitation in Ngugi wa Thiong'o and Ngugi wa Miriis' *I Will Marry When I want*

Niyi Akingbe^{††}

Abstract

Metatheatre often refers to the capability of a stage text and performance to ostensibly establish a gamut of commentaries needed to repudiate a pervading social and political quagmire, tellingly obtainable in societies under siege. Metatheatre is a long established theatre tradition which has been sufficiently calibrated in William Shakespeare's *A Midsummer Night's Dream*, put into a utilitarian proclivity in Anton Chekhov's *The Seagull*, and fully aestheticized in Jean Genet's *The Balcony* and *The Blacks*. It is also a tradition which has been successfully exploited in Wole Soyinka's *Madmen and Specialists*; Athol Fugard's *Sizwe Bansi is Dead*; Femi Osofisan's *The Chattering and the Song* and Segun Oyekunle's *Katakata for Sofahead*. Ngugi wa Thiong'o and Ngugi wa Miriis steeped a metatheatre into the interface of politics and religion in *I Will Marry When I Want*, in order to foreground the hypocrisy of Christianity as underscored by the exploitation of the downtrodden masses, by the land grabbing Christian elite of the Kenyan society. This paper will be examining how Ngugi wa Thiong'o and Ngugi wa Miriis' *I Will Marry When I Want* builds on the harvest of the oral, mimetic and metaphoric signification of myth, history and song, to launch a barrage of criticism against a backdrop of land theft. This appropriation is poignantly accentuated by a language of equivocation, usually associated with the Christian elite in Kenya. The paper will among other things emphasize that, the rapacious gluttony for land grabbing is indubitably faith driven, as clearly demonstrated by the Kenyan Christian elite in the play.

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Introduction

Song-text tradition has become an important aspect of post-colonial African literature in the recent time, and its practice has been heightened to the point of obsession. This has ineluctably makes the tradition an indispensable motif in the literary engagement of contemporary African writers across the continent. The significance of song as inexorably grounded in oral literature, has been acknowledged by Helen Nabasuta Mugambi, “song constitutes a critical component of that ‘matrix of the African imagination’ and deserves to take its rightful place beside other more frequently explored oral forms. Its central power lies in its potential to engender a distinct literary genre-“song- text”- that cuts across the conventional (i.e., colonial). Genres of fiction, verse, and drama. Song-texts exhibit an intricate or systematic incorporation of songs to establish meaning. In other words, “song-texts” exist not necessarily because they can be musically scored and sung, but because they share marked characteristics that traverse conventional genres. Authors creating song-texts strategically and systematically employ song in their content, structure, themes, and style, leading to an ideological/decolonizing statement” (423). The signification of song in African literature has also been corroborated by Daniel Avorgbedor, when he observes that “man is ontologically an expressive being, and both actions and reactions consequently permeate our modes of life and living. Artistic diversity, which is a distinctive and distinguishing mark of all cultures, provides indisputable evidence of our basic human need for expression. The song-mode is just one of the innumerable artistic avenues through which our latent response energies are released” (208). Avorgbedor further contends the indubitable power of song to elicit a reaction, “a response is basically either an action or a reaction. While “reaction” will imply some confrontation and overtness, “action” is of no less status, and differences between the two should be sought from the emphatic qualities of the stimulus involved” (208). The use of song in *I Will Marry When I want* not only accentuates its Brechtian influenced dramaturgy, but it also ostensibly delineates the controversies generated by land tenureship in Kenya. Ambitiously embedded in these songs are, the repertoire of Kenyan pasts, which provide the audience the necessary insights for deconstructing the complexity of Kenyan nationhood. A cursory look at the harvest of song-text tradition in African literature, startlingly parades

successful literary titles like, John Pepper Clark-Bekederemo's *Song of a Goat* (1961), Okot p'Bitek's *Song of Lawino* (1972), Byron Kawadwa's *Oluyimba Liva Wankoko {Song of the Cock}* (1972), Ngugi wa Thiong'o's *Mother Sing for Me* (1982), Niyi Osundare's song-texts: *Songs of the Market Place* (1983), *Moon Songs* (1988), Tanure Ojaide's *The Endless Song* (1989), Sekai Nzenza-Shand's *Songs to an African Sunset* (1997), Kofi Anyidoho's *Song in Praise Song for The Land* (2000), Marjorie Macgoye's *Make It Sing and Other Poems* (2001), Okello Oculi's *Song for the Sun in Us* (2001) and Micere Mugo's *My Mother's Song and Other Poems* (2001).

Land as a Sphere of Contestation in Kenya

Ngugi wa Thiong'o and Ngugi wa Mirii have exegetically utilized the interplay of history, songs and literary consciousness in their three-act play, *I Will Marry When I Want*, to dramatize the postcolonial narratives of the Kenya, and to interrogate the shameless appropriation by the Kenyan Christian elite, of the land owned by the masses. This interrogation is effectively done to challenge the excesses of the Kenyan elites' unquenchable desire to employ all the means of chicaneries endorsed by the Bible passages, to cunningly steal the land which belongs to the poor people in Kenya. Land in Kenya has portentously generated malignant rounds of crisis from the colonial period to the post independence era, with debilitating consequences. The "ordering of land and its inhabitants becomes a form of epistemic violence to the extent that it involves immeasurable disruption and erasure of local systems of meaning that guide the ownership and use of land" (Simatei, 2005:86). The play's primary focus on the importance of land in Kenyan cultural worldview has been pointedly raised by Eustace Palmer, when he asserts that "political freedom in Kenya became synonymous with repossession of the land, and this struggle is central to *Ngugi wa Thiong'o's literary works*, (emphasis mine). In Kenya land is not only held to be of much greater importance than money or cattle, it clearly has spiritual associations" (Palmer, 1981:1). This spiritual significance of the land is correspondingly illustrated by Ngugi wa Thiong'o in his novel, *Weep Not, Child* (1964):

In studying the Gikuyu tribal organisation, it is necessary to take into consideration land tenure as the most important

factor in the social, political, religious and economic life of the tribe.

as agriculturalists, the Gikuyu people depend entirely on the land.

It supplies them with the material needs of life, through which spiritual and mental contentment is achieved. Communion with the ancestral spirits is perpetuated through contact with the soil in which the ancestors of the tribe lie buried. The Gikuyu consider the earth as the ‘mother’ of the tribe...it is the soil that feeds the child through lifetime; and again after death it is the soil that nurses the spirits of the dead for eternity. Thus the earth is the most sacred thing above all that dwell in or on it. Among the Gikuyu the soil is especially honoured and an everlasting oath is to swear by the earth (32).

Ngugi’s commitment to the tension generated by the issue of land dispossession in the post-independent Kenya as grounded in *I Will Marry When I Want*, is reinforced by the Gikuyu’s anthropological ethos, which is poignantly rendered in myth, history and songs. This incisively reflects the influences that the oral tradition exerts on the significance of land in the Gikuyu’s orature. The signification of myth in Ngugi’s literary oeuvre is underscored by the observation of Tirop Simatei, who argues that “...although the Gikuyu myth of creation is central of Ngugi’s textual strategies of destabilization, he does not use exclusively Gikuyu myths in his probing of the colonial hegemonic formation. In his decolonization novels, he often resorts to both indigenous and Judeo-Christian myths and legends, in order to evolve a grammar of contestation with which to construct not only a counter discourse to colonial ideologies of conquest and domination, but also a liberation aesthetics that justifies anti-colonial violence” (Simatei, 2005: 88-89). The exploitative propensity of the elite class, as underlined by its Christian posturing, is tellingly criticised by Gicaamba, a member of the oppressed, landless peasant class of Kenya:

Gicaamba: why didn't Kioi come
 To tell you that he has increased your wages?
 Or to give you a piece of his own lands?
 Yes, for the earthly treasures are not that important!
 Or is it a sin to increase a worker's wages?
 Religion... religion...!
 Religion is the alcohol of the soul!
 Religion is the poison of the mind!
 It's not God who has brought about our poverty!
 All of us were born equally naked.
 Wa Gathoni,
 It's not that we don't work hard:
 I drive a machine all the day,
 You pick tea-leaves all the day,
 Our wives cultivate the fields all the day,
 And someone says you don't work hard?
 The fact is
 That the wealth of our land
 Has been grabbed by a tiny group
 Of the Kiois and Ndugires
 In partnership with foreigners!
 Accompany them to church, if you like!
 No one regrets the going as the returning,
 Take care you don't lose four
 While running after eight.

Metatheatricalizing Land Theft through Song in Post-Independent Kenya

Metatheatre is surreptitiously grounded in *I Will Marry When I Want*, to highlight and parody the Kenyan Christian elite's hypocrisy in their attempt to proselytize the Kenyan peasants. Song and chorus are basically appropriated as the dialogic for explicating the dialectical relationship between the peasants and the elite class in the play. Ngugi wa Thiong'o and Ngugi wa Mirii foreground metatheatre in the tension generated by the power relation between the protagonist, Kiguunda wa Gathoni, an impoverished farm labourer and Ahab Kioi wa Kanoru, a dubious Christian elite and businessman. While the former is a traditionalist, a

cynic of Christianity and a farm hand in Ahab wa Kioi's farm, the latter is a self-styled fire brand Christian, who doggedly believes in manipulating the Bible verses to arm-twist the peasant Kenyans, as to make them part with their inherited landed properties. The hypocrisy of the Christian elite reached its crescendo in the play, when Ahab Kioi wa Kanoru deftly equivocates a sermon which deftly range from overt bullying to subtle emotional blackmail against Kiguunda wa Gathoni to become a Christian:

Kioi:

We have brought you the tidings
So that when our Lord comes back
To separate goats from cows
You'll not claim
That you had not been warned...

Becoming a Christian implies that Kiguunda wa Gathoni, would have to be re-married to his wife in the church. Kiguunda wa Gathoni sought a loan from Ahab wa Kioi, to facilitate his church wedding, as to authenticate his new-found Christian fate. But Ahab Kioi wa Kanoru refused Kiguunda wa Gathoni, and asked him to obtain a loan from the bank by using his ancestral (land)inheritance as a collateral. Shortly after the church wedding, a brief but embarrassing crisis ensued between Kiguunda wa Gathoni and Ahab wa Kioi when it was discovered that Kioi's son had impregnated Gathoni, the daughter of Kiguunda wa Gathoni. This development led to a serious altercation between the two, which consequently led to the sacking of Kiguunda wa Gathoni from the farm by Ahab wa Kioi. The inability of Kiguunda wa Gathoni to pay back his bank loan made him lost the ownership of his piece of land, which was bought at auction by Ahab wa Kioi. The play remarkably tasks Ngugi wa Thiong'o's Marxist, dialectical-materialistic, artistic consciousness in his representation of Kenya's socio-historical context. Characteristic of wa Thiong'o's literary forte which usually foregrounds the application of a clinical class approach to the analysis and evaluation of the production and reception of works of literature, the playwrights did not hesitate to bring the past onto the stage through songs in *I Will Marry When I Want*:

Soloist:

Great our patriots for me...
Where did the whites come from?

Chorus:

*Where did the whites come from?
Where did the whites come from?
They came through Murang'a,
And they spent a night at Waiyaki's home,
If you want to know that these foreigners were no*

good,

*Ask yourself:
Where is waiyaki's grave today?
We must protect our patriots
So they don't meet Waiyaki's fate.*

Soloist:

*Kimaathi's patriots are brave
Where did the whites come from?
Kiguunda: How the times run!
How many years have gone
Since we got independence?
Ten and over,
Quite a good number of years!
And now look at me!
...One and a half acres of land in dry plains.
Our family land was given to home guards.
Today I am just a labourer
On farms owned by Ahab Kioi wa Kanoru
My trousers are pure tatters...(28-29)*

The infusion of song in the dramaturgy of *I Will Marry When I Want* is designed to invoke an introspection into the Kenyan past, in ways that emphasize the dialogic of the oppressor/oppressed. Rather than using song as a latent motif in the play, the playwrights essentially employ it as a major dramatic technique for linking Kenya's present with its past. The employment of song as a technique in the play, underscores Richard Wagner's analysis of the complimentary roles of the art in his seminal work, *The Art-Work of the Future*, where he states that "true Drama is only conceivable as proceeding from a common urgency of every art...In this Drama, each separate art can only bare its utmost secret to their common public through a mutual parleying with other arts..." (184). The historical tropes embedded in the songs are aptly employed in the play, to critique the socio-political tensions, whose foundations were laid by the British colonial authorities and which are nurtured and sustained by the

Kenyan political elite. But Ngugi wa Thiong'o and Ngugi wa Mirii in following Bertolt Brecht's dramatic strategy, decided to render in song, the radical reinterpretations of the trauma experienced by the downtrodden Kenyans, who suffered a huge casualty of land loss. The songs in the play are essentially self-revealing and they serve as a convenient platform to mock, and to expose the high handedness of the British colonial authorities in colonial Kenya. The songs are used in lampooning the inequity in land distribution system of the postcolonial Kenya and caricature the overt posturing of the Christian elite class. Helen Nabasuta Mugambi commenting on the foregrounding of song in the structure of the play, opines that "Ngugi wa Thiong'o and Ngugi wa Mirii's *I Will Marry When I Want* signals the song motif in the opening scene of the play, with the drunk's song, from which the text takes its title. From then on, nearly all the clashes between the people and the colonial and neo-colonial impositions are invoked in song. The play is enveloped in song, and it culminates in the sharp revolutionary choral challenge: "on whose side are you?" (424). Song in the play serves as a medium of dialectical dialogue between the elite class and the downtrodden masses, and its potency for resisting the Kenya's post-independent inanities is unambiguously reiterated from the beginning to the end of the play. Songs in the play are quite thematic, they evince symbolic and witty rhetoric which constantly shift from colonial subjugation, land theft by the elite class to the hypocrisy of the Christian faith which endorses the despicable dispossession of the peasants. The playwrights are able to render the burden of the Kenyan nationhood, precariously borne by Kiguunda, Wangeci, Gathoni, Gicaamba and Njooki in songs, whose politicization is succinctly rooted in the chorus. Since written words would have made the playwrights susceptible to a libel, the songs provide a convenient platform for hurling innuendoes and invective at the anti-peasant forces. The use of song in the play, obviously takes off moral responsibilities from the playwrights. The chorus ubiquitously looms large and serves as a propagandistic conduit for running socio-political commentaries on the difficulties, complexities and frustration suffered by these characters. The visibility of the chorus as a constant character burgeons throughout the play, and retains its legitimacy through its skilful use of repetition. Its dexterity at gauging and articulating the social quagmire of the downtrodden masses, in their relationship with the Kenya's oppressive social system is vivaciously underlined by the play's dramaturgy. The chorus' determination to forge a cohesion among the peasants in order to assert

their stand against a virulent exploitation, is concertedly couched in the vituperation hurled at the Kenya's kleptomaniac elite class. This wake-up call for unity is vociferously amplified towards the end of the play:

Soloist:

The trumpet-

All:

Of the workers has been blown

To wake all the slaves

To wake all the peasants

To wake all the poor.

To wake the masses

Soloist:

The trumpet-

All:

Of the poor has been blown.

Soloist:

The trumpet!

All:

The trumpet of the masses has been blown.

Let's preach to all our friends.

The trumpet of the masses has been blown.

We change to new songs

For the revolution is near.

Soloist:

The trumpet!

All:

The trumpet of the masses has been blown.

Soloist:

The trumpet!

All:

The trumpet of the masses has been blown.

We are tired of being robbed

We are tired of exploitation

We are tired of land grabbing

We are tired of slavery

We are tired of charity and abuses.

Soloist:

The trumpet!

All:

*The trumpet of the poor has been blown.
 Let's unite and organize
 Organization is our club... (115-116)*

The peasants are perceived as the victims of the conspiracy of Christianity and the British neo-imperialism which is vibrantly coordinated by the Kenya's political authorities and their lackeys: the Kenyan repressive police, Ahab Kio wa Kanoru, Jezebel, Ikuua wa Nditika, Samuel and Helen Ndugire. The peasant's physical and metaphysical exploitation by the Kenyan Christian elite class, is sufficiently reverberated in the oratory and lyricism of Gicaamba's subversive speech and song:

Gicaamba:

And how does religion come into it?
 Religion is not the same thing as God.
 All the religions that now sit on us
 Were brought here by the whites...
 When the British imperialists came here in 1895
 All the missionaries of all the churches
 Held the Bible in the left hand
 And the gun in the right hand.
 The white man wanted us
 To be drunk with religion
 While in the meantime,
 Was mapping and grabbing our land
 And starting factories and businesses
 On our sweat.
 He drove us from our best lands,
 Forcing us to eke a living from plots on road sides
 Like beggars in our own land,
 Some of us dying in his tea and coffee plantations
 Others dying in his factories.

The anger derisively demonstrated in Gicaamba's vitriolic speech against the Kenyan Christian elite's exploitative proclivity, as well as the church's corresponding connivance is further given an eloquent condemnation in his sarcastic song:

(Song):

Goats and cows and money

*Are not important.
What is important
Is the splendid face of Jesus.*

*I glance here
I glance there
And I see a huge bonfire
In Devil's Hell
And I ask myself:
What can I do
To avoid the Hell fire?*

But they, on this earth, this very earth,
They are busy carousing on earthly things, our
wealth,

And you the poor are told:
Hold fast unto the rosary,
Enter the church,
Lift up your eyes unto the heavens. (56-58)

Conclusion

Ngugi wa Thiong'o and Ngugi wa Mirii have demonstrated in their play, *I Will Marry When I Want* that song as a vibrant tool of metatheatre, is a fundamental dramatic technique in linking the Kenyan's past to its present. The paper has essentially examined how songs have been inherently appropriated by the playwrights to illustrate the dialectical tension between the Kenyan Christian elite class and the peasants in the post-independent Kenya. The relationship between the two is underscored by suspicion and mutual distrust. While the peasants in the play are hopelessly trapped in the throes of misery and abject poverty, the Christian elite class is comfortable and exploitative. It is constantly preoccupied with how it could maintain the colonial legacy of subjugating and pauperising the peasants, in order to steal their inherited portions of land. The peasants believed that their misfortune is dialectically caused by the greed and gluttony of the Christian elite in collaboration with the neo-imperialistic forces. But the Christian elite erroneously believes that its domination over the peasants is biblically endorsed by God.

Ngugi wa Thiong'o and Ngugi wa Mirii have ostensibly manipulated in the dramaturgy of *I Will Marry When I Want*, a Brechtian inspired revolutionary aesthetics, to deconstruct the biblical assertion that the peasants are poverty stricken because they have not accepted Jesus Christ as their lord and saviour. The playwrights have through the appurtenances of history, mythology and song anchored in metatheatre, unequivocally asserted that the poverty and misery of the poor Kenyans, was orchestrated by the elite class. The debilitating poverty experienced by the peasants in the play was caused by the socio-economic dislocation they suffered in the hands of the colonial authorities, and the Kenyan Christian elite class as significantly foregrounded in the play.

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The Dystopic Vision: A Study of the Spatial Politics in E. M. Forster's *A Passage to India*

Sourav Kumar Nag^{§§}

Abstract

This paper attempts to bracket together two extensive areas of enquiry: on the one hand what we might call the philosophy of space in the postmodern theories by Foucault, Lefebvre and Edward Soja, and on the other, the study of postcolonial space with direct reference to Bhabha and Said to locate these two mutually embracing fields in E. M. Forster's *A Passage to India*. *A Passage to India* is undoubtedly a novel of journey, both physical and ideological. Mrs. Moore and Adela's curiosity to see 'Real India' is a result of the colonialist discourse impacting upon their consciousness. It is a passage to more than India. The novel combines several post-colonialist issues theorised by Bhabha and Said as well as postmodern ones philosophised by Foucault, Lefebvre and Soja. Postmodernism and Postcolonialism go hand in hand often overlapping each other in matters of *spatialisation*. In the postmodern analyses of space or 'heterotopologies,' space becomes abstract, more 'conceived' than 'perceived'. The common ground shared by both Postmodern and Postcolonial spatialisations is the in-betweenness. Bhabha's doctrine of the *Thirdspace* as a result of *Hybridity* and Lefebvre's *Lived Space* in his *Trialectics of Spatialisation* tend to intersect in matters of cultural and spatial in-betweenness. This paper will focus on the mutual contamination of these two otherwise distinct concepts reinforced by a Postmodern and Postcolonial analyses of Forster's *A Passage to India*.

Keywords: Postmodernism, Postcolonialism, E. M. Forster, Philosophy of Space and Spatial Politics.

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Introduction

Postmodern re-evaluation and reassertion of space critique the conventional presentation of space in literature as a mere background- a backdrop; and re-present space as an active part of human existence and consciousness. With the emergence of 'postmodern geographies' Space was preferred to Time, abstract to concrete, and history to geography. Postmodernism and post-colonialism go hand in hand often overlapping each other in matters of spatialisation. Postcolonialism talks of 'perceived' spaces – for example the colonies and also conceived spaces such as the hegemonic representation of the colonies. In the postmodern analyses of space or 'heterotopologies,' space becomes abstract, more 'conceived' than 'perceived'. These two evaluations of space often overlap one another as will be discussed in later part of this paper. In Said's *Orientalism* the Orient is a living, perceived space but his doctrine of Orientalism inadvertently makes the orient an abstraction- a hegemonic representation produced by the Occident. On the other hand, in Lefebvre's dialectics of the 'perceived' and the 'conceived' or the 'central' and 'peripheral'(Soja) the abstract space often crosses the shadow lines of perceived space and vice versa to make a cocktail of place and space. Evidently the Postcolonial and Postmodern doctrines of spatialization seem to differ from each other in matter of their focus though both of them deal with an essential 'in-betweenness.'

Postmodern Concepts of Space

The study of space both as a physical and psychological entity starts with the onset of postmodernism. The nineteenth century obsession with time and the temporal was replaced by space and the spatial as is already stated above. In the very first chapter of *Postmodern Geographies: The Reassertion of Space in Critical Social Theory* Edward Soja seems to regret the predominance of time over space, frequently quoting from Foucault and Lefebvre: "The critical hermeneutic is still enveloped in a temporal master-narrative, in a historical but not yet comparably geographical imagination." (11)

The heterogeneous feature of space, its power to combine in one real place several spaces undoubtedly critique the notion of space as a void which exists as its own kind. Foucault was the pioneer in this line of thought. In his lectures and especially in his interviews: '*Questions of Geography*' (1980) and '*Space, knowledge and Power*' (1984) Foucault disseminates his doctrine of 'heterotopias'. He claims that the heterotopia

is capable of juxtaposing in a single real space several incompatible spaces. This Foucauldian spatialization projects space both as abstract and concrete. Foucault's theorisation of heterotopias, as we may call, is not a science but a sort of over worked and over used term that needs systematic description. Foucault describes heterotopias in terms of its characteristics like heterotopias of crisis, of deviation, of juxtaposition, etc. In the primitive societies heterotopias of crisis can be traced. There were places privileged, sacred, and forbidden for individuals who live in a state of crisis. For example the boarding school may be called heterotopias of crisis where the first manifestations of virility or puberty were supposed to take place 'elsewhere' away from home. The prison houses, retirement homes and psychiatric hospitals are the heterotopias of deviation where the normalcy of human culture, the regularity of social life is suspended on temporal basis. Again The garden where various kinds of plants are grown to make as sort of microcosm is a heterotopias of juxtaposition. Very strangely, an existing heterotopia may have functions that unfold themselves gradually with the passage of time. The example of the cemetery testifies to the ever changing characteristic of heterotopias. In the 18th century when people believed in posthumous life, the dead bodies were kept under tombs and graveyards built in the heart of the town adjacent to a church. But in the 19th century people started to doubt the very existence of the posthumous existence and every dead body was given an individual coffin and the graveyard was shifted from the centre to the periphery of the town with the on growing consciousness that the dead spreads death. Places like libraries and museums are heterotopias that are connected to the process of accumulation of time. On the contrary, festivals, carnivals are sorts of heterotopias that are interested in the temporal unlike in the eternal.

Edward Soja, the postmodern geographer brilliantly extended Foucault's concept of 'heterotopias' and Lefebvre's 'the production of space.' In his seminal works namely *The Postmodern Geographies* and *Thirdspace*. In the first chapter of *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Blackwell) Soja refers to the 'extraordinary voyages of Henri Lefebvre' and his continuous vacillation between Paris and Pyrenees. Soja claims: "The center-periphery relation echoed another dialectic that threads simultaneously through Lefebvre's life and writings. This was the relation between the "conceived"(*conçu*) and the "lived"(*vecu*), or as he would later describe it, between the "representations of space" and the "spaces of representation". (Soja 30)

He conceives three modes of spatial thinking: *perceived space*, *conceived space*, and *lived space*. Soja's concept of the *thirdspace* is something beyond mere physical form or mental construct, but an alternative that combines the two; 'perceived space' and 'conceived space'. Soja's conceptualisation of the 'thirdspace' significantly transgresses the binaries of spatiality and offers trialectics of spaces. 'Perceived space' or Soja's Firstspace is 'materialised', 'socially produced', and 'empirical.' It is directly sensible and can be mapped and therefore limited. This perceived space figures in our mappable geographies such as households, neighborhoods, villages, cities, and nations. Conceived space or Soja's second space is 'imagined' (as Lefebvre put it) or 'conceptualised' (Soja). The conceived space is expressed in systems of signs and symbols and operates as a centre of power and ideology. For example, the *Orientalist* representations of the eastern countries as exotica are a conceived space. To illustrate the *lived space* or *Thirdspace* Soja offers an analogy of Lefebvre's Aleph: "Lived social space, more than any other, is Lefebvre's limitless Aleph, the space of all inclusive simultaneities, perils as well as possibilities: the space of radical openness, the space of social struggle" (Soja 68) . For Lefebvre *lived space* was both distinct from *perceived space* and *conceived space*. It is an all-encompassing mode of spatial reckoning. Soja puts it as a "transcending composite of all spaces." This space is "directly lived," the space of "inhabitants" and "users," containing all other real and imagined spaces together.

Postcolonial Concepts of Space

The postmodern geographies in connection with Foucault, Lefebvre, Soja and few others tend to offer *trialectics of spatiality* and thus liberate space from its monolithic structures. However, the postcolonial theorisation of space, on the other hand, provides interesting modes of analyses which often overlap the postmodern *heterotopology*. Said's *Orientalism* critiques the artificial and ideological construction spaces that are not lived but present only in the discourse of colonialism. The ideological representation of the Orient as 'other' confined within the boundaries of *stereotypes* legitimate the run of the colonising mission also produces *space* that appears only in the complex matrix of signs and symbols and dissipates politics of power. Lefebvre's *Conceived Space* bears striking similarities with what Said's calls orientalism. The binary divisions of the orientalist discourse, as pointed by Said, are questioned by Bhabha. In his *Of Mimicry and Man: The Ambivalence of*

Colonial Discourse Bhabha argues that in the colonialist representations the colonised subjects are always in motion between the binaries of similarity and opposition. In *The Location of Culture* (Routledge, 1994) Bhabha gives the notion of *hybridity* and the *third space* in the context of postcolonialism. Referring to those who live border lives Bhabha theorises that these people living in a transition in an in between space is always on the motion. Their transitional spatial and cultural existence is never complete in it and always undergoes change. These people are produced from a process of hybridisation erasing forever the idea of subjectivity as real, stable and complete:

But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘third space’ which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom (Rutherford, 1991: 211).

Like postmodern geographies, it seems, postcolonialism affirms a sort of in-betweenness. The preceding accumulation of the postmodernist and postcolonialist discourse of space will now help to analyse Forster’s *A passage to India* as novel that consists of the mutual contamination of Postmodern and postcolonial spatialisation. At first I shall analyse the novel under the lens of the postcolonialist spatialisation and then of the postmodern and show how these two distinct modes intersect one another.

The Ideal and the Real: A Passage to India and the Politics of Space

A Passage to India is undoubtedly novel of journey both physical and ideological. Mrs. Moore and Adela’s curiosity to see ‘Real India’ is a result of the colonialist discourse impacting upon their consciousness. It is a passage to more than India. The novel combines several post-colonialist issues theorised by Bhabha and Said. Incidentally, Bhabha’s concept of third space in the post-colonialist discourse is closely related to his theories of *mimicry* and *hybridity*. In the colonial and postcolonial literature mimicry is seen when a member of the colonised society imitates the linguistic, cultural, political and other attitudes of the colonisers in hope of gaining access to the power of the man in

power(here the members of the society of the colonisers) whom he imitates. In this novel the most prominent example of such power-imitation (mimicry) is Mr. Amritrao. A minor character in the novel, Amritrao is lawyer from Calcutta. A foreign educated man Amritrao is an English speaking Indian lawyer whom even the British Anglo-Indians dread because he has learned enough of the British law. Originally he is an Indian but his educational upbringing under a western roof has at once dragged him closer to the coloniser and dissociated him from the colonised, though in many ways he is loved by his people.

Hybridity refers to any mixing of east and western culture. In other words hybridity apart from its biological significance refers to a typical cultural balance between the colonizer and the colonized. Homi Bhabha initially thought of hybridity as an insurgent tool for the colonised to challenge the various forms of oppression. However, the term hybridity refers to any kind of cultural mixing or mingling between East and West. Hybridity asserts the presence of a third space –an in-between which subverts Said`s binaries such as Orient/Occident, Coloniser/Colonised etc. In this novel Dr. Aziz shares a cultural fondness for European dressing. Another example of hybridity is the Bridge parties deliberately arranged for the East-West cultural encounter. There are characters in this novel like Mrs. Moore, Dr. Aziz and Mr. Fielding who belong to an in-between space. Bhabha`s notion of hybridity as a spatial in-betweenness partly resembles Lefebvre`s concept of the *thirdspace*.

Lefebvre`s trailectics of spatialisation may be clearly traced in the context of analysing *A Passage to India*. The novel starts with a geographical description of the physical aspects of Chandrapore. The description of the *perceived spaces* – the undecorated bazaars, muddy wood and the bony incongruous outlines of Chandrapore constitutes the opening chapter: “There is no painting and scarcely any carving in the bazaars. The very wood seems to be made of mud, the inhabitants of mud moving” (Forster 9). The so-called physical aspects of the geographies of Chandrapore are sometimes overlapped by the conceived spaces. The description of the geographies of Chandrapore testifies to the fact that the perceived spaces coexist with the conceived spaces as exemplified in the following statement: “There are no bathing-steps on the river front, as the Ganges happens not to be holy there” (Forster 9).

The metaphorical description of the Marabar caves as 'fists and fingers' defamiliarises them from their real presence. The novel undoubtedly deals with a central theme- a passage to India which Mrs. Moore and Adela undertake. The India they have come to see is never found. India exists in the ideology of Mrs. Moore and Adela as a trope, a conceived space and not an actuality. The typical orientalist bias can be traced in Ronny in his nocturnal discourse with his mother. He talks about the Indians with a strangely abusive air of which he himself was unaware: 'India isn't home,' he retorted, rather rudely, but in order to silence her he had been using phrases and arguments that he had picked up from older officials, and he did not feel quite sure of himself. (Forster 34)

It is quite evident that India which Ronny is aware of is not the real India but its conceived form; a twisted and represented description of the perceived space. Very naturally, the India as conceived space is stored in the vision of the Western people in the novel which never conforms to the real India- as a perceived space. In the last paragraph of chapter three similar kind of ideological manifestation is found when Mrs. Moore went to hang her cloak on a peg: She had known this wasp or his relatives by day; they were not as English wasps, but had long yellow legs which hung down behind when they flew. Perhaps he mistook the peg for a branch- no Indian animal has any sense of an interior. Bats, rats, birds, insects will soon nest inside a house as out (Forster 34).

Mrs. Moore's attitude to the *Indianised* wasp contends directly with her attempt to reconsider Ronny's abusive description of the Indians to see whether it is true. She is incessantly caught in a vacillation regarding the true shape of the real India. Her doubting of Ronny's representation of India puts her in an ambivalent situation. The Foucauldian heterotopias like the bridge party, court room and the tennis court, the mosque, the caves and finally the temple are spaces-the embodiments of privileged discourse with its underlying ambivalences. Lefebvre in his critique of 'double illusion', as mentioned by Soja in her *Thirdspace*, talks of mutual contamination of the perceived and the conceived spaces. Such a spatial confusion may be traced when Adela entered into the Marabar caves. Mrs. Moore feels choked in the caves and Adela molested when she heard a terrifying echo: 'Boum' The sound 'Boum' traces Adela's state of spatial crisis when the perceived and conceived spaces get overlapped. The law court may be called the *Lived space* in Lefebvre's

Trialectics which remains distinct from the perceived India and conceived India and yet, encompasses the two.

To summarize, then, Forster's novel can be seen as a complex matrix where postcolonial and postmodern spaces are reproduced. These spaces combine, intersect and superimpose one another in significant ways. Chandrapore, a microcosmic representative of India exists as perceived space. Its very physical aspects are challenged by the conceived spatial ideologies of the white characters present in the novel as is already discussed above. Chandrapore exists as a perceived space in itself, as a conceived one in the ideologies of Mrs. Moore and other white characters and as a lived space dispersed among the British as well as the native characters in the novel.

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Speech Act Theory: Austin, Searl Derrida's Response and Deleuze's Theory of Order-word

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Abstract

Speech Act is an influential theory on the actual communicative function of language and tries to answer to what extend impartial interaction is possible between speakers. The theory was first developed by Austin and Searl. They argued that order-words have primary meaning and clearly convey the message of the speaker. Derrida challenged the theory and disposed the argument. Using Speech acts and Derrida's disposal, Deleuze and Guattari brought a new perspective to the argument and developed a new ideas different from the ones already existed. This paper aims to discuss to what extent Austen, Searl, Derrida Deleuze and Guattari contributed to the communication theory.

Keywords: Speech Acts, Communication, Order-Words, Significance, Iterability

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Is there safe and impartial communication? Does speech act theory provide us with the solutions to the problems of safe and impartial communication? These are the questions we are going to deal with in the present paper. Firstly, the present paper proposes to discuss Austin and Searl's theory of speech act, then refers to Derrida's objection. Thirdly, Deleuze and his theory of language and order-words will be discussed referring to the possibility of safe and impartial communication. The research will be descriptive; we will discuss and explain the possibility of safe and impartial communication in the works of Austin, Derrida and Deleuze.

Communication is a function of language and it is carried out by speech in spoken language. Speech is the shorter or longer strings of linguistic items used in order to express particular purpose and includes both written and spoken text. Speech is dependent on the will of the speaker and therefore it is totally individual (Gallaway, 1994: 184). Language on the other hand, is entirely social and changes from one speech community to another. Speech is also social. The communication is a social activity. Speech, being the medium of communication, depends on the linguistic knowledge and competence of the speaker. If a speaker knows the language, he can speak and communicate properly.

There are some rules that regulate and determine the way we communicate. A speaker of the language has to be careful about the quantity. That is, he/she has to make a statement as informative as it is required. When one is asked 'who is that person?', the correct answer would be 'she is Alice, daughter of Mr. Jon'. The uncooperative answer to the question would be 'she is a girl' or 'she is Alice, daughter of Mr. Jon, 15 years old, a university student'. One has to balance his/her speech for a correct communication. The speaker is required to give a true answer to the question. One cannot answer the question above like 'she is Margaret' if she is Alice. The clear answer is another requirement. The answer to the question cannot be 'she is a man'. In addition, one has to order the information when speaking. For instance, the answer to the question 'who is that person' cannot be ordered as 'she is a daughter of Mr. Jon and Alice'. Instead, the ordered answer is 'she is Alice, daughter of Mr. Jones'.

Speech plays many different roles on different occasions. For example, the speech one hears from people shifting furniture 'to you ... now a bit,

... to right'. This kind of speech controls and directs people's physical behaviour. In a lecture the role of the speech is to influence the thoughts rather than the actions of the listener. Another role of speech is to establish or reinforce social relation to recognize the presence of each other (Di Pietro, 1994: 84). Speech, then, might be used to ask someone to do something, to get information, for the expression of emotion and for its own sake.

One particular approach to the functional classification of speech is based on speech acts. The philosophers and linguists, following the British philosopher J.L. Austin, have developed it. Austin pointed out that the study of meaning should not be concentrated on the bald statement taken out of context because language in speech can be used for many functions such as promises, invitations, and requests and so on. In some cases we use speech to perform an action (Austin, 1975: 375). In English a set of verbs, which Austin termed as performative verbs, enable the speaker, to perform an act by using one of them in the first person present. Examples of such utterances, also called performative utterances, are 'I sentence you to ten years in prison', 'I warn you to obey', 'I beg you to help me.' In these examples, the speaker explicitly performs an act through speaking. What Austin and his followers have tried to provide is to formulate different functions of speech in terms of general theory of social activity. Some forms of speech, even they do not contain explicitly performative verbs, may serve to perform acts implicitly. For example, 'I will come to the meeting' does not actually contain the verb promise but implies that a promise is being made.

The utterance performs an act without explicitly naming it. "An utterance which has the significance of an act is termed an illocutionary act." (Wolffson, 1989: 30). The speech act theorists refer to the force of utterance when they describe the performing of such an illocutionary act. From this they drive the notion that utterances may have illocutionary force so that they are interpreted as specific kinds of acts. This kind of categorization of speech acts has been very useful to describe the problems in communication and in translation.

Problems of the non-translatability of the illocutionary force and indirect speech acts are another point. An indirect speech act is the one in which the form and function do not coincide. 'Can you close the door?' may be an indirect request or may be interpreted as a simple request for

information. Austin also mentions about Perlocutionary force. In certain cases it is the inherent function of the speech act to explain beliefs. 'He will soon be leaving' can be classified as a promise if one believes at the news. Perlocutionary force concerns the 'effects' of the act whether intended or actual.

Social interaction and speech act are categorized according to their inherent properties and their effect. For instance, there is a distinction between fighting and winning. The concepts used in classifying speech acts will be typical of cultural concepts and they change from one society to the other. Utterances generally serve for more than one function at the same time; therefore, they are not easily classified. Among the speakers of middle-class American English a compliment may serve as a greeting or an expression of gratitude. In addition, utterances may have more than one function and may take several forms. Speech act theory tries to capture all the possible functions of language by classifying the kinds of action that can be performed by speech. Language becomes a chain of utterances defined in terms of speaker's intention and belief and speech is organized in terms of a set of conversational maxims.

The intention of the speaker and the context of utterance are the basics for safe and true communication. But how do people know which speech act is intended, if each act can use the syntactic structure typically associated with one of the other? A possible answer is to specify happiness conditions or felicity conditions- circumstances under which it would be appropriate to interpret something as a particular type of speech act. For example, if a genuine command has been given, the hearer must be physically able to identify the object involved. Even this partial statement of the felicity conditions for commands would probably enable someone to identify 'pick up that book' and 'That book oughtn't to be on the floor' as genuine commands, and 'go jump in the lake!' and 'Gird up thy loins' as pseudo commands. If one can fully identify the felicity condition for each type of speech act, then one is able to move towards safe and impartial communications (Aitchison, 1994: 96).

There are certain circumstances in which speech cannot perform the presupposed effect. Performatives fail when for instance acted by an actor on the stage or introduced in a poem or spoken soliloquy, since we use language in such cases in a special way and we are unserious (Austin, 1975: 380). It is important to be able to make distinctions

between the happy and the unhappy; between the normal and the parasitic because without these distinctions Speech Act Theory would not be possible. If one could not maintain a general difference between promises made by people playing roles on stage and promises made by the same people off stage, then one could not say that the 'promise made off stage did not entail. These utterances will have context that are proper to them (e.g. one says 'I declare you man and wife' at a wedding) (e-anglais.com/thesis.html). For Searl, distinction is made solely in terms of the utterer's (or writer's) intentions. Initially, this makes his theory look more impoverished than Austin's since the differences between plays and novels, and real life, seem to be more than a matter of what their authors intended. Indeed such differences seem to be textual and contextual (ibid.).

In the fictitious circumstances language is under etiolation which means fictional, pale, quotational, repeatable, parasitical, and therefore never intended to classical-metaphysical procedure. Derrida is critical about the felicity condition and argues that the serious language needs a context and the intention of the speaker who is sincere and genuine. In addition to the intention, the speaker has to follow the procedure. The presence, then, in the speech act theory is at the center. In the speech act theory, as opposed to the serious and appropriate use of language, there is also non-serious language consisting of absence of serious intention. The language is non-serious because it is repeated, quoted, reapplied and taken out of the original context.

Derrida argues that Austin's theory of language surrounds language like a ditch into which any language might fall. He claims that Austin tries to keep language at home and imprisons language into the context. The agony or etiolation that violates the safe and impartial communication becomes the standard case in Derrida, since language in such cases can be cut from the sender and receiver. When the sender and receiver of the speech disappear, the third party can decipher the aberrant. The ditch is deciphered through writing which repeats itself. Repeatability of the utterance undermines the context and produces as many implications as possible. Derrida insists that writing, through citation and grafting, reproduces the context and free the speech from the safe home and prison of Austin: 'Iterability undermines the context as a final governor of the meaning and implies elsewhere the possibility for citation and grafting' (Derrida, 1968: 152). One can lift out a sequence of words from a

written context and make an extract with it, or one can insert stolen word into other chains of writing. Speech is also iterable, citable and graftable. For instance, the sentence 'my husband and I' can be iterable as 'she began the speech 'my father and I'', or as 'last week I said', 'she began the speech' 'my father and I'. Then, speech, like writing, can be cut from its context and from all its presences of its moment of utterance. The effect of speech and the intention of the speaker do not exclude iterability, citation and grafting because repeatability derails the possibility for safe and impartial communication, yet without repeatability there could be no recognizable signs (ibid.).

The iterability derails the context; therefore, there is no certain, clear-cut context of speech. Yet there is still context but the context is no longer at the center that controls the meaning. Likewise, there is still intention but it cannot be completely present in an utterance or in the context. Intention, like context, never governs the entire meaning and system of utterance (Collins and Mayblin, 1996: 51-55). Then, communication means transactions, repetitions, quotation and reinsertion. Communication cannot be taken as a guaranteed, masterable passage of meaning with a proper context and certain intention, since language is non-masterable dissemination, therefore, cannot convey exactly what someone means or thinks.

Derrida sees Austin's characterization of the proper context as ordinary, normal and serious, and thinks that the concomitant exclusion from consideration of non-serious utterances enables conditions of Speech Act Theory. He sees his investigation as showing that this putative foundation and the attempted exclusion of the parasitic are arbitrary and, in fact impossible. He affirms the permanent, structural possibility of parasitism and, as a consequence, the impossibility of Austinian and Searlean Speech Act Theory.

Deleuze and Guattari are post-structuralists. They deal with the underlying structures that enable written and speaking communication within language. They argue that there is an abstract machine within language, which enables to define it as a homogenous system. It is generally accepted that language is informational and communicational. The study of language- linguistics as we call it, is divisionary dividing language into specific parts like syntax, semantic and pragmatics and trying to figure out the system that operates within the language. Each

pat of language has its own rules and order. Students learn rules and orders to communicate through language. Compulsory education's function is to teach elementary units of language available for communication (Deleuze and Guattari, 1987:135).

Deleuze and Guattari, unlike Austin and Searl, and Derrida, do not take speech act theory as a separate area for investigation. They take the illocutionary use of language within the notion of order-word, and states that both written and spoken language is ordered. In speech, order has three main rules namely, opening, turn taking and closing. A speaker opens up speech with a statement, the listener carries on and the one, who begins, ends the communication. In written language the order is perpetuated through syntax, grammar and Subject+Verb+Object agreement (ibid.).

The structure both in written and spoken language operates through syntagmatic and paradigmatic relations. In syntagmatic relation a sign enters only into association with a certain set of other signs to be grammatically correct and semantically meaningful. For instance 'the man cooks the fish' can be syntagmatically restated 'Ali cooks the fish' or 'The fish is cooked by Ali' but not 'The fish cooks man' or 'The cook the fish man'. The first sentences are syntagmatically ordered and grammatically correct but the later statements are syntagmatically wrong-ordered and grammatically incorrect. In a paradigmatic relation a sign has a number of associated meanings and can be substituted by other signs. 'I like tulip or I like roses' can substitute for instance, 'I like flower' without changing the category of signs.

Deleuze and Guattari name the process that operates through order-word in spoken and written language as *strata* and discuss the process of stratification with relation to the notion of *subjectification* and *significance*. Subjectification operates as follows; there is a subject of enunciation who expresses himself in the form of specific statements like 'I think ..., I believe ..., or I want ...'. There is another subject what Deleuze and Guattari calls subject of statement. It is the spoken subject 'I' which gains its meaning from the syntactical relation it has with the other words in the sentence. The 'I' of the sentence and the spoken subject are not same. They come together in arbitrary relation through conjugation. Descartes' cogito 'I think therefore I am' is an example for this relation. The first I is conjugated with 'think' and the second 'I'

refers to the subject of statement. Through conjugation one is subjectified and subjectification allows only thinking and desiring proper to the sense of identity (Goodchild, 1996:148-151). Each citizen learns what he can and cannot do through subjectification and becomes socialized. In this sense education at schools does not 'only instruct the rule of grammar but also gives order and command. The *significance* is the operation of language as syntagmatic and paradigmatic strata. The function of significance is subjectification.

According to Deleuze and Guattari, the speech acts -as predicated by Austin and Searl for safe and impartial communication and as criticized by Derrida- is what makes subjectification (socialization) possible. Language and statement say very clearly what should be retained. That is, language demands and grammar is a power marker before it is a syntactical marker (Deleuze and Guattari, 1987:83-103). Sociability assumes language and it is likely that it will be organized by signs of imperative kinds like command, judgment, and performative words (Gatens, 1995) that transmit or engender effect and have pragmatic implications.

The meaning and coerciveness of order-word depends upon its socially accepted significance. That is, speech act presupposes social unconscious within the collective assemblage of enunciation. Order-word is functional and conjugates certain socially defined actions and changes the social situation with statements that effectively accomplish them (Deleuze and Guattari, 1987: 85). For instance, 'sit down', 'stop here' do not only operate as command but also function to organize acts, effects, desires and state of affairs depending on situation in which they are uttered; when a judge says 'I sentence you 10 years imprisonment', a defendant may be transformed into criminal.

Deleuze and Guattari do not limit speech act theory within certain situation. They argue that illocutionary use of language may create new kinds of social situation according to the contexts they are used. For instance, 'how could he have said such a thing? I will never trust him again' does not only operate as a question but also delivers a judgment and marks the end of one situation starting the beginning of new and different one. The speaker promises not to enter any social relation with the listener. Every statement refers to further statements. 'Where were you last night?' have different answers for different people; for the

beloved it may connote 'do not make me feel lonely', for the boss it may refer to order 'tell me', for a friend it may be warning 'don't betray me'. In this sense, sign always refers to other signs and further statements.

The order-word is formed in two ways; conjugation or conjunction. The conjugation is formed by verb 'to be'. In the sentence, 'he is guilty' A is B and B defines the limit of A. In the second use of order-word the statement is formed by conjunction 'and'. A Thousand Pleautus (1987) is an example for the second usage where the sentences are not conjugated via signification but by the way in which each sentence acts upon each other to change the meaning and each statement acts as implicit presuppositions for further statements. The proper use of order-word, through conjugation or conjunction, requires linguistic and communicative competence. Language and power subjectify through the proper use of language in written and spoken interaction.

Deleuze and Guattari make a distinction between major and minor use of language and like Derrida, investigate the lines for escape from the ordinary use of order-word. Instead of repeatability or iterability of written language, they argue the predictability of further statements in written and spoken interactions. The predictability of further statements does not restrict enunciation within certain context. When a subject attains linguistic and cultural incompetence and rejects to use the repeated appeal to the same set of order-word, he/she begins to create new text, new order-word and new statements through which language is deterritorialized and the subject of enunciation becomes 'foreigner to one's own tongue'. This is common in literature and in art where minor language is used. Kafka, for instance, uses minor language and deterritorialized major language. The minor use of language is referential and turns the death-sentence, dead metaphor and verdict and gives the subject the warning to flee from the fixed and socially determined and restricted situations. Desire is transformed to its own situation and the outside situation where social unconscious and subject survives becomes standard. The distinction between external and internal circumstances is no longer effective.

According to Deleuze and Guattari, this process is accomplished through signification (syntagmatic and paradigmatic relation) and stratification of the social context. Unlike Austin and Searl -who argue that speech acts are created by certain social institutions and situations, they argue that it

is language that constitutes certain institutions and situations through signification. However, they agree with Austin and Searl and differ from Derrida in that there is a distinction between parole and langue and speech acts break this distinction within the illocutionary use of language. This is the *incorporeal transformation* of language. Incorporeal transformation is recognizable by its *instantaneousness*, its *immediacy* and *simultaneity* of the statement (Deleuze and Guattari, 1987:86). They argue that judge's statement that transforms the accused into convict is pure instantaneous act in which the body and the sign act together. In such case the action (crime) and passion (penalty) affect the body of the convict. Deleuze and Guattari name this is a process *incorporeal transformation*. In a common usage there is non-corporeal transformation. For instance, the expression 'I love you' is non-corporeal use of language, since the statement does not affect the body but expresses the attribute of the body (ibid.) whereas, 'ready?' as a statement of question is an example for incorporeal use of language.

It is also argued that the speech acts or illocutionary use of language exists with the presence of *other*. In the Logic of Sense (1987) Deleuze argues that Robinson's world is one in which the *other* is absent and as such the prohibitions or commands embedded in order-word are also absent. Robinson is free to compose and command. Order-word, in this sense, expresses a possible world as if it were the only and inevitable world, and an appeal to obey. Interaction between two characters (Ben and Gus) in *The Dumb Waiter* (1989) by Harold Pinter exemplifies the relation between authority and language (p, 125-29):

Ben. Go and light it.

Gus. Light what?

Ben. The kettle.

Ben. You mean the gas.

.....

Ben. (Powerfully) If I mean go and light the kettle I mean go and light the kettle

Gus. How can you light a kettle?

.....

Ben. Light the kettle! It is a common usage

Gus. I think you have got it wrong.

Ben. What do you mean?

Gus. They say put on the kettle

Ben. Who says?

Gus. My mother

.....

Ben. Who's the senior partner here, me or you?

Gus. You.

Ben. THE KETTLE YOU FOOL!

Gus. All right, all right.

After a while the invisible but authoritative voice speaks from the tube.

Ben says to Gus:

Ben. You know what he said? Light the kettle! Not put on the kettle! Not light the gas! But light the kettle! (p, 140).

The voice most probably belongs to Ben's senior partner who decides for what it is. Austen and Searle and Derrida would interpret the interaction between Ben and Gus as a failure of *felicity condition*. However, Deleuze and Guattari argue that the subject rejects to use the repeated appeal to the same set of order-word. Gus tries to create a new text, a new order-word, new statements which *detrterritorialise* (1987:4) the language and make the subject of enunciation free. According to Deleuze and Guattari, these kinds of breaks are *lines of flight* (ibid.,) which give the subject an opportunity to reject the strata. The subject attempts to convey his real desire. Yet the subject is stratified by the authority (invisible machine) which instructs to appeal the rules. There is no way to escape in the ordinary language. Therefore, the subject has to obey the authority and give the required answer(s) (cooperative principles or illocutionary acts) to communicate properly. There is no place to express one's own desire in the strata. The *flights of lines* (Deleuze and Guattari, 1989:3) *exist* in literary language which *detrterritorialises* the common language and flees from the fixed and socially determined meanings. If there are lines for flight desires....are transformed to their own situations and people create opportunity for free and safe communication.

Deleuze and Guattari, like Derrida, think that it is not possible to discover the intention of the speaker or statement, since each statement predicates the former and refers to the further ones (Deleuze and Guattari, 1987). Language distorts the intention of the speaker as they exemplify in A Thousand Pleautus:

The teacher, at the top of the stairs, asks a question that is passed on by servants who distorts it at each step of the way and the student, below in the courtyard, returns an answer that is also distorted at each stage of the trip back (1987:76).

Derrida claims that the iterability of the utterance derails the channel and the intention is lost. Deleuze and Guattari seem to agree with Derrida. Yet they differ in that they dwell on spoken language and pragmatic function of the statement rather than, written signs. Like Derrida, they claim that there is no certain meaning and reference. Each statement refers to further statements. The sentences 'Jon realizes that Mary is a German', 'Jon does not realize that Mary is a German' predicates and presupposes that 'Mary is a German'. Then, each statement can be cut off from the moment of utterance and can be used in a different context. Each statement has multiple voices and each statement is indirect discourse. In particular, minor use of language unlocks the illocutionary use of language, displaces the context and expresses the existence of different world and possibility for new assemblage of enunciation (Deleuze and Guattari, 1987:78).

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Cultural Mediation: John Eliot's Errand to the Otherness

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Abstract

We pretend to revisit and reexamine some of the intercultural encounters between Protestant missionaries and Native peoples in New England in the seventeenth century. We intend to redeem the role that missionaries, particularly, John Eliot, played during the British colonization in the New World, mediating two different cultures, focusing on all the inherent process of intercultural communication. We will argue that during the mission to the “otherness” the English missionary, known as the “Apostle to the Indians”, played an outstanding role as a cultural mediator among the natives. During the British colonization in the New World there were great efforts to educate and evangelize the natives. In addition to the education and training of manpower, the missionaries endeavored in another key role: translating Western and indigenous cultures and mediating them. We will try to understand the extent to which a missionary like John Eliot could ‘mediate’ rather than merely ‘translate’ in order to improve the communication flow. In this sense, we will explore the income of concepts such as culture, cultural mediation and communication code in the construction of new approaches which allow us to think about the inter-symbolic communication processes. Yet mediation in the New World was not only about the process of translating, interpreting, educating or evangelizing but was, above all, about the process of regenerating the natives and defending them from the land-hunter colonists. We will display that Eliot's errand to the otherness allows us to understand the construction of a native epistemology through the endless task of missionaries who were so committed to proselyting, teaching, educating, protecting the natives' rights and mediating.

Keywords: John Eliot; Cultural Mediation; Mission and Otherness

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Although the origin of the term mediation is in the field of anthropology since the mid- 1900s, when several anthropologists wrote about native people whose role in their society was as a cultural intermediary or cultural broker, cultural mediation among the natives has only been addressed more frequently in the recently works of Paula Montero (2006), David J. Hesselgrave (1991), Margaret Connell Szasz (2001) and Serge Gruzinski (2001), among a few others, who focus on both the natives' efforts and on the missionaries', to bridge the gaps between two different cultures. Tribal communities have practiced mediation techniques for centuries. Native Americans adopted their own dispute resolution procedures long before the American settlement. American settlers, by their turn, also developed dispute resolution in the early years. On the other hand, the missionaries, as we will argue in this paper, played an outstanding role as dynamic cultural mediators.

It is however difficult to chart the precise origin of mediation. One reason is, according Hairson, because the history of mediation has often been approached with an "ethnocentric" and "monocultural" viewpoint (1999). It is possible that we may never gain a complete view of the origin of mediation since colonization suppressed or totally extinguished certain cultural practices. On another view, many scholars attempt to address these issues by tracing mediation back to biblical times (Kovach, 2000:25). However, scholarly mediation literature existed as early as the seventeenth century, when the German lawyer and archivist, Johann Wolfgang Textor, (Goethe's grandfather) described essential international mediation standards.

The historiography of seventeenth century missionaries is heated and contentious, with historians agreeing on little except that the missionaries came to America determined to impose their religion, ideology, and culture upon the heathens they encountered. These historians often discount the sincerity of religious motivations and instead emphasize the economic and political benefits Indian conversion could offer colonists. Some of them see the missionaries' aims as commendable, other consider them cynical. The studies that best illustrate this controversy are those of researchers such as Alden Vaughan, Francis Jennings, Dane Morrison, Richard Cogley and James Holstun.

The institutional histories of Vaughan and Kellaway tended to validate the expressed intentions of the missionaries and their English brethren. Later writers such as Francis Jennings, Neal Salisbury, and James Axtell attempted to place Indian concerns at the center of the story by utilizing an ethnohistorical approach. Axtell has argued that ethnohistory has been plagued by historians' tendency to borrow "a dash of the anthropologist's cultural relativism" (1982:36). In other treatments about the missionaries' task, most notably in the work of Jennings, Eliot and his missionary colleagues are portrayed as agents of English imperialism, intent on using the Gospel as a means of subjugation. Jennings went so far as to describe Eliot as a misleading self-promoter (Jennings, 1971:197-212).

More recently, other scholars such as Richard Cogley and James Holstun have changed completely these taken issues. Cogley tried to redeem vehemently Eliot's contribution to the native's and their culture in New England and Holstun sees Eliot's mission of vital importance to the Indian's civilization. He asserts:

"While it is true that the Praying Towns aimed to transform the Indians' mode of economic production, it is also true that the missionaries were not designed to, and never did, turn a profit (. ..) the puritan missions expected nothing from the Indians (...) Neither the theological nor the political aspect of Eliot's practice is a mere tool in the service of the other, for the goal of the Praying Towns was not efficiency but an unprecedented integration of religious and political life" (1987: 122)

Yet there is no known research in attempting to connect John Eliot's missionary task, within the intercultural and cross-cultural communication and informed it by a cultural mediation approach. In this paper it's our purpose to argue that the missionaries' goal was a major one. We intend to redeem the role that missionaries, particularly, John Eliot, played during the British colonization in the New World, mediating two different cultures, focusing on all the inherent process of intercultural communication. We will argue that during the mission to the "otherness" the English missionary John Eliot, known as the

"Apostle to the Indians", played an outstanding role as a cultural mediator among the natives.

Thus we will begin to explore the income of concepts such as cultural mediation and communication code in the construction of new approaches which allow us to think about the inter-symbolic communication processes. As one can easily imagine, successful intercultural communication was by then very difficult to achieve, as it involved a great number of factors, such as language (verbal communication), body gesture (non-verbal communication), the use of time, space and silence, etc., which differ from culture to culture. For all of these reasons, bridging the gap between two people or groups of people who are so different in costumes and cultural issues was a very delicate task. Intercultural communication, indeed, is a complex competence that goes beyond the visible aspects of culture and embraces the so-called invisible aspects, namely those which govern behavior based on the beliefs and values of a given social group. Therefore, it is the translator and interpreter's role to reformulate a message, to communicate ideas and information from one cultural context to another without altering what is expressed in the original text or speech through the language of the writer or speaker. This is the main reason why translators and interpreters actually mediate rather than merely translate, as their task is to facilitate the process of intercultural communication. In this sense, it becomes easy to understand the extent to which a missionary like John Eliot could 'mediate' rather than merely 'translate' in order to improve the communication flow.

The missionaries who desired to meaningfully communicate the gospel to the natives needed to understand people and the particular influences - social, cultural, political - that shape them. Further, they must understand themselves and the influences that have shaped them, since their own context influenced how they understood and transmitted the gospel message. Therefore, they must master not only the skill of biblical exegesis but also the skill of human exegesis. This was what Eliot, was able to do soon after he arrived in the New World. We will begin to explore the income of concepts such as cultural mediation and communication code in the construction of new approaches which allow us to think about the inter-symbolic communication processes. In the center of our attention will be the sliding of the cultural concept from the analytic scientific-discourse to the religious and native repertoires in the

ethnographic context of missions. This is possibly the most important aspect to be considered, concerning the really goals of the missions.

Effective Communication was absolutely necessary for any successful missionary goal, just as it is important in business. According to David J. Hesselgrave, communication is the basic term which describes the basic missionary task persuading people to be faithful and reproducing followers of Christ, "because the missionary's concern is not for the gospel alone but for the whole counsel of God . . . early missionaries understood their commission to make disciples of all nations involved the ultimate in communication" (see Hesselgrave, 1991)

There are several things to consider about communication and missionary organization. Communication is two-way; it is interactive. There is sending and receiving, coding and decoding. As far as models of verbal communication are concerned, they describe how a message is first encoded by the sender by putting it into words and then transmitted to the receiver who has to decode the words to interpret the. Regularly, information is lost or indeed added in this process of codifying and decodifying, as individuals intending to communicate with each other attach different meanings to the code: for different individuals, words have different connotations. The problems of communication are exacerbated when communication takes place across cultures. This is not only due to the basic problem of translation or due to the difficulties for non-native speakers of catching nuances when discussing in a foreign language. Language as a social instrument reflects a culture. Different attitudes to verbal and non-verbal communication are likely to complicate the communication process.

To explore the impact of culture on the mediation process in a meaningful way it is now necessary to define an accurate and useful theoretical framework for characterizing "cultural" differences; to examine the goals of the mediation process; and to explore how this framework might be applied in the mediation process to more effectively accomplish the goals of mediation. Culture is a concept that seems obvious until one tries to define it. Anthropologists have tried different approaches to capturing its essence, and have been unable to reach a consensus. Culture embeds the values, the potential, the particularities and the communicative skills of its subjects, their bodies and the type of interactions between different subjects and with the physical

environment. A culture is eminently relational. It sets up, mediates, and gauges itself by answering to the otherness. It is, therefore, socially, historically and politically surrounded by the relationship the groups keep by interacting with each other and answering to the otherness.

Kramsh points out, that culture is not about background information, but about acting, interpreting and understanding (1993a). Namely, cultural knowledge is not a case of acquiring information about the foreign culture; it is about being capable of interpreting cultural contexts and actually interacting and performing in those contexts. In the context of mediation, culture is a set of values and beliefs acquired from learning, experiences and social upbringing, which creates implicit social rules or a code of ethics and behavior within a specific group. Culture shapes the way one perceives the world. It is important to see that by having access to/and direct contact with the new culture the missionaries provided the western world knowledge about the other and, at the same time, influenced them.

Mediation, by its turn, is the very root and substance of culture and consciousness. So long as people simply take what is immediately given, then there is no space for the development of culture or consciousness. In the section of the *Science of Logic* entitled "With What Must Science Begin," Hegel observes: "there is nothing, nothing in heaven, or in nature or in mind or anywhere else which does not equally contain both immediacy and mediation" (Hegel 1969:92). The term 'cultural intermediary' was used in some of the literature, with 'culture broker' and 'cultural broker' as alternatives. Other terms used include 'innovator' and 'mediator'. The genre was given an historical perspective and the field of ethnohistory came into existence. The background to this can be found in the introduction to Margaret Connell Szasz's *Between Indian and White Worlds: The Cultural Broker* (Szasz, 2001).

The distinction between intercultural and cross-cultural mediation is that the former involves disputants who are of different cultures, whereas the latter involves disputants who are all of the same culture and a mediator who is of a different culture from the disputants. Since we will discuss about the missionaries' contact with the otherness of the New World inhabitants and culture, this article will address both intercultural and cross-cultural mediation.

And again we realize that there is little consensus to define “mediation” at either the normative or existential level. Most would agree that the process involves intervention of a third person to help parties resolve a dispute, but definitions of the role of that third party and the structure of the process vary considerably. One thing that is consensual is that a mediator must have a wide range of skills and knowledge in order to be able to implement multiple conceptions of the mediation process. For mediation to be effective, it must accomplish the goals which flow from the participants' conception of the process. As William Mazzarella points out, “the neutrality of such action is an ideological or discursive effect, but a powerful one. It has important social consequences for the credibility, legitimacy, and, the seeming naturalness (or im-mediacy) of a given type of mediation” (2004: 356).

Raymond Williams defined the term “mediation” as “an active process of relations between ‘different kinds of being and consciousness’ which are inevitably mediated” (1977:98). Some scholars in the field of media and communication give mediation a strong theoretical frame, stressing the process of negotiation. The Spanish scholar Martin-Barbero, for example, uses the term “mediation” to denote the articulation between the communication practices and social movements and the articulation of different *tempos* of development with the plurality of cultural matrices (1993:188).

Moreover he argues (2003) that scholars should attend to mediations (plural) as the cultural processes by which power is negotiated between dominant institutions and popular or resistant movements. Martin-Barbero sees communication as a process of mediations and he examines the “ ‘other’ side, namely reception ... the resistances and varied ways people appropriate media content according to manner and use” (*Ibidem*: 189). This approach is not new to North American communication scholars, but what is new here is a thoroughly Latin American perspective that unveils a refreshing and stimulating panorama of vibrant mediation processes.

Recently, the Brazilian anthropologist Paula Montero (2006) has outlined a theoretical and methodological model, which she called “cultural mediation” and that was central to describe the contexts of interaction between missionaries and indigenous peoples. For Montero, a

theory of cultural mediation would be the revealing key to understand the role of the missionary activities in contexts of otherness of a world characterized by interculturalism (Montero, 2006:59). The ethnographic description of this type of meeting should consider that the cultural elements present in the interaction and mediation are inserted - and also mediated - by socio-political and broader economic contexts which are a blueprint in the history of contact between indigenous societies and the national society representatives, otherwise we would be risking to limit its analysis to the field of cultural anthropology. In fact mediation is a dynamic principle at the root of all social life.

Keeping on the path of the missionaries' task in the colonial world, the historian Serge Gruzinski (2001: 49) considers the concepts of mediation and mediators outstanding as they both refer to the mechanisms developed by individuals as a means to transpose from a known culture to an unknown one. Cultural mediation places the intercultural competence at the heart of language teaching, particularly when the language is used for specific purposes, namely for translation and interpreting. In this sense it is the process through which a third party acts as a "cultural broker" by assisting both parties to reach a common understanding and to interact more satisfactorily. Cultural Mediation aims to identify the role of culture in social processes triggered in response to alterity, such as that observed in the encounter between natives and Christians in the New World.

Having developed ways of theorizing communication, mediation, culture and cultural mediation, we should move toward exploring its conditions and outcomes on social projects and movements such as the role of missions, particularly that of John Eliot, with the natives that may not be recognized by some scholars in those terms, but as we will argue, it allows us to understand the construction of a native epistemology through the endless task of missionaries who were so committed to proselyting, teaching, educating, protecting the natives' rights and mediating.

Taking as starting point, the concept of cultural mediation, as argued in Paula Montero's, *Deus na aldeia: missionários, índios e mediação cultural*, (2006) (*God in the village: missionaries, Indians and cultural mediation*) it will be seen how the missionary task, taken on linguistic and cultural mediation, functioned in the New World, during the

seventeenth century colonization. Thus in this paper, we will follow the definition advanced by this anthropologist as she sustains that the process of meaning-making is about what the cultural mediation consists of; a communication process whose result is the establishment of meanings shared in social or intercultural areas. For Montero, the locus of cultural mediation is the “social and symbolic” space where relations between Indians and missionaries occur, where the process of construction and meaning is, actually, prepared through their interactions (2006: 59).

Her definition is particularly helpful for me, in looking at what strikes me as a clearly cultural mediation in John Eliot's errand to the otherness as I intend to redeem the importance of his dynamic as a great local mediator. As we know, during the British colonization in the New World there were great efforts to educate and evangelize the natives. In addition to the education and training of manpower, the missionaries endeavored in another key role: translating Western and indigenous cultures and mediating them. Yet mediation in the seventeenth-century New World was not only about the process of translating, interpreting, educating or evangelizing but was, above all, about the process of regenerating the natives and defending them from the land-hunter colonists.

John Eliot was a minister in the adjacent town of Roxbury and the first Englishman to make a serious effort to learn a New England Indian language. He was one of the first missionaries in North America to engage with issues surrounding spoken and unspoken strategies of communication. He began to learn the Algonquian language which did not yet have a written form. Algonquian was a notoriously difficult language. He first began preaching in Algonquian in 1647 (Gray, 2007:1). After several fruitful encounters with the Algonquians, with Eliot speaking to them in their native language, many were Christianized. His was the first sermon ever preached on the mainland in the language of the Massachusetts' natives.

After preaching a while, and explaining the Word of God, Eliot thought that these people ought to have the Bible in their own language. It was a very queer and hard to learn language, but the minister was not discouraged by that. He had the help of an Indian, taken captive in the Pequot War, in the work of translation. It was finished and printed in 1663, and was the very first Bible ever printed in America. This was also

the first Bible printed for cross-cultural missionary purpose and translated by one of the earliest Protestant missionaries. There are very few copies of this Indian Bible to be found now.

Eliot has been revered for his contributions to Native American linguistics not only because he was the first who began to understand the Massachusetts language on its own terms and not simply in relation to European or Asian languages, but also because he translated numerous other religious texts into the Massachusetts language, a set of works collectively known as the "Indian Library." He brought both literacy and the Bible to the Algonquian people, and reshaped their communities into fellowships of Christ. He believed that they had souls to be saved. It was not easy to win them at first, but by working so hard by and by the natives became devoted to him. He went across the country, once a fortnight, to preach to his Indians. One after another he formed settlements of Praying Indians. He taught them a new way of living, showing them how to raise crops, to build bridges, to make houses and homes, and how to clothe themselves properly. He made them comfortable, and by getting help from others, he made it possible for them to work, and to live as did their civilized brothers.

Singing psalms was also a vital part of Puritan worship in colonial Massachusetts and the missionary incorporated psalmody into his efforts to convert Indians to Christianity. Under the auspices of the Corporation for the Propagation of the Gospel in New England, Eliot headed the Massachusetts Bay Colony missionary efforts, which included translating the metrical psalter into the Massachusetts dialect. Beginning in 1651, Indian converts in so-called Praying Towns across the colony were taught to sing the translated psalms. Music was heavily weighted with spiritual and cultural significance for both colonists and Indians, and sacred music became a mode of cross-cultural mediation between the groups. The newly translated psalms were set to traditional English psalm tunes, exemplifying an uneasy syncretism that discomfited English listeners.

Yet Eliot did not act alone in his linguistic and missionary work. He relied to a great extent on Indian translators, interpreters, and teachers. Over the course of his lifetime, John Sassamon, one of his native scholars, would serve him in each of these capacities. Like Eliot, Sassamon became well known for both his linguistic and missionary

skills. Within some years, Indian students learning to read would have benefitted from the Indian catechisms and primers that Eliot and his assistants, as Sassamon, would soon translate. Syllable by syllable and word by word, both were mastering new languages, pulling letters apart and pushing them back together again, making familiar meanings out of unfamiliar sounds.

After conversion, Eliot and his colleagues believed that segregation and isolation were necessary for the converts' spiritual growth. The converts must be removed from the negative influence of their pagan relatives and bad white men. Eliot established purely Christian towns of "Praying Indians" so that the new converts could live together under the strict discipline and careful nurture of the missionaries and Indian pastors and teachers. Eliot put his towns under a biblical form of government, a civil model drawn almost exclusively from his reading of the Old Testament political structures and particularly Jethro's advice to Moses in Exodus 18:13–27.

Within the towns, the Indians lived together under a covenant between them and the Lord. Those towns were known as "Indian Praying Towns". Eliot looked upon Natick, the first of such a community, as the model upon which not only other praying Indian towns would be constructed but potentially as a model for England and the rest of the world to emulate. His aspirations for this tiny polity were not only connected to his hopes for Native American evangelism but also to his dedication to a system of government rooted in the Old Testament. Eliot's insistence on running the praying communities by the governmental system outlined in Exodus was a significantly different setup from that under which the English lived. In this sense, Eliot's application of an Old Testament system of government (instead of the New Testament so acclaimed by the puritan English settlers) made it clear that he saw his project in terms that transcended the English concerns. His main goal transcended the colonists' goal.

As we have seen conversion required not only a change of lifestyle and a regeneration of the heart, but a reconfiguring of the mind as well. Eliot's insistence that heart conversion must follow cultural conversion was his ultimate goal. In order to become literate, seventeenth-century Indians had first to make a graduated succession of cultural concessions—adopting English ways and English dress, living in towns, learning to

speak English, converting to Christianity. But these very concessions made them vulnerable. Neither English nor Indian, assimilated Indians were scorned by both groups, and they were even subject to attack. Because the acquisition of literacy, and especially English-language literacy, was one of the last steps on the road to assimilation, Indians who could read and write placed themselves in a particularly perilous, if at the same time a powerful, position, caught between two worlds but fully accepted by neither.

Actually, both Eliot and his close associate, Daniel Gookin, faced harsh criticism and even physical danger because their association with the Indians. While the apostle and his colleagues certainly attempted to colonize the hearts and minds of their Algonquian audiences, they also validated Native American land claims at the expense of English neighbors. Their association and defense of praying Indians garnered them both suspicion and disdain as King Philip's war solidified radical division in New England. In this context the mission acted as mediator between Native Americans and land-hunter colonists.

In addition to the cultural and literacy improvement Eliot brought the natives, his contribution was also remarkable at defending the natives and protecting them from land-hunters. From the very beginning of colonization the white settlers saw the natives as the "beasts" that must be civilized and subdued. Proponents of colonization could draw upon a number of powerful biblical arguments that seemed to give support to the policies of the colonizers. Biblical narratives and divine imperatives were cited to show that foreign settlements were legitimate and that in most cases they could claim the land property from the natives. The native's nomadic lifestyle might even lead to legitimate settlement and occupation. For the white puritan settlers, the lack of agriculture and absence of the notion of private property were prime evidence of the natives' "bestial status" and would legitimate them to possess the natives' land.

Yet John Eliot tried not only to regenerate but above all to protect that part of the English population with no voice, no law and no discipline, whom the New England puritan settlers saw as displaced people and the "wild beasts". The minister tried to integrate them into the newly rationalized New England landscape. Thanks to Eliot's Praying Towns, the natives were able to learn and to adapt themselves to a sedentary

lifestyle and to a newly social organization which would protect them from the land-hunters and would give them the legal right to stay in their lands. As Professor James Holstun sates:

The enclosure of New England proceeded that of England. The Indians possessed the lands by natural right... As the enclosure of English commons' ground often began with a single large landholder overstocking the commons, turning it into private property, so white expansion in New England often began with the Indians' allowing whites the use for settlement and cultivation of Indian commons grounds (...) The dispossessed and displaced English tenants and Algonquian tribesmen soon found out that enclosure is irreversible. Just as Winstanley and the Diggers responded to the displacement of rural tenants by encouraging them to enclose and cultivate common grounds such as those at St. George's Hill, so Eliot and his missionary colleagues worked tirelessly to acquire tracts of land for Indian Praying Towns. (107-08)

Furthermore, as Holstun points out, this missionary worked hard to acquire tracts of land for the natives and even increased the property rights that praying Indians held in legal theory. Thanks to his mediation, the British government set apart six thousand acres of land for the "civilized" natives. Richard Cogley, an associate professor of religious studies, stands that Eliot's mission gave the natives a legal right that pagan Indians did not hold, namely, ownership of land that had not been "subdued" through the "possession or improvement" (Cogley,1999:234). Thanks to Eliot's mediation with the British government, the General Court assigned in 1647 "hundreds of acres" to the proselytes (*Ibidem*: 236).

It will be appropriate here to remark the views of some scholars who don't see the missions and their goals as a purely hegemonic task and who emphasize the religious motivations within the economic and political benefits Indian conversion could offer colonists. As Wolfgang Gabbert states, "in any examination of missions it is important not to reduce the proselytes to an 'undifferentiated mass' evangelized by missionaries who functioned as agents of hegemony" (Gabbert 2001: 293). It is also important to recognize the way in which missionaries could subvert the colonial regime even as they work in concert with it (Karen E. Fields; 1982: 95-108).

If the mission represented a noble effort to enable the two races to live together, King Philip's war, particularly its impact on Eliot's converts, "signaled the failure of the English and the native peoples to live together peaceably," as historian Jill Lepore has noted in "The Name of War." Richard Cogley, has carefully traced Eliot's missionary activities, placing them in the context of Colonial politics, making it clear that Eliot was not out to destroy Indian culture, but was actually interested in fostering the survival of the native Massachusetts language, which he learned, and of many native customs. Cogley stresses that the mission in Massachusetts Bay was "a means to an end rather than... an end in itself" (1999: 5).

Thus, we believe that characterizing Eliot, his mission and the Praying Towns in stark imperialist terms is misguided. John Eliot was above all an awesome cultural mediator who defended and gave a voice to the muted natives of the New World. As we have displayed all along this paper, the missionary, in addition to his educational and cultural mission, came to play an important role in cultural mediation. The linguistic, social and cultural mediation, led over the centuries by missionaries such as Eliot, was instrumental for the peaceful co-existence of very different communities.

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Religious Ideology and Motivation of Action: A Study of Nature of Action in T. S. Eliot's "*Murder in the Cathedral*"

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Abstract

The aim of the present study is to re-establish the status of Archbishop Becket as a standard tragic hero of a religious play written by T. S. Eliot. Various critics have denounced the characterization of Archbishop Becket as a proper tragic hero, claiming that the entire process of the plot is devoid of 'dramatic action', which is considered the backbone of any drama. In this paper the author has tried to illuminate on a renewed definition of 'dramatic action' and consequently prove that the performance and actions of Archbishop Becket are, in fact, a process of mental action which nevertheless arrive the character to the definitive destination of all other dramatic heroes, i.e. a tragic death.

Keywords: Tragic hero, Dramatic Action, Murder in the Cathedral, Mental Action and T. S. Eliot

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What do we expect of a play? What is it that creates our sense of enjoyment of a play? What is it that conjures up the main part of our literal and logical satisfaction of it? Is it the plot of the play, the characterization or the conclusion? Who is a real hero of a drama? What are his characteristics? The answer to each of these questions has been long debated. It has also varied through ages. In twentieth century, for instance, the focal axis of a drama has shifted from plot to characterization. Plots are becoming simpler or even bare; on the other hand, the characters started to have more obscurity and have become a challenge to the mind of the reader. These abstract concepts find their meaning when we talk of them in the context of a particular play.

“Murder in the Cathedral” is a play by T. S. Eliot which, similar to a host of his other writings, has as its subject matter a Christian topic. Quoting Ranji Singh writing in his book *“Tennyson and T. S. Eliot”*, “the basic plot structure appears to be derived from the ritual form of ancient tragedy” (2005, 114). Among the play’s themes are conflict of spiritual and secular power and relation of Church and the State. But these themes are subordinated to another underlying theme; that of martyrdom. As Gardner points out in her book *“The Art of T. S. Eliot”*, “The central theme of the play is martyrdom and martyrdom in its strict, ancient sense.” (1968, 133)

Since its publication in 1935, the play has been the subject of controversy among critics. Hugh some of criticism has been devoted to illuminate its merits and demerits. Some have called it “the finest dramatic verse that has been written” (Gardner, 1968, 127). Still the same author has accused it of failing in affecting the audience and also of incorporating uninteresting and unconvincing characterization. John Peter, in his essay titled *“Murder in the Cathedral”*, objects to “Eliot’s handling of his psychological and his religious content” (1962, 155). The most underlying defect that critics ascribe to it is the play’s void of action. They argue that the protagonist of the play is not a man of common errors; rather he is a superman in that no earthly subject can affect him and that he is above temptation.

A review of Aristotle’s concept of character reminds us that there are two views concerning this definition. The first one, which is also the most prevalent one, is the definition of character as the “dramatic personage”. But the second and the more important definition is, as Tilak mentions in

his book “History and Principle of Literary Criticism”, “the bent or tendency or habit of mind which can be revealed only in what a dramatic personage *says* [Italic is mine] or does” (1992, 67). What we must not ignore here is that according to Aristotle, what a character says is equally as important as what s/he does. A good example of this kind can be found in the character of Archbishop Becket who has been said to have departed from the prevailing qualities of a ‘dramatic hero’. We should bear this point in mind that, as Pearce mentions in his book “T. S. Eliot”, “Becket is one of those persons whom Eliot sees as possessing special spiritual insight” (1967, 143). Therefore, it is only his “spiritual insight” and not his super powers or extraordinary qualities that enable Becket to go through the process of evolution as we find in the play.

Thus, by so recognizing Becket as the appropriate protagonist of a religious play, we can further justify his dramatic *actions*. In his book “Secondary Worlds”, Auden notes “He [Archbishop Becket] is pre-eminently one of those cases of martyrdom over which the question of motive- did he die for the truth or out of spiritual pride and ambition?-must rise. This is, from the religious point of view, the most crucial point.” (1967, 23). This paper tries to focus on the miscellaneous aspects of action in both its physical or psychological sense, and to demonstrate how these mental actions have their roots in an ideology which is the backbone of all that is observed in the play. To do so requires us to go slightly beyond the established and acknowledged definition of action and also to keep this pivotal fact in mind that “it is the end which a character desires” and that “characters become actual only when the agent has a definite ‘end’ in view and initiates a movement [and not an action] to achieve his end” (Tilak, 68). Thus while reading the play, we should keep ourselves in accordance and harmony with Becket’s ideology and his ‘end’; otherwise we would lose a great share of our enjoyment of it.

The play starts with the Chorus of women of Canterbury mourning and lamenting due to an unknown reason. Rajni Singh, describes the Chorus as apprehensive and intimidated. He goes on to say “they are the wistful, leaderless women of Canterbury calling for spiritual guidance in their half-lived lives” (2005, 109). The words “danger” and “fire” are repeated respectively three and four times in the first six lines which delineate a semantic connotative relation between the two words. The “seven years” since the departure of Archbishop could be a summing up of the two

previously mentioned numbers. Therefore the arrival of the Archbishop is in a way synonymous with the sense of hazard and insecurity felt by the women. They virtually prognosticate what is going to happen to Archbishop when they sing of a “winter” that “shall bring death from the sea” (*Murder*, 2).

Gradually, the main idea of the play is being revealed in the songs of the Chorus where they say that “God shapes the still unshapen” and that “destiny waits in the hands of God, not in the hands if the statesmen” (*Murder*, 2). And finally they assert this fact that

“For us, the poor, there is no action,
But only to wait and to witness” (*Murder*, 2).

From the very beginning, there is a sense of hidden horror rooted deep in the expressions and predictions of the women. As Carol Smith points out in her book “T. S. Eliot’s dramatic theory and practice”, “the women of Canterbury express their desire to maintain the quiet sterility of their humble lives, undisturbed by greatness of any kind...the women are conscious of fear and desire only ‘peace’ as they understand it; they do not wish anything to happen” (1967, 92-3).

Throughout the play, it becomes more evident that the women of Canterbury are representation of the basic instinctual part of the Archbishop himself. They partly share the fears and agonies that lie ahead for Becket. However, in a hierarchy of consciousness, they are placed at the intuitive level. Psychologically speaking, they represent that part of the man’s mind which is known as id; with Becket himself being the superego. They merely sense the danger, but they are practically unable of any higher level of interaction with that concept. Still the very essence of their role as it is, is a verification of the fact that Becket’s mind is concerned with the upcoming issues even prior to his appearance in the play. Even before he enters the play, we see the tumult that his future decisions would create. In fact the songs of the Chorus enjoy such high level of effectiveness that Helen Gardner has ascribed to it “the real drama of the play”: “the real drama of the play is to be found in fact where its greatest poetry lies- in the chorus” (1968, 136).

In the next line, the three priests enter the play. Early in their speech and through their conversation with the messenger, some nuances about the character of Archbishop are introduced implicitly. The image of Becket

which is thus created in these lines is that of a proud, fierce and decisive man who is returning in order to win glory, fame and victory. The adjective “proud” is repeatedly ascribed to him; a quality which, according to the first priest, is established as his tragic flaw:

“His pride always feeding upon his own virtues” (*Murder*, 3).

Carol Smith has interpreted the reaction of the three priests to the news of arrival of Archbishop as follows:

The reaction of the three priests to the news of Thomas’s return represents the next step on an ascending scale of awareness of the event’s meaning...within the group of the priests, there is also hierarchy of understanding. The first Priest, knowing his Archbishop’s uncompromising nature, fears Thomas’s return... The second Priest affirms his loyalty to the Archbishop... he differs from the women in wishing the return, but he does not think beyond the comfort of Thomas’s presence. It is the third Priest who, of the three, most nearly approaches Thomas’ saintly understanding of the events to come. (1967, 93)

Next, we see the women of Canterbury still mourning; but this time they have a reason: Becket’s return. Here also, they function as the instinctual aspect of man that can feel the danger before it occurs. They express their fear which is “not of one but of many” (*Murder*, 4). They warn against a doom that is going to befall on Archbishop as well as on the world. Following this scene comes the appearance of Becket. He immediately embarks on the main idea of the play which he ascribes to the women, ignorant of the fact that these will be repeated back to him later:

They know and do not know that acting is suffering
And suffering is action. Neither does the agent suffer
Nor the patient acts. But both are fixed
In an eternal action, an eternal patience
To which all must consent that it may be willed
And which all must suffer that they may will it
That the pattern may subsist, for the pattern is the action
And the suffering, that the wheel may turn and still
Be forever still. (*Murder*, 5)

As T.S. Pearce notes in his book “T.S. Eliot”, “Becket speaks this from a position of superiority over the foolish and doubting women” (1967,

144). This part of the play, is particularly worthy of attention. Becket, in his ignorance, is expressing his central ideology regarding his future decisions. Primarily, the dual theme of the “action” and “suffering” is introduced for the first time to the play. He equates action with suffering and describes both the “agent” and the “patient” as passive practitioners of a Prime order. He adds that both of them are “fixed in an eternal action”. It is essential here to note the equation of the two concepts of action and fixation in an ideology like that of Becket. For Becket, a person’s actions and decisions are meaningful only when they are part of or imbedded in a higher order of actions and decisions. To him, action is defined as something which finds its significance in history or eternity and is not bound to space-time limitation.

In Becket’s reply to the second priest, we can find out that at this stage, his mind is more or less occupied by the political issues. As Wyman mentions in her essay “Plot of Diction”, “he arrives in England glorying in that he has overcome the world and failing to realize that that he must allow himself to be overcome by it, for the glory of God” (1975: 136). We can see that he is conscious of, and able to avoid danger. Thus, in the first impression, he is not a “super person” as Gardner accuses him “Mr. Eliot has conceived his hero as a superior person” (1968, 136). Before anything, he is an astute politician who is aware of the threats of danger, but his knowledge exists at a higher level than that of the women or the priests. As we would see, this knowledge does not secure him a retreat from danger; rather it will move him forward toward it.

Next we have the appearance of the first Temper. As Carol Smith points out “the first Temper offers Thomas a return to the life of sensual pleasure of his youth at court” (1967, 94). This is similar to Christ’s temptation in “Paradise Regained” by Satan which is known as food Temptation which is in content similar to the worldly pleasure. In his reply to the offers of the first Temper, Thomas makes a basic statement worthy of isolation:

“Only
The fool, fixed in his folly, may think
He can turn the wheel on which he turns.” (*Murder*, 6)

This is a manifestation of the deep-rooted philosophy of Becket which comes to surface even in face of the trivial matters. Thus, he has prepared himself from the very beginning for his ultimate end which is martyrdom

in the will of God. But we see that throughout the process of appearance of the Tempters there is a gradual maturation in the outlook and consciousness of Becket toward his purpose. The first instance happens in the dialogues of the first Tempter where he accuses Thomas of the sin of pride

“Your Lordship is too proud!” (*Murder*, 6)

This slight reference to a particular weakness in character of Becket may be only the first step in the process of his gaining awareness and moving toward his final action.

The second Tempter, to quote Smith again, “offers earthly power with which to improve the temporal world and urges Thomas to seek power for present good and to leave holiness to the here-after” (1967, 94). This part is similar to another of Christ’s Temptation in wilderness which is famous as the power temptation. In his dialogue with the second Tempter, Thomas appears to be to some extent wavering and indecisive at the beginning. He poses forth six “Wh” questions successively: *Who, What, Who, What, What, Why*. This may be a manifestation of the descending process of his internal conflict which is active at a deeper level in his unconscious mind. With a simple comparison between his dialogue with the first Tempter and the second Tempters, one can detect the changes that have taken place in the character of Becket. With the first Tempter, there was no question on the part of Thomas, only declarative sentences were used in order to reject the demands of the Tempter. But when it comes to the second Tempter, as it was mentioned, we see a series of informative questions which point to the fact that Becket is mentally or characteristically engaged with the matter at hand. It is as if he is debating the matter with himself. He wishes to convince himself of the fact that such a temptation is essentially rejected. Immediately after the questions there come the two “No’s” as Thomas’s reaction to suggestions of the Tempter. But psychologically speaking, these types of disjointed short negative answers are not to be that much relied upon as a definite rejection. Again it verifies that Becket’s mind is engaged in the matter to the degree that it sometimes brings him to the verge of moral hesitation. Following the early short disjointed refusal of Becket come a set of reasons for his rejections. He mentions the “bishops” and “barons” who have been punished by him on the same ground which the Tempter is suggesting. But again the point with these reasons is that they are more of the nature of justification rather than reasons, they are closer to a type of excuse rather than moral obligation.

They are not sufficient per se, rather are more associated with outer references. It is as if Thomas is looking for exterior evidences to convince himself. It is only in his final words with the second Tempter that he begins to develop a self-oriented justification for his refusal of the Tempter's offers of earthly power. It is only here that we can see an instance of his real personality. Here he stops associating himself with kings and his office and instead finds the divine connections that he values most in himself as the pivotal reason for not accepting suggestions of this kind. His final "No" is totally different from his two previous "No"s and it is followed by the imperative verb commanding as

"No! Go." (*Murder*, 7)

Subsequently comes the third Tempter with his offer of "both revenge upon the King and domination for the Pope if he [Thomas] side with the English barons" (Carol Smith, 1967, 95). Presently, the Becket of the third Tempter is different from that of the second Tempter. He holds the upper hand from the beginning of their conversation by telling the Tempter that he has been expecting him. It has also been interpreted as another point of similarity between Christ and Becket in the sense that both of them had three Tempters in the similar condition. Becket's sentences are now short and commanding in nature. He asks no more questions that he did from the previous Tempter. His questions are, on the contrary, more ironical and teasing than interrogative. Thus, we can see that he is gradually moving toward a more developed self and is building upon his final determination. But it still has to be done. Notice Becket's final words with the third Tempter:

"To make, then break, this thought has come before,
The desperate exercise of failing power
Samson in Gaza did no more.
But if I break, I must break myself alone." (*Murder*, 8)

Carol Smith has noticed a sense of "willing destruction" on the part of Becket in these lines; something that would not be overcome until the appearance of the fourth Tempter. She goes on to say that

The Archbishop thus reveals the contradiction in his thinking. He thinks that he is rejecting the temptation of willing "action" by removing himself from the act of vengeance or of seeking power, but his statement reveals that by "willing" his own destruction he is committing an

act incompatible with making his will complaint with God's (1967, 95).

But as it was mentioned earlier, we should note that Becket is going through a process of maturation and development of his religious identity. His full grown character is not to be completed after the appearance of the fourth Tempter and of course after the speech that he makes at the Interlude. At this stage, what is important is that Becket's dialogue with both the second and the third Tempters end with a remark on his religious commitments and that he announces himself a subservient to the will of God. This is Becket's main departure from his earlier flaw of pride which was ascribed to him.

In the next step, there comes the fourth Tempter who turns out to be a surprise. Presently, Becket did not expect him

"Who are you? I expected
Three visitors, not four" (*Murder*, 8)

As Carol Smith notes what he has to offer is the everlasting glory of martyrdom in the presence of God. In his dialogue with the fourth Tempter, Becket comes to his final consciousness. Having heard his own words addressed to the women of Canterbury repeated back to him, Becket realizes that what he had been preaching and suggesting has been in fact a willing martyrdom; what he labels later as the "greatest treason".

The fourth Tempter in fact uses Becket's own terms in his plan to beguile him; As Becket says

"Tempting with my own desires?" (*Murder*, 10).

He talks of "keys of heaven and hell" and "thread of eternal life and death". He propagandizes for the "glory after death" and "Saint and Martyrs who rule from the tomb". He encourages mammonism and love of worldly glories while he talks of glory "in presence of God". Quoting Helen Gardner writing in "The Art of T.S. Eliot", we would see that "the last temptation is so subtle and interior that no audience can judge whether it was truly overcome or not" (1986, 134). Following the theory of identification of characters, it is strongly possible that we interpret him as a part of as Becket's unconscious pride, that is why he evades introducing himself. Consequently he causes the strongest tumult in Becket's mind. The noteworthy point regarding this part is Becket's early

reply to the Tempter where he says “I have thought of these” (*Murder*, 9). Becket, like any other human being, is subject to desires of any kind. He has mental disturbances and his mind is constantly struggling with miscellaneous ideas. As a result, he cannot be accused of the crime of being a super hero or super human. He has thought of all these possibilities that have been mentioned by the Tempter. His mind is actively engaged throughout the play and he sees himself responsible for his actions. Even at certain points, he appears to be desperate and perplexed. He yields in anguish “Can I neither act nor suffer without perdition?”

Also in another part:

“Is there no way, in my soul’s sickness,
Does not lead to damnation in pride?” (*Murder*, 10)

In these lines, we can see the image of a man who, in his distress, is struggling to find the truth; a man who is not at any rate certain of his ideas; not to the very last moment. The following lines by Chorus and Priests reveal the sense of tumult and confusion that is going on in Becket’s mind. “The restless house and streets and feet”, “the heavy and thick air and sky” are allegorical representations of his state of mind and his guilty conscious. It demonstrates a transitory period for Becket which is a turning point for his religious and personal development. The following lines are crucial to the play in that they capsule the on-going process of Becket’s development prior to his transformation from a man who serves his own will to a man serving will of God

“A man may walk with a lamp at night, and yet be drowned in a ditch.

A man may climb the stair in a day, and slip on a broken step.

A man may sit at a meat, and feel the cold in his groin” (*Murder*, 11).

The transitory section ends with Becket’s declaration that “Now my way is clear, now is the meaning plain”:

Temptation shall not come in this kind again.

The last temptation is the greatest treason:

To do the right deed for the wrong reason” (*Murder*, 11).

As Paul Gannon mentions in his book “T. S. Eliot’s *Murder in the Cathedral* A Critical Commentary”, “The crux of the problem for

Thomas is to determine once and for all the sincerity of his actions” (1965, 36). Here, Becket is transforming from a religious man of a set of principles and maxims in mind; determined to observe them, to a servant of God who is determined to actually enact those ideologies and become a part of them. As Grover Smith mentions

Becket seems to realize that unless the sufferer refrains from willing to suffer and thus from soiling his hands with his own blood, he cannot be a true martyr. After nearly blundering, Becket recognizes that not only the Women but he himself must be passive. He must only consent to the divine will, so that he shall suffer and shall become for suffering in others the involuntary agent. Both action and suffering comes from God” (1961, 188).

Thus with Becket’s soliloquy ends Part I and we are led to the Interlude where he is giving a sermon on Christmas Morning. Regarding the significance of the Interlude, it is fitting to agree with Wyman on this ground that both the events prior to and events after the Interlude, are in one way or another, based structurally and thematically upon that. In his sermon, Becket point to the underlying themes of the play as well as to the basic Christian ideologies. In the Interlude, Becket mentions once again that a true martyr does not desire the glory of his action; it is, as Pearce mentions “an act of atonement for the inadequacies of this world...he must not make this sacrifice out of a desire for self-glorification” (1967, 143). For Becket, it is an act of voluntary self-sacrifice which is carried out, as he mentions later, on pure consent on his side.

Singh comments on the altered character of Becket between the first and the second part as follows; “Becket’s movement from Part I through the Interlude of the Christmas Sermon to Part II, shows him losing his will in the will of God” (2005, 118). Similar to Part I, Part II starts with a soliloquy of Chorus lamenting the barren and dried atmosphere of their lives. Just as in first Part, they have their fears of “the hollow note of death”. But we do see a sense of development in their moral disposition. Now they talk of an everlasting peace which is realized in the presence of God. They seem to have come to a sort of understanding of this fact that “Lord renews death”. They have apparently come to this notion that in order to avoid a “sour spring, a parched summer, an empty harvest” (*Murder*, 13), they have to give something instead, even if it be their

dearest and nearest. Next come the three priests with their representative emblems of three martyrs and each deliver a speech which serves as the introductory part, enriched with the allusions to Becket's upcoming death.

In this Part, we also see the appearance of the Four knights who introduce themselves best in their very first sentence which is the counterpart to all the notions that had appeared in the play up to this stage: "Servants of the King" (*Murder*, 14). They also evaluate Becket on the same false ground where they label him as "his [King's] servant, his tool, and his jack" and also ascribe all his "power and honour" to the King. In his first encounter with the Knights, Becket tries slightly to defend himself against the accusations charged on him by them. In his speech with them, Becket uses a witty and ironical language which shows his qualifications as a man of politics as well. In his words, his new personality reveals itself and we can see a man of action who is ready to take any (legal) measure needed for his ultimate purpose. But again, here, we should remember that Becket does not wish to do so, because he has dedicated himself to a higher order of what he calls "eternal burden" or "perpetual glory". Occasionally, he uses the "shepherd" symbol; something that verifies his further similarities with the Christ figure. Regarding the similarities of the two, Grover Smith explains that "as martyr in Part II, Becket is a type of Christ, who has suffered temptation before entering upon the drama of action through suffering" (1961, 186).

Between Becket's first and second encounter with the knights, there is another of the Chorus' soliloquies which contains a good many of what Grover Smith calls as "zoological imageries". There is also a wide range of allusions to the natural elements which, again quoting Smith is a sort of identification of Chorus with the cycle of creation, corruption and ruin. It could be an interpretive sign of their final perfection which they demonstrate at the end of the play in their final soliloquy.

In his comforting advice to the Chorus, Becket equates "eternal burden" with "perpetual glory" and asserts that once set against a background of "figure of God's purpose", what may seem suffering to them, is but "a moment". This is an instance of the thematic dualism which Grover Smith refers to as the "dualism of eternity and time, duration and flux, spirit and flesh, action by suffering and suffering by action" (1961, 187).

Becket uses this device, once again, under a similar occasion. While arguing with the priests, he attempts to convince them and make them understand that what he is doing does not simply fit into “facts” and “results”; it is only through passage of ages that the significance and meaning of his action reveals itself:

It is not in time that my death shall be known;

It is out of time that my decision is taken. (*Murder*, 19)

In this part and in the lines that follow are capsulated Becket’s ideology, his reasons for his decisions as we see them and his justification for his inaction. Primarily, by contrasting the two notions of “in time” and “out of time”, he shows the universality of his decisions. After that, he declares his total submission to the will of God by juxtaposing the two laws of God and that of Man. Becket sees victory not in fighting with the people who are opposing to him; he rather believes that by the materialization of his ideas and by putting them into action, he has truly overcome his (and alternately God’s) enemies. To him, the realization of his ideas is of primary significance. And at this stage, his only way to bring about this aim is suffering; of course suffering for an exalted reason. In these lines, Becket makes bare his ideology by maintaining that fighting has never been his purpose. While the act of fighting contains physical action as its constituting part, we would find out the reason for Becket’s insistence on his inaction. Furthermore, as he proceeds to say in the next line, he rejects resistance of any kind. What he put to practice was an instance of negative resistance. According to Singh, “Becket stands on a higher ethical plane. He will not have God’s law lowered to the level of man’s” (2005, 113).

But it is not until his second encounter with the Knights that the climax of the play is revealed. Finally, the doors are open and the Four Knights enter the Cathedral. This section reveals a good many instances of the resemblance between Becket and figure of Christ. As Carol smith mentions the very act of sacrifice (here enacted as murder) is analogous to Christ’s Crucifixion. The two figures are similar in their acceptance of martyrdom as a voluntary act in order to bring about the redemption of mankind. Subsequently, as he is being slain, we hear his final words in which he, once again, maintains his ultimate reason: “that of the church”.

After the murder, the four knights each directly address the audience in a modern language different from that of their original role in the play. The

most noteworthy part appears in the speeches of the Fourth Knight who accuses Becket of the crime of egotism. What he talks of as “egotism” or “[his] determination upon a death by martyrdom” is exactly the same mistake that Becket himself was about to make. The word “determined” here points to a pre-planned act. In other words, it is that “willing martyrdom” which Becket avoided and lost his life in order to escape it.

The possible reason for Eliot’s inclusion of the Four Knights’ direct addresses to the audience can be the deliberate juxtaposition of the two different set of ideologies. It is possible that Eliot intended subtly to draw the attention of the audience to the deeper layer of Becket’s decisions by contrasting it to the motives of the four representative Knights who share the common errors of the ‘common man’(as the Chorus calls themselves) in labeling Becket’s deed as “a suicide of unsound mind”.

Following the four Knights’ addresses, there come the speeches of the three Priests whom Grover Smith has compared respectively to Knights, Women and Becket himself:

Second Priest seems close in spirit to the Knights, just as the First Priest resembles the Women and the third Becket himself. The Second Priest typifies the potential moral strength of the Knight’s immoral practicality. He is not bad; he is only unsaintly... Although the Third Priest grasps the final meaning, he, in turn, does so as a spectator rather than as a participant like the Women. (1961, 195)

In the final scene of the play, both the Priests and the Women demonstrate a sign of moral improvement in their speeches. They finally come to an understanding of Becket’s martyrdom. There is no more traces of the Priest’s objection or of Chorus’s lamentation; instead, it has been replaced by praising and acceptance. Thus, Becket, through his inaction and negative resistance succeed in proving the validity and reliability of his beliefs and ideology to others as well as to himself.

As it was observed in the discussion, Christian notions of humility and meekness are thoroughly connected with the theme of the play. Becket withdraws from his will and consequently from taking any action, only to make a higher order of motives come true. He is in fact above the glories, rewards and motives of this kind. He definitely is a man of action, but the

point is that he views action in a larger scope; he sees it in a background of non-material motives and divine Will. As Grover Smith points out, in an ideology like that of Becket, “only God’s will can be the criterion of right and wrong action and suffering...those who consent with the Will of God are as God” (1961, 189). Having such manner of religious ideology in mind, we would have a clearer image of what it meant for a man like Becket to withdraw from acting and move toward inaction and suffering. It would be helpful here to quote few sentences of Joseph Chiari on the nature and necessity of his action, written in his book “T. S. Eliot Poet and Dramatist”:

The action of the play is neither carried out by the main character nor does it grow linearly in time; it is a cumulative form of action, or-should one rather say- a progressive dawning of light or illumination which reinforces upon Becket the significance and necessity of his death... (1972, 122).

Most importantly, we should not forget that this is not an utterly passive choice resulting from his impotencies. The fact is that, a deep mental process of action is going on in the mind of the protagonist. The evidences can be found among the lines of Chorus, pleas of Priests and suggestions of Tempters. All these three factors are, in fact, a constituting part of Becket’s mental interactions. If Eliot conceived his character as a super man or super hero who is independent of the external elements and who is indifferent to outer context of the society, he need not incorporate any of the elements as he did and we would not have the play as it is today. Thus, it is almost out of question that each character has his/her own particular role in the process of creation of the dramatic action as well as dramatic outcome of the play. According to Singh “the Tempters are nothing but the external concretion of the inward state of mind” (2005, 115). As for the Chorus, Chiari mentions that “The Chorus mirrors the hesitation of Becket’s mind” (1972, 121). That Becket withdraws from physical action and suffers instead, is the final consequence of a series of decisions and observations which, songs of Chorus, advices of the Priests, suggestions of the Tempter and even the threats of Knights are all parts of.

Thus, we can see that Becket’s refusal to act is not synonymous with the patterns of inaction as suggested by some critics; it is rather a deep pondering on one of the most serious ideological and ethical issues. As

Grover Smith puts it “Becket recognizes that...he must be passive. He must only consent to the divine will...Both action and suffering come from God.” (1961, 188). In such a case we should consider Becket’s deeds in a larger context of ideology that form the background to the protagonist; both in its historical and dramatic terms.

To return to Aristotle again, it would be of great help to consider his views on the significance of choice. As Tilak puts it in his book

Before making their respective ‘choices’, they [characters] will deliberate. And their deliberation may be expressed in their speeches...Such speeches are a form of action; they reveal the inward movement toward the choice which the character ultimately makes. The movement or action is there, only it is internal and will ultimately be externalized. Such internal movements can be action in the dramatic sense...(1992, 69).

Similarly, Singh, too, believes that “the play at once becomes a tragedy of inward conflicts and inward actions” (2005, 115). This could, indeed, be all we need to apply to “*Murder in the Cathedral*” and Becket as its protagonist in order to have a full understanding *and* appreciation of the play. What ultimately happens to him is a product of internal conflicts with his death being only an external manifestation of that.

Going back again to Tilak, we could borrow this helpful note from his book in which he asserts this fact that by and large modern dramatists aim at probing the more hidden recesses of human being in the sense that their plays enjoys less physical than mental engagements. This could be fully applied to a play as “*Murder in the Cathedral*” and more fully to an author like Eliot known for his subtle and witty language.

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Figural Representation in the Arabic Calligraphy

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Abstract

A deep analysis of calligraphic works show deep meaning behind each letter. The most important thing when analyzing such calligraphic works is deep symbolism that each letter carries within itself. A combination of calligraphic letters always show a symbolic message. Thus, vision enacted in calligraphic works invites the viewer towards reflection and contemplation. It is hard to determine what is more appealing an image or the text. In reality there is an equal emphasis on the text and form. Both complement each other as there is always harmonious balance between the two poles of diversity, male and female, matter and spirit and exoteric and esoteric. Yet, it is possible to read the image and to understand diverse messages and visual impressions. Therefore, the main objective of this paper is to illustrate the scope of Arabic calligraphy by focusing on Arabic letters and their use in presenting various artistic figures.

Keywords: Arabic Calligraphy, Calligrams and Symbolism

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The Origin of the Arabic Calligraphy

The Islamic art is not characterized with animal and human figures. However, such artistic expressions have often been included in the miniature paintings, the arts of plastics and in the art of calligraphy. Rare using of the figurative art in Islam was partly due to the prohibition of presenting humans and animals in any kind of painting and sculpture. However, the prohibition of presenting characters among Muslim artists was not always absolutely followed. It is important to mention that in Islam, as well as in Islamic art, there is a clear reflection of Islamic spirituality, God cannot be represented in any physical form. The Holy Qur'an did not ban presenting characters literally, but it is clearly indicated that the faithful themselves should not make and worship idols. Human beings cannot show in any way God's character, power and beauty. Then, due to the necessary precaution that people would not be misled towards idolatry, making the portraiture of Muahmmad (pbuh) was also prohibited. Actually, the religion of Islam is greatly God centered religion and the Prophet Muhammad (pbuh) is but the Messenger of God. Therefore, Muslims are discouraged to turn their faces towards any figure including the figure of the Prophet (pbuh). Then, due to the fears of creating a cult of man making the portraits of the Prophet was prohibited in the very beginning of the emergence of the religion of Islam (Mehinagić, 1973, 27-36; Grabar and Natif, 2003, p. 26). Moreover, even when the Prophet Muhammad (pbuh) was presented in an individual drawings and miniatures describing events from his life, his character in the form of his body and face has never been painted. From the descriptions of the Prophet, by the prophet's companions, it can be concluded that they all saw and experienced Prophet differently. Therefore, for the Muslim community Prophet's experience, sayings and lessons are much more important than his physical features.

Prohibition of presenting the characters is mostly related to the sculptural arts because in the pre-Islamic period, idolatry was developed, and through idolatry, the sculptural art flourished. According to Burckhardt (1985) and King (1985) when the Muslims liberated Mecca, the Prophet ordered the destruction of all statues and idols, which pagan Arabs set up in the courtyard of the Ka'aba, and then he entered the shrine. The walls of the shrine were ornamented by the Byzantine painter, and among the paintings was the display of the Prophet Abraham throwing arrows for divination and the painting of *Virgin and Child*. The Prophet covered two images with his hands and ordered their removal. The Prophet Muhammad (pbuh) probably did this out of respect for selected and

honorable people, but not as a sign of approval of painting figures as religious relics, which is contrary to the faith which he was propagating. It seems that Muslim artists realized that painting as a creative act, could be considered as undesirable but not strictly forbidden. However, anything in the Islamic art that could in any way promote idolatry is literally forbidden and Muslims have the consensus about such kind of arts. This could be the reason of conscious avoidance of naturalism and realism in the Islamic art. However, even among today's Muslim artists natural and realistic arts are widely accepted because the art is no longer solely in the service of religion.

The Conception of Arabic Calligraphy

Presenting characters is consciously avoided in prayer spaces, because the representations of figures in Islamic shrines and mosques have no meaningful or functional purpose. According to Islamic teachings, everything is directed towards the confirmation of the Unity of God, His glory and greatness. Therefore, in so-called sacred art there is no room for the secular art. Usually stylized characters and figures, both human and animal, can be found at ornamented facades or miniature painting in secular art. Then, besides the character presence everything is reduced to the two-dimensionality. In this regard, it would be significant to point out that there is a difference between the sacred arts, traditional arts and religious art (Nasr, 2006, pp. 175-185; Elwazani, n.y., pp. 478-485). Therefore, some works may include religious theme, but it does not necessarily mean that they represent the sacred art. The fundamental concept of the traditional art is based on the principle of Divine Originality. For example, the sacred art of Islam is calligraphic writing of the Holy Qur'an. This type of arts has been widely-discussed by Rene Guenon, Titus Burckhardt and Seyyed Hossein Nasr.

Any form of the artistic representation aims at presenting characters and figures in a way as they resemble each other. Perhaps, such resemblance and realistic representation was derived from the Islamic law which is based on the doctrine of the equality of all people before God. However, such figures are not man-centered and they are not made for the purpose of worship. Representing the characters in Islamic art was derived from the elitist artistic circles because they originally come from the needs of scientific books, then, as illustrations for stories, traditions, and historical events. Burckhardt (2007) argued "it means that every artistic creation must be treated in accordance with the laws and regulations of its domain

of existence" (p. 130). Such treatment of representational art in Islam was based on certain kind of hidden spirituality, consciously avoiding closer look at the actual and the illusionary material dimension of arts. This was not the result of lack of neither creativity, as often perceived nor inability to naturalize figure. This was the reason why Islamic painting paid less attention to perspective and three-dimensionality. However, it is not possible to overestimate the fact that miniature painting in the Islamic arts partially lost its spirit and experienced decadence when the artistic perspective was introduced in Islamic civilization as a result of European influence.

According to Islamic artists the artistic conception of three-dimensionality illustrates humane life that is integrative part of the divine creation. In fact, it seems that the three-dimension is a fundamental problem of banning characters in Islam. Although the statues of the pre-Islamic Arabs and other idolatrous nations were three-dimensional, ban was based on the number of the Qur'anic verses and the traditions of the Prophet (pbuh). Therefore, this is another example of less significance of the material dimension of arts in comparison to the spiritual and esoteric dimensions. In part, because of this, Islamic art turned to the Arabic calligraphy and found fertile ground for various kinds of the development. Islamic calligraphy was excellent source of inspiration for the Muslim artists because the calligraphic art was directly based on the Holy Qur'an. According to Burckhardt's (2007) interpretation, the first thing that God created was light, and from one part of that light He created a pen, and the pen was ordered to write what will happen in the future - *Lewha-i-Mahfuz* (Plate Closely Guarded). Therefore, Nasr (2005) holds that "the original point and the first drop of the Divine pen was beginning of sacred calligraphy, and so the calligraphy began the plastic arts." Nasr (2007) also argued that according to the Islamic philosopher Ibn Sina "the first element (*'unsur*) in the world was *in principio* point which, under the action of Nature, was laid out in a line, plane, and finally a three-dimensional body (*jism*)." In this regard, the basic principle of calligraphic art is a dot or a line that would eventually result in a letter.

Certainly the historical context of origin of calligraphic art in Islamic civilization had significant roots in pre-Islamic era. Overall, throughout the Near East, abstract geometric art was more developed, with the spirit of the inscription, than visual - figurative contents. According to King (1985) „...in the non-figurative repertoire, art in the Near East reserved

major roles for inscriptions of a religious nature, for symbolic devices and...for crosses, with the rest of the subsidiary areas filled by geometric and foliage motifs“ (p. 276). Such artistic practices constituted a fertile ground and, after the arrival of Islam, affirmed the written word as an artistic expression as in the case of Islamic calligraphy. Therefore, the Islamic calligraphy started to be viewed as the most dignified way for the transmission and worship of God's words (El-Faruki, 1989, p. 19). Actually, this is the most perfect way of how to get closer to God, Who is transcendental, by reciting, writing or transmitting His words. Such forms of artistic expression became, sacred, religious, or even secular, where presented in the mosques, sacred palaces, public buildings and homes. Although calligraphy in Islamic art replaced the entire repertoire of paintings and sculptures couldn't become its mere substitute. With the exception of architecture, calligraphy is the first art that was created under the umbrella of Islam, and was affirmed, in a sense, by the revelation. Thus due to the need for the collection and transmission of the revelation of God the calligraphy was created. The calligraphic art has remained true to its original need for more beautiful writing of God's revelation. Nevertheless, it was released from the format of the book and became an independent art form, which has branched out into all fields and all media, from the calligraphic inscriptions as independent works, then architecture, in which it experienced monumental editions, and through usable objects in everyday life, and so entered, in the secular sphere of life as well.

The Islamic calligraphy was not only emphasizing copying of the sacred and holy texts. There are early inscriptions of specific people who in the Islamic tradition represent the Islamic spirituality. There are the names of Prophet Muhammad (pbuh) then four of the Caliphs, names of Prophet's grandsons Hassan and Husayyin and, as well as, the name of the first *muadhin* Bilali Habashi. These calligraphic inscriptions, in addition to certain Qur'anic verses, are often placed on the walls in the mosques (Elwazani, pp. 478-495). However, calligraphic writing of the names did not stop with those honorable names, but throughout the history of Islam there appear other honorable names that represented the pillars of spirituality of their time. They were, actually, considered as an extension and continuation of the spirituality. Therefore, very often calligraphic art represents great Sufis. Of course, calligraphic works with this content are exclusively related to the Sufi gathering places, *tekke and turbe*.

Here arises a question that deserves thorough analysis whether the calligraphic art of Islam can be interpreted as a kind of Islamic religious painting? Similarly, the other great civilizations and their letters were also associated with the sacred and creative. In that sense, letter is considered a sacred science. For example, sacred art in Buddhism focuses on writing as a spiritual art form, "a technique of painting in ink characters - calligraphy, which is associated with the spiritual method *dhyana* (contemplation)" (Burckhardt, 2007, p. 174). Then according to Oto Bihalji-Merin, (1979) writing and painting are not separate skills. Alternatively, Egyptian art image letters - ideograms, as irreplaceable part of artistic expression, were considered as sacred curves. The other letters also experienced various creative formations, but it seems that no other letter can develop to the extent of becoming the leading artistic discipline of a great civilization and art, as is the case in Islamic art. Thus in that way a special kind of calligraphic art of Arabic letters, incorporating figurative motifs or vision, developed without significantly violating the basic postulates and the principles of Islamic art.

Figural Representation of Arabic Calligraphy

Calligrams or figural calligraphy is most often connected to the Turkish art of the 16th century. Within this artistic corpus, an art that to some extent identifies with *tariqats* (Sufi Orders) is plunged into a folk art. *Calligrams* generally can be found in the Sufi circles. Although similar works can be found in Shi'i circles of Persian art, from where an impact for creation and popularization of this style of calligraphy could be traced. Sufi circles for the most part, consisted of artists from different domains, so that a large number of them practiced the art of calligraphy (Schimmel, 1992, pp. 242-53 and Ben-Zaken, 2004, pp. 1-28). Besides other Sufi orders, the largest contribution to the arts had been given by Mawlawis and Baqtashis (Aksel, 2010, p. xvi). The art of calligraphy was interpreted as "spiritual mathematics materialized and developed by application of calligraphic equipment" (Hadžimejlić, 2009, 12). Therefore, very often calligraphy amplifies the crystallization of spirit, a reflection of the artist's spiritual condition and purity of heart, with the condition that their handwriting becomes more and more sophisticated.

In Bosnia-Herzegovina such calligraphic works were crafted by local artists, calligraphers and amateurs. Unfortunately today they have been preserved in an extremely small number. Due to the historical, cultural and spiritual connections between Turkish and Bosnian *tariqats* local

artists also began to favor the *calligrams*. Besides, in Bosnia-Herzegovina only few *dervishes* and *shaikhs* practiced this form of artistic and spiritual expression. However, they were often pursuing their own path of self-knowledge and insight which contributed towards the emergence of Bosnian original *calligrams*. The authors of calligraphic art are not always considered as artists in a real sense of the term. However, according to Sufi tradition in any sense a humble servant of God attempts to come closer to God through his calligraphic works. Those spiritual masters do not celebrate or highlight their own personality and their works were mostly unsigned. Regardless of the small number of discovered calligraphic works, this branch of calligraphic art played significant role among the Bosnian Muslims who had a sense of aesthetics, which was noticed and appreciated across the Ottoman Empire. Therefore, this appears that arts, especially or exclusively traditional, reaches its peak only when the spirituality of the people to whom this art belong also reach a certain cultural and spiritual level. This has been affirmed by rare examples of calligraphic works that have survived past heritage destructions, as in the case of the past Bosnian war (1992-1995).

The development of *calligrams* might be traced back to the earliest period of Islamic art, when floral motifs started to develop in calligraphy, which represented the first connection of abstract shapes of letters with material forms (Safadi, 1978, p. 12). Thus, the ending of certain letters assumed a leaf form, and later became more and more involved in the intricate network of plant motifs, which sometimes twisted zoomorphic motifs as well. Sometimes the calligraphic writing is totally lost in the intricacies of this ornamentation, and it is difficult to recognize the shapes of letters. Then, sometimes letter endings received human forms, where the figure was contained in a letter, which culminated in the calligraphic works that acquired figurative form, where the shapes of letters depicted figurative representation as a kind of calligraphic painting (Safadi, 1978, p. 158). Some of them include Ali's Camel, Boat Ament Billah, Solomon's Seal, Emblem of Love, Boat of Writing, prints in the shape of the mosque, a pitcher, human figures, lions, bird, a glass, paired *Waw's* (Aksel, 2010, p. xvi).

The flexibility of the Arabic letters has produced within the classical calligraphy the expression of figures and characters through writing because such expression didn't violate the doctrine of Unity. This kind of integration of letters and images, uses primarily sacred elements (the letter), although calligraphic work does not necessarily have to

belong to the category of sacred art, but they usually have a religious character, depending on the subject of the inscriptions (Khatibi, 1996, p. 90). Painting with letters is the term associated with the writing of holy verses within materialized pattern of nature. Here, calligraphic mediums are not solely used, but there is use of classical painting methods as well. The most common motives of calligraphic lines are zoomorphic forms, human figures and figures, which become allowed motives because they are not the purpose themselves, but one part of a complex and organized composition (Figure 1). Therefore, calligraphy doesn't attempt to imitate the nature as the nature is not the measure of reality, and therefore calligraphy just tries to understand "transcendental" essence of nature as a subject matter. The calligraphic call is not "admire the material world," but admire the Almighty God. These calligraphic works were created under the influence of symbolism, which artists recognized in the material world. Therefore as a result of such relationship so-called pictorial calligraphy or *calligrama* was introduced in the Arabic arts.



Figure 1. Calligraphic expression in the form of a bird by *Leylek Dede* (end of the 18th and the beginning of 19th century), Turkey. (from Şevket Rado, *Türk Hattatları*, Istanbul, Matbaacılık Ticaret Limited Şti., n.y., p. 206.)

Islamic art in general is the art of character, with symbolic meaning. In the Holy Qur'an the verse is a sign as in the following verse "We will show them evidence (signs) on our horizons and in themselves ... "(41:53). This reference is to the symbol, the second dimension that is

hidden in all things, the attempt to search for signs in the external, visible and in the inner, hidden, apparently inspired the artists, who were able to use their insight to produce calligraphic works (Grabar, 1992, p. 87-88). Thus, *calligrams* make the relationship between the living beings, their metaphysical dimension and their Creator. *Calligrams* stimulate viewers to consider both metaphysical and physical dimensions of the reality.

One common example of *calligrams* that was found even in the mosque premises is *Boat of Salvation* (Teparić, 2013, p. 300. In *calligrams* of boats there are usually six printable postulates of faith - "*Amantu billahi wa mala'ikatihi wa kutubihi wa rusulihi wa al-yaum al-akhiri wa al-qadri khayrihi wa sharrihi min Allah wa Ta'ala*" – I believe in God, and in His angels, and in His books, and in His messengers, and in the Day of Judgment, I believe that whatever happens, happens with God's will and determination (Figure 2). It is significant to ask why the motive or symbol of boat was chosen. One possible explanation of this *calligram* could be linked with Noah's boat. Boat as a symbol of the salvation, as Noah's boat was purposefully made for those who believed in One God. Therefore, the boat in calligraphy, with six-art inscription of postulates of faith, represents a rescue boat, indicating six basic postulates of faith, which, if truly followed, can bring about the salvation for those who believe. Therefore, such *calligrams* primarily focus on the textual content but also with its visual expression they influence the observer's own belief.



Figure 2. Caligraphic expression in the form of a boat by unknown author, *Buzadži Mosque*, Sarajevo

Calligrams in the form of stylish writing but at the same time in the form of an image find their places in the mosque. For instance, in *Gazanferija Mosque* in Banja Luka, two calligrams of a boat were placed at the entrance portal to the mosque and in the smaller *mihrab* on the sofas (photos, Husedžinović 440-441.) This kind of unification of writing and drawings of the sacred text with figurative forms and material forms is not prevalent in other cultures and civilizations. *Calligrams*, which are organizationally complex, also encourage speculation. They often inspire a search for the discovery of the hidden reality of the manifestations of artistic forms (Figure 3). This union of drawing and writing in their linear design hides, dissolves, and dematerialize, material frame, which in turn can be interpreted and understood as a message that there is only God's creation and that His dominion is over all creation. *Basmallah* is one of the most often written *calligrams*, but as calligraphic sentence as well. In figurative form *Basmallah* is perhaps the most commonly found in the form of birds (Grabar, 1992, p. 86). Dashed figural scenes are just a pale silhouettes or mold in which the lines of the letters move, twist, and writhe, stretch, and compress to suggest not only a printed message that has its clear meaning, but also another cloaked, hidden meaning and symbolism.



Figure 3. Calligraphy expression in the form of a jug, *Family Museum Hadžimjelić, Živčići*

The Arabic letters, written in the realistic and material framework, often decode certain forms within which various meanings are hidden (Grabar,

1992, p. 101). Some of these motifs on calligraphic works, such as birds or lions actually represent symbols that are associated with individual personalities known for their spirituality, and within calligraphy, there is a text related to the calligrapher or his name. So calligraphically, the names of personalities are usually written in the intricate tangle of Arab letters. After their death *dervish* orders were established and strange mystical stories and events were associated with them. There were even such stories which narrate that great Sufis sometimes appeared in the same form. During their life, such calligraphic works were not manufactured. Only after their death, people out of an honor to their spirituality, righteousness and devotion printed those *calligrams*. One of these *caligrams*, which specifically enigmatically operate, is a calligraphic work of dove, within which lies an intricate writings “*Oh, Hazrat Hacı Bektaş*” (Figure 4). “The calligraphy also refers to the tradition according to which Hacı Bektaş appeared in the shape of a dove (DeJong, 1992, p. 234). They reveal themselves as one hidden secret, as an enigmatic mystery or mystical riddle that contains the answer in itself.



Figure 4. Calligraphic expression *Bird (Hacı Bektaş)*, by Muhamed Hadžimejlić (private collection)

This bird is a pigeon, which with its voice; pronounce *Hu, Hu*, therefore, makes *dhikr* which glorifies Allah, the Almighty. People who have seen

in the birds a certain spiritual symbolism openly harbored respect for them. They are Allah's creatures, but they are nevertheless considered as one aspect, namely the depiction or symbol of angels understandable to the human mind, and accordingly they bring with them good things. Symbolically, the bird is the soul that yearns to be free of material bondage, to soar to the heights of eternal residence to the Ruler of birds or as the Sheikh Attar. The symbolism of birds has special significance since the beginning of humankind, from Adam. Raven taught Kabil how to bury his brother Abel whom he killed. Sulayman hung out with birds and spoke with them. Then in the Sufi texts bird as a symbol has a particular place and meaning, as pigeons that carry news. *Anqa Mughrib* a mystical bird or invisible bird is a reflection of the spiritual conditions. Therefore, it is a common feature in poetry as a paradigm unobtainable, something that is between heaven and earth (Aksel, 2010, p. 60).

There are many other similar calligraphic representations (Figure 5), in the form of drawings. All of them consist of the figurative concept, material form and, more importantly, the message. Then, drawing seemingly disappears before the reader or the viewer whereby multiple images appear, which symbolize multiple versions of the single reality (Khatibi, 2000, p. 214 and p. 219). Although the first visible form from the prints does not reveal the mystery and symbolism which has a composition, it is in this way just indicated. Here, the characters are twisted into a curved shape, and represents the forms of physicality. Actually, figure essentially does not exist but only the letters in a figurative concept, which does not compromise integrity and aesthetic beauty.

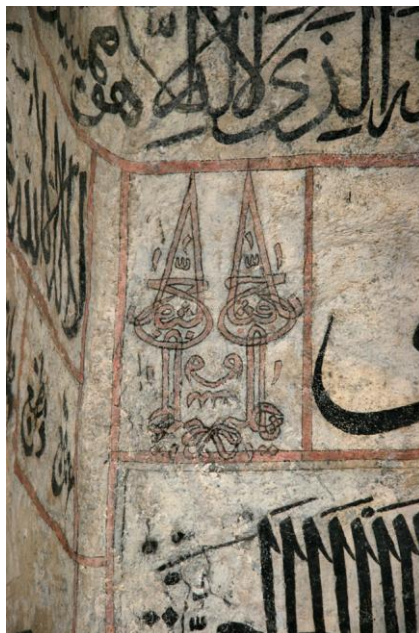


Figure 5. Wall calligraphic expression which resembles cypress, Sinan Tekke, Sarajevo

The calligraphic letters are in the form of visual art instrumentation and figuration. Lines like the image make the content for “painting in words.” Letters make distinctive figurative material shape, which is just borrowed form of a spoken word, and the letters are a medium from which shape is formed. This also shows the flexibility of Arabic letters to assimilate to each form, and that is what is recognizably in this material world. In addition, human beings identify themselves with the shapes of individual letters, whether in standing upright position or in the position of prayer. In this regard, letters used for such description are connected with the word “*Al-hamd*,” which in Arabic language means to be thankful to God. But in the very structure of man, on his body parts and in his skeleton there are identifiable shapes of letters, and hence the calligraphic inscriptions that look like drawings of a faces, portraits or human figures that represent the perfect man or *Insan-al-Kamil* (DeJong, 1992, p. 234; Teparić, 2013, p. 301), (Figure 6). *Al-Hamd* is perceived through the basic movements in prayers: standing, prostration and sitting. *Alif* first letter of the Arabic alphabet is a symbol of the unity of Allah, in this pronouncement *Al-hamd* - thankfulness to Allah Almighty, also symbolizes a person in the prayer. Following is the letter *Lam*, connected with other letters, symbolizes the prayer at *qiyam*. Letter *Ha* represents *rukuu*. Letter *Mim* symbolizes prostration, and letter *Dal* sitting position in the prayer (Teparić, 2011, pp. 90-91).

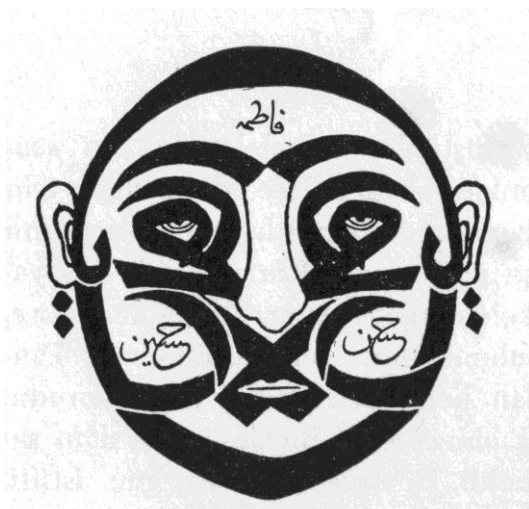


Figure 6. Calligraphic expression in the form of a portrait. (from Malik Aksel, *Türklerde Dini Resimler*, Istanbul, Kitapı, 2010, p.92.)

Such calligraphy, with figurative character possesses multiple meanings: characters have their own symbolism, the message that carries the calligraphic text, and figurative form in which the letters appear. The essential meaning of calligraphic compositions is in the common correlation of these elements. Visually, the text is translated into a concept of an image. The text and image are presented as one against the other resembling the conception of a mirror (Avner, 2004, p. 17). However, they do not represent two separate entities but a symbolic meaning as a whole. The image itself, presentation of figure without text, would not possess anything but a common figure illusion, while on the other hand, written text without tangible form would not be wearing anything but a literal inscription. Another, completely different meaning is hidden behind these mutual correlations, one aesthetic, an enigmatic meaning that is on the higher symbolic-meaning level (Schimmel, 1992, p. 247). It can be said that the whole point of this relation depends on the interdependence of words and images.

Most of the Muslim artists were considering that this type of calligraphic expression, both visual and figurative contents, does not contradict the doctrine of their faith. Therefore, they connected the religious character of the art with the creative energy, while using the holy script and symbols of artistic content (Khatibi, 1996, p. 90). It seems that it was for that reason that the text of the image, which is associated with material

figurative concept, emphasized the very mystique and sense of inscrutability of Arabic letters in the Arabic calligraphy. This approach certainly helps artists to understand that presenting characters is the human need because art is important tool for establishing the relationship between worshippers and God. Hence, with this phenomenal world through which human being experience God, the calligraphic art is able to integrate a transcendent character (DeJong, 1992, p.229). On the other hand, calligraphic art can be used to map the phenomenal and transcendental worlds that in mysterious ways surround man.

One among many unusual shapes of calligrams that are not in the shape of ship or bird is the calligram in the shape of a hat. The question might be posed; why they are in a form of a hat? Motif of a hat or *taj*, is a symbol of spirituality, spiritual teacher, conductor - *Shaikh*, a person who has acquired knowledge of himself and through it, God as well. *Taj* is usually drawn with the name of *H. Mevlana*. In addition, very often there are in prints of Household of the Prophet, the *Ahl-i Bayt*, (Figure 7) which is especially respected in the Sufi circles, but also sentence expressing the unity of God, *La ilaha ilallah* (Hadzimejlic, 2011). As far as the symbol of a hat is concerned, it seems that in Islam a great attention is paid to head cover, both women and men, especially at the time of prayer. *Taj* is a very important symbol of *tariqats*, dervish's ranks, (Laqueur, 1992, p. 284). In general, throughout the history, the hat was an indicator of a status, profession and spiritual hierarchy. It is no coincidence that symbol of a hat had been chosen to be the hallmark of the tombstones for Muslims. In *tariqahs*, hat represents holiness, not all were privileged to wear the *taj*, only those who possessed sacred knowledge, knowledge of God, are worthy of wearing it and only at religious ceremonies (Atasoy, 1992, p. 266). Therefore, in Islam hat is not a matter of fashion. In the Sufi Order, there is certain difference in the *tajs*, which is associated with their founders, certain holders of *tariqats* by whom the *tariqat* is named. They usually wore certain symbols, characteristic for the same *tariqats*.



Figure 7. Calligraphic expression in the form of a *taj*, Bosnian calligrapher Muhammad Naqshibandy 19. c. (Mujezinović, 1991, p. 466).

Symbols on *tajs*' are often considered as sacred codes that are not known to the wider public. *Taj* thus, represents a link with the *Pir* of *tariqats*. Therefore, it is considered that the *Taj*, a symbol of connection with *evlijas* - holy people, and that these symbols pass certain energy. Eventually *taj* means striving for a "mystical" unification with the Lord. Therefore, little form of the *Taj* by its shape resembles the Arab letter M - *Mim*, which refers to Muhammad (pbuh), (Schimmel, 1970, p. 13). Only those who are capable to carry his *taç* could establish the branches of spirituality that spring from Muhammad (pbuh). According to some interpretations, the whole world, the universe, all creation is under God's hat, *taj*, hence it is interpreted as a liaison with mystical unity with the Lord. For *Sufis* and *dervishes*, out of respect and loyalty hat is kissed when placed or removed from the head. It is known that *mevleije* were buried with the hat, called *sikke*. Calligraphy in the *taj* shapes, as the invocation of the presence or association with *Pirs*, has been exclusively related to the *Tekke* and *turbets* of their members (Tanman, 1992, p. 142).

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Theory of Parental Investment: "Mothers are the Most Important"

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Abstract

The theory of evolution inevitably directs our thoughts towards classical Darwinist concept of the natural selection - competition for survival of the fittest. However, Darwin was trying to explain that a process of evolution is much more than that. Actually survival without reproduction means *genetical cul de sac* (blind road). Looking from evolutionary perspective, there is nothing more important than reproduction and parenthood. Therefore, by considering earlier evolutionary concepts Robert Trivers (Trivers, 1972) was among the first authors who described basic reproductive differences between sexes in his theory parents' investment. Sexual selection is in a very gist of Darwin's theory. Understanding differences between women and men in their parent's investment has facilitated a start of human reproduction psychology studies. Reproduction task could be divided into two phases: finding an appropriate partner and raising descendants till their maturity. Men invest more energy in a first phase, while women invest more in a second one. As parent's resources are limited, it is necessary that they invest wisely into their descendants, because if they don't survive and don't spawn invested resources were from evolution point of view - wasted. This paper will analyze some of these questions by considering parents' investment theory and earlier studies on the theory of evolution.

Keywords: Theory of Parental Investment, Robert Trivers and Evolutionary Psychology

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Human Reproduction and Transmission of Gens

According to Geary (2005), for most of the species males invest more into reproduction process (typical competition for access to fertile females) than into parenthood, while females invest more into parenthood than reproduction process (Andersson, 1994; Darwin 1871), although some exceptions could be found (Reynolds & Szekely, 1997). Obviously the more descendants there are more grandchildren people will consequently have. Every descendant will inherit half of our genes, while every grandchild will inherit a quarter of it. Genetic properties that assist men and women to transmit their gens to their descendants are not identical. Strategy that was proven to be effective for men might be counterproductive for women. Girls will get genes that will help them to be successful in a reproduction process, while boys will get a different combination of gens that helped their fathers and grandfathers in the past.

Sexual reproduction is not necessary. There are different ways of reproduction that do not necessary demand fusion of gametes of two persons. For paragenetic species mating is not necessary. With some North American lizards all living units are females and they can get descendants directly. During one mating season they produce about ten non fertilized eggs, which transmit 100% of their mothers DNA (Ficher, 1993, according to Campbell 2002). Described strategy has a couple of advantages. Those females do not waste time and energy on finding a partner, they do not expose themselves to predators during a sexual act. They show no need to impress opposite sex by being attractive and the most important and they do not divide their genetic inheritance to 50%. That last issue paradoxically has become an advantage in a coupling process. Sexual reproduction creates new and unique individuals and that fact has 3 important implications. First, as all descendants are different from their parents, brothers and sisters, they occupy different environmental niches and because of that, present less competition for their relatives. That increases chances that some of them will survive local dangers, such as sudden climate changes. Second implication is that every descendant with its unique genotype has a unique immune system. Attack of parasites could be lethal for some units from the hatch while some others will survive it.

Additional advantage of sexual reproduction is genetic recovery. For instance, DNA normally consists of ranges of four nucleotides C, G, T and A. If a mistake happens-CGX, best way to find out what should

stand instead of X is to examine second unit in range on a complementary DNA. That will not help us if that second unit comes from the same genetic line as a first one, since there is a good chance that it will have the same genetic deviation. In sexual reproduction, cellular enzym mechanism consults appropriate order on DNA branch of another non-related parent and corrects the deviation (William 1996; Campbell 2002). Therefore, it is better to have two parents than just one. Question that comes up is what is a role of an ovule and a spermatozoid? An ovule is about million times bigger than a spermatozoid, and much more expensive to produce. Beside DNA code located in a nucleus, ovule also transmits metabolic mechanisms and nutritional substances for zygote's supply during the period before attachment of a thin cell colony onto uterus and provision of its own supplies through placenta. Spermatozoid is little more than nucleus that contains DNA with a tail helping it finding a free genetical ride to the ovule. Question is why both parents do not give an equal contribution to a zygote formation? Multicellular algae reproduce themselves in that way. Each alga releases cells into water where they mix with other algal cells and form a second generation of complex algae. What is needed for basic sexual reproduction are organisms capable of emission of haploid gametes (those that have half of adult chromosomes) which can couple with gamete of another organism in order to form a sustainable zygote (Cambell, 2002).

A story of sperm and ovule evolution starts with the same scenario. Gametes must accomplish two goals; find a partner and form a well-supplied zygote (Low, 2000). Little gametes handle the first task much better. Spermatozoids are cheap for production, light and mobile. Big gametes will fulfill the second task better. Ovules carry nutritional substances that are essential for zygote survival. Middle sized gametes have none of those advantages and because of that, they lose on both. Once a process of anisogamy begins (size division between ovule and sperm) gap between them could only become bigger. Sperms that are better designed for fast movement while carrying minimum fuel will overcome bigger and slower sperms. Ovules that contain more nutritional substances and are better in saving energy will survive longer, form stronger zygotes and be more numerous than thinner and more active ovules (Low, 2000).

Theory of Parent's Investment

Robert Trivers (1972; according to Trivers, 2006) was the first author who described basic reproductive differences between sexes. He named it parents' investment and defined it as "every investment made by parents into a descendant that increases its chances for survival (and also for reproduction), at the cost of parent's investment in another descendant." What this definition is trying to explain is that parents' investment is every investment of resources, time and care for a descendant which helps him or her to survive, and at the same time giving an accent on a fact that what is invested in one descendant (food for example) could not be invested in any other. Therefore it is impossible for any parent to have unlimited number of descendants. Parents' investment is absolutely a main subject of all evolutionary analysis of gender differences. Parents invest into their children (descendants) directly and indirectly (Qvarstrom & Price, 2001; according to Geary, 2005). Indirect investment is genetic inheritance, although quality of that investment often varies, depending on parents (Savalli & Fox 1998; according to Geary 2005). Direct investment implies food and protection (Clutton-Brock, 1991, according to Geary 2005). For highly social breeds direct investment could also include assistance in a process of positioning in a social hierarchy and also in development of social and communication skills.

More time and efforts an individual spends on his children, less descendants he will have. This simple rule is explaining a difference between quantity and quality of descendants. Animals that follow rule of quantity were defined as r-selected kinds. Insects lay thousands of eggs, but they invest very little time and efforts into their descendants. Instead, they produce more and more new eggs. K-selected kinds like primates give birth to one single baby; they feed and protect it for a couple of years. Some animals, like cats, are somewhere in the middle, they give birth to a couple of babies (descendants), provide them with milk and care for some time. Conclusion is that in any case it is about an exchange. More time we dedicate to a single child, less time we would have to create other offspring. It seems that r-k distinction stands for both men and women. Minimal biological reproduction price is higher for women than for men. Every month about 20 ovary follicles prepare *oocytes* for possible ejection. One of them wins in a selection process and matures and then meiosis process begins. After that, ovum goes to an oviduct. In the meantime, uterus *endometrium* must be ready to accept fertilized ovum, even if fertilization doesn't happen, which is usually the case).

Those two processes are so long lasting and expensive in terms of calories, as it will take about 14 days (half of menstrual cycle) for them to get completed. If a pregnancy happens, woman's body will be occupied with it for the next nine months. After child's birth, breastfeeding requires even more calories than it was necessary for pregnancy maintenance (almost double of calories than normal nutritious input) and in a context of our evolutionary adjustment, process would be continued for up to next four years. For every mother, every child means huge investment of time, energy and certainly emotions.

Let us compare it with a minimum male's investment. Man could ejaculate a couple of times in a day. Fact is that a number of spermatozoids will decrease with every intercourse, from high number of 300 million in a first intercourse to 30 million of spermatozoids after couple of hours. However, only one spermatozoid is needed for pregnancy in an appropriate time and place. After he gallantly donated his sperm, every further male's contribution is voluntary and not biologically binding. There is no need of being a mathematical genius to calculate that in an optimal condition a man could create as many descendants in a day that a woman would need a couple of years. Psychological differences between males and females originate from a fact that female biological investment is higher than male investment. Still, it is important to emphasize that a key element that defines those differences is parent's investment and NOT manhood or womanhood per se (Cambell, 2002). In our kind, a woman is the one who invests more, but with some animal species like teleost fish, father invests more, which is a result of reproduction mechanisms typical for those fish species (Dawkins & Carlisle, 1976, according Cambell, 2002). However, in human kind, a process of fertilization takes place in a female body where impregnated ovum stays and develops for a couple of weeks of months.

Although birth control, equal rights and access to information have decreased some gender differences in parent's s investment (in some aspects roles were even switched), modern men and women are still sensitive to different signs, just like their ancestors in an environment of evolutionary adjustment. For instance, men around the world wish that their long-term partners are attractive, intelligent and kind. Women also want to have attractive, intelligent and kind men for husbands. However, women still assess financial resources as a more important aspect than men do (Buss, 1989; Feingold, 1992; according to Bjorklund &

Pellegrini, 2002). As a second example, both women and men feel jealousy with same passion. However, researches have proven that men get more upset if they think their partner is having an “insignificant” sexual intercourse with another man, than if they think their partner is emotionally (and not sexually) attached to someone else. Women show the opposite pattern (Buss, Larsen, Western & Semmelroth, 1992).

Superficially apparent reason for those different reactions is that a man could never be absolutely sure in his fatherhood, since his partner's sexual intercourse with another man poses a serious threat. Although women either are not very happy with a possible meaningless intercourse that their partner could have with another woman, bigger threat for them is loss of partner's support and resources, which could happen if their partner gets emotionally attached to another woman (Bjorklund & Pellergrini, 2002).

Men and Attraction to Polygamy

An optimal condition for male success in reproduction process is to have access to as many fertile women as possible. If a man stays with a same woman for whole of his life and is being absolutely faithful, he will have as many descendants as his partner is able to give birth to. Her intensive investment period with every child will limit his success in a reproduction process. However, life with one single woman has its own advantages; man can provide protection and resources that will increase probability of their offspring's' survival.

Having in mind that proportion between men and women is about 1:1, every man who impregnate more than one women theoretically leaves another man without a partner. That means that men have to compete for their partners, in order to access as many women as possible and be able to create stronger male descendants in several generations (big males have many children, half of them are sons that will inherit their "big genes". Small males will have fewer children and therefore fewer sons that will carry "small genes". Number of big males is increasing through generations (Campbell, 2002).

Why Do Men Invest at all?

Knowing advantages of polygamy, it is reasonable to question why would men get attached to one single woman and their common offspring? For some animals, answer is simple: their children would die

without care from both parents. For some bird species, it is necessary that both parents provide food and protection to their offspring. In that case male does not have another choice. He could have thousands of partners, but if none of them is able to raise their gentry by herself, his reproduction success would be worthless. Because of that patrimonial care for those birds' species is typical and mandated (Westneat and Sherman, 1993). However, it is not the case with most mammals. Single parent could raise his children with more or less success, which makes male's abandonment an attractive option.

Why Then some Male still Stay?

Important factor is if and to what extent patrimonial care increases probability survival of children. Does father's presence increase chances that his offspring will experience maturity? Although father could offer a great advantage for children (increased resources and physical protection), fact is that majority of children could survive without father's presence. On the other side, there is an agreement that a mother's loss is much more serious than loss of father. Another powerful factor related to father's investment is doubt in fatherhood. Trend is very clear: higher the doubt - male's willingness to invest time and energy into offspring is getting lower.

With the human kind, internal insemination and unclear time of ovulation does not contribute to a phenomenon of doubt in fatherhood. When an insemination takes place inside woman's body, man could never be sure that his own sperm inseminated her ovule. Since exact time of ovulation is not known, male never knows whether he donated his sperm at the "right" time. Couple of researches have proved that fathers, more than mothers, decide on their investment into posterity based on their perception of resemblance between father and a child. (Apicella & Marlowe 2004; Burch & Gallup 2000; Plater, Burch, Panyavin, Wasserman & Gallup 2002; Plater et al. 2004; according to Geary, 2008), although results on a question of newborn and small kids' taking after their fathers more than mothers were not completely clear (Chistenfeld & Hill 1995, McLain i al. 2000; according to Geary, 2008). Some other evidence has indicated that men even before they became fathers are having similar preferences.

Doubt in fatherhood is not unjustified. When male investment is mandated a female will not risk her gentry by committing adultery.

However with human kind, where woman is able to raise her children by herself there is always a challenge for women to find another partner who will offer resources and provide better genes than the other partner, but will not invest into her gentry. Studies on blood types of newborns have shown that between 5-30% of newborns did not have a same blood type as their fathers (Bellis and Baker, 1990 according to Campbell, 2002). Hence, men will rather invest into offspring if they are relatively sure that it is their own. This certainty could be increased by "protecting" a partner. If a man stays with a woman through her entire menstrual cycle preventing her from dating with other men - he could be pretty sure that it is he who is responsible for her pregnancy. However, it usually takes a couple of unprotected cycles before a pregnancy happens and pregnancy itself is not visible for first couple of weeks, that fact ties a man to a longer period of monogamy. It brings us to the third factor of parents' investment – female behavior. Knowing advantages of father's presence for mother and the price that father pays, women have developed several strategies in order to "force" men to invest exclusively into their gentry. Those strategies were increased incentives for monogamy or increased cost of polygamy.

According to Bjorklund & Pellegini (2002), in the past women were forced to develop "political" skills, in order to hide their sexual interest for other men from their partner. Male's response on suspicion of adultery could be violent and even if female's adultery doesn't lead to aggression, it often leads to a divorce that was through history and still is more harmful for woman and children than it is for man (Fisher, 1992). In addition to that, there is limited evidence that women could better control their sexual excitement than men do (Cerny, 1978; Rosen, 1973) and strong evidence that women could better control their emotional expressions, although it is well known that women express their emotion much more than men do.

Women as Picky Investors

In most of modern societies, people expect mothers to love and care about all her descendants equally. However, studies in both modern and traditional societies have proved that those social expectations often were not met. Several factors, including mother's and child's characteristics, as well as environment they live in, affect quantity of mother's investment into her children. Different level of mother's care for different descendants has its evolutionary explanation. Mothers would invest the

most into those kids that have the best chances to experience their reproductive age and transmit mother's genes on a next generation (Bjorklund & Pellegrini, 2002). After a conception, from biological point of view man's investment is over and he is free to go into new expeditions. However women are, unlike men, specialists for quality and quantity. Their investment is not limited on couple of moments of pleasure. They have to live with its consequences for years and have limited number of descendants.

First of all, woman needs to insure that her body has good chances to keep a pregnancy. Also, she has to select carefully which man she will allow to do a free genetic ride into her parental investment. There are two ways by which woman's body could make such a choice; hidden time of ovulation and giving an advantage in a conception process to a man who is healthy and attractive (Campbell, 2002). *Function of a hidden ovulation* has always fascinated evolution scientists. While females of many primate species are showing physical signs of sexual attraction and fertility (for example swelling of genitals), women do not show any of those sexual signals. Not just that men could not know the exact time of their partners ovulation - even majority of women do not know it either (Bjorklund & Pellegrini, 2002).

It has been speculated that one of the functions of the hidden ovulation is to mislead women themselves. If our forefathers would have known the exact time of ovulation and if they would have been familiar with a pain and death related to a delivery, they could have used abstinence as a powerful contraception method (Burley, 1979; according to Campbell 2002). Another useful function of hidden ovulation could be decrease of level of aggressiveness between males and also toward females. If everyone would have known when female is fertile, when all their attention and competition would be directed on that single female and therefore number of injuries would be high. However, more obvious consequence of hidden ovulation is that it is forming a doubt in fatherhood. That is bringing us to two opposite hypothesis. First advantage of that doubt in fatherhood is that it is a way of promoting monogamy. Man had to keep his partner for longer period of time (in order to prevent a possible adultery). However, hidden ovulation also allowed women with multiple partners to deceive every of them by convincing them about their fathering and in that way providing resources for their descendants. Interesting question is why men haven't

found a way to disable women strategy by detecting ovulation. In that way, they could have improved their reproduction success (Campbell, 2002).

Woman would have to assess carefully not just physical characteristics of a potential father of her children (is he healthy, strong and fertile?), but also his access to resources (is he rich, if he has high social status or does he have some other way to support his family?) but also a probability that he will invest his resources into their common offspring. On the other side, men are less worried for resources of their future partner, they care more about her genetic eligibility (is she healthy?) and her ability to conceive, give birth and care about their child (Clutton-Brock, 1991; Trivers, 1972, 1985, according to Bjorklund & Pellegrini, 2002). Even after a sexual intercourse, women have methods to control whether a conception will or will not happen. Only 60% of fertilized ovum will be successful in a process of implementation into uterus. About 60% will not survive longer than 12th day of pregnancy and women will get either normal or more voluminous period. About 20% of those fertilized eggs that have survived past the 12th day of pregnancy will be aborted during a first trimester of pregnancy (Baker, 1996). Even when a pregnancy happens, woman could still decide whether she will keep it, even more, if she will continue to take care of a child, after child birth. Decision on keeping a child or waiting for better emotional and financial condition is closely related with mother's age. Younger women have longer reproductive career ahead of them and they could afford to wait for the optimal time for pregnancy. Financial, personal and interpersonal resources, as well as mother's psychological profile also play an important role in a decision-making process regarding abortion. Once baby is accepted by her mother, woman makes commitment for about two decades of care and nurture so it is no surprise that decision about such an investment should be taken very seriously.

Women as Hard Investors

For a woman, delivery is just a beginning and not the end of story. Key factor in securing survival would not be just mother's ability to protect and feed her child, but also to secure her existence as well. Without mother, probability of children survival is tragically low. Mealey stated that "mother's abandonment means almost certain death for children, while father's departure means reduction of resources" (2000, according to Campbell, 2002). Breastfeeding was and still is the best predictor for child's survival (Hrды, 1999). In order to feed her baby, mother would

have to add about 600-700 calories to her daily menu. Composition of breast milk is a factor which secured that a mother will always take her child with her. Breast milk contains only 3-4% of fat and about 88% of water. In order to keep a newborn on such a light nutrition, mother had to take her baby with her all the time and feed it several times a day. Breastfeeding would bring benefits to both mother and a baby. For mother it has secured optimal age difference between her kids, as it stopped ovulation. For the baby breastfeeding was providing not just an optimal combination of nutritional substances, but also immunity defense. For both, breastfeeding develops pleasant touch and mutual love. Apart from breastfeeding, men are equally capable to satisfy children needs as women are. Why they do not care about their kids as much as mothers do, especially in cases when fatherhood is unquestionable and both parents are employed, remains unclear.

Sarah Hrdy (1999) believes that a reason for that is a small and probably inbred difference in parent's reactions. Researchers were asking parents to listen to two recordings of children cry (Stallings and Sur 1997, according to Campbell 2002). On the first recording was a cry of a hungry baby, while on second was more soul-stirring cry of a baby that was to be circumcised. After listening, researches were following their reactions and hormonal changes that mothers and fathers had. While both reacted the same way to painful baby cry, mothers have demonstrated more sympathy for cry of a hungry baby. Hrdy explains that above mentioned difference is also present in a real life. When baby cries, mother reacts little faster than father does. Father decides that he will not interfere, as the baby has already calmed down and at that point baby develops a bit stronger cohesion with her mother than before. Shortly after, baby shows different preference toward her mother and father gets ejected out of the story (to his liking or not). However, for men there is an additional evolutionary force that does not allow them larger involvement in kids care. Namely, human newborns demonstrate more fears in presence of unknown men than women (Greenberg and coworkers, 1977, according to Campbell, 2002).

Maybe the most critical factor for importance of motherhood is a nature of male's reproduction strategy. Even in officially monogamy societies, men have more pre-marital and adulterine relationships than women (Daly & Wilson 1988; Fisher 1993; according to Campbell, 2002). More often than women, men decide to divorce, and after that they usually get

re-married and have children with other women. Just one out of six divorced fathers keeps regular contacts with his children, while half of divorced fathers do not pay any financial support for sustainment of their children. Sometimes men decide to abandon their families, while in some other cases they get abandoned, as they are not capable to provide sufficient financial or emotional support to their families. After father's departure, most mothers continue to raise their children alone, or in some cases, they find another woman (often their mother to help them in that (Campbell, 2002).

For all those reasons, nature has awarded special relation between a mother and a child. Fathers contribute to child's security in their own way. A good father could improve child's social and economic future (although good fathers usually connect with good mothers, therefore obvious advantages of their kids are more result of good choice of a partner, rather than their direct investment into parenthood (Geary, 2008). Mothers know that it is worth to have a good partner and therefore they compete for high-quality fathers. However, through our evolutionary history, mothers were, through child's perspective always the most important while fathers were considered as useful add-on.

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The Effect of Sporting Habits and Different Variables on Self-Esteem of Police Officers

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Abstract

Having low or high self-esteem is considered to have an effect on one's attitude to wards himself or her self as well as to wards other individuals in the society. The refore, it is importantto determine the factors that improve individuals' self-esteem. Considering that the quality of education obtained by an individual has an impact on self-esteem, it is imperative to pointout what factors in the education process boostone's self-esteem and to execute such factors. The purpose of this study is to investigate the effect of sporting activities on self-esteem of police officers with respect to different variables. The total of 266 police officers, 32 female and 234 male, who serve in the City of Erzurum in Turkey participated in this survey. Scale of Self Esteem, developed by Kuzgun (2005), was used in order to gather data. T test and variance analysis were utilized as well. The difference among the groups' choices is evaluated based on P 0.05 significancelevel. Based on the evaluation of the survey results, no difference among police officers was observed in terms of average self-esteem with respect to gender and sporting habits, where as, a difference was observed in terms of average self-esteem with respect to the type of sport performed. Those who perform individual sportst end to have higher self-esteem compared to those who perform team sports or no sport at all. Since, having police officers with high self-esteem serve and interact with individuals will have a positive effect on social interactions in the society. It is imperative to provide opportunities and encourage policeofficers to do individual sports and to further study the factors that may help increase the self-esteem of such individuals.

Keywords: Self-esteem, Individuality, Sporting and Police Officers

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Introduction

Self-esteem is closely related to one's perception of himself/herself. Human beings with self-recognition and self-awareness realize his/her potentials and begin acting with self-esteem. If an individual trusts himself/herself, realizes his/her strengths and weaknesses and sees himself/herself worthy at his/her current condition, then that person is considered to have self-respect. Self-esteem and self-respect cause a person to respect and value himself/herself. A person who develops self-respect can get by on his/her own and he/she will be confident in tackling problems he/she is facing. Having a sense of worth and confidence forms the basis of self-respect and people with such quality tend to become a respected member of the society. On the otherhand, people who lack sense of worth or capability stop enjoying life and start feeling down and incompetent, and they eventually develop a negative attitude towards themselves and people around them.

It is imperative to clarify two concepts that are usually misunderstood: the society's perception of a person based on experiences forms self-esteem whereas how a person subconsciously sees himself/herself determines self-respect, that is, self-respect is a result of an internal self-evaluation. Self-respect results in one's respect towards himself/herself as well as towards his environment and life in general. Self-esteem can not be considered in the absence of self-respect.

It's a commonsense that sport has positive effects on individuals and communities. It manifests itself on an individual's character as loving, enjoying, seeking his/her rights, being fair, complying with the rules of competition, accepting both failure and success, socializing, making new friends etc (Doğan 2004). Self acceptance brings self-esteem. With in peace and self-esteem, one develops self-respect. Sporting habits result in not only physical endurance and confidence but also spiritual self-awareness and self-discipline, hence self-respect and courage. According to Rosenberg, Baldwin and Hoffman, self-esteem is defined as "the evaluation of the personality positively or negatively". Self esteem is not a static but a dynamic formation (Rosenberg, 1965 Baldwin and Hoffman, 2002).

While self-respect is influenced by many factors, it also has effect on many psychological mechanisms. For instance, the level of self-respect one has causes that individual to have better social relations, more

academic success (Varlı 1999. Tarhan 1995), higher level of comprehension, less like hood of depression (Skinner 1995, 1996), and happier life (Deiner 1995, 2000. Yorulmaz ve Eryılmaz 2006). Maslow claims that a person must have a healthy level of self-respect in order to be productive and successful. According to Maslow, self-esteem has two resources: one is the acceptance and appreciation of the love done, and the other is the sense of competence and accomplishment. (Joseph, 1995).

Police is an armed group in the law enforcement services who maintain public order and safety; it enforces the law equally and fairly, and fulfills the tasks assigned by the law (Yasar Y. 1996). In the most general sense, police is the person who is responsible for the safety of the citizens and their personal possessions, supporting and maintaining the civil life, public order and social welfare. An ideal police officer should be in a healthy physical as well as psychological state. Consistent exercise and sporting habits are essential parts of maintaining such strong and resilient profile (Zorba, 1999). As for mentioned arguments reveal the significance of sporting habits in terms of their positive effects on individuals' psychological, spiritual and physical condition.

Data and Method of Analysis

The purpose of this work is to study the effect of various factors on police officers' level of self-esteem. Self-esteem scale (SES) was developed by Kuzgun (2005). Self-esteem scale, a Likert type scale, is prepared as 5 grades comprising 20 items. Among the items, 15 of them were positive 1 year ranged and 5 of them were negative 1 year ranged- 3,4,6,7, and 12. There responses given to the items were graded as "Always", "Often", "Occasionally", "Rarely" and "Never". While "Always" is represented by 5 and "Never" is represented by 1 in positive items, "Always" is represented by 1 and "Never" is represented by 5 in negative items. Low score obtained from the scale corresponds to a lower self-esteem and high score corresponds to high self-esteem.

Internal consistency of the self-esteem scale was calculated based on Cronbach Alpha coefficient, which was 0.81. This shows that scale has a considerably high internal consistency (Kuzgun and Bacanlı, 2005). The sample set of this search included 266 police officers, 32 female and 234 male, serving in different departments of the Erzurum Police Department.

Results

Analysis results and the related conclusions are presented in this section. Demographic data is given in Table 1, and the frequency distribution of individual in relation to sporting habits is listed in Table 2. In the study, *t* test was employed in order to compare the values obtained from SES with respect to gender and marital status; statistical data are reported in Table 3 and 4. Analysis of Variance (ANOVA) was performed to compare the values obtained from SES with respect to sporting habits and the types of sport, the results are shown in Table 5 and 6.

Table 1: *Demographical Quality Distribution of Samples*

		Number (N)	Percentage
Gender	Female	32	12.00
	Male	234	88.00
	Total	266	100.0
Age	24 and less	76	28.60
	Between 25 and 30	158	59.40
	Between 31 and 36	32	12.00
	Total	266	100.0
Marital Status	Single	120	45.10
	Married	146	54.90
	Total	266	100.0
Family Structure	Elementary Family	248	93.20
	Extended Family	14	5.30
	Decay Family	4	1.50
	Total	266	100.0
Duty Term in the Office	2 years and less	54	20.30
	Between 3 and 5 years	192	72.20
	6 years and more	20	7.50
	Total	266	100.0

Table 2: *Status of the Individuals in relation to sporting habits*

		Number (N)	Percentage
Do you do sport?	I do not do	52	19.50
	I sometimes do	186	69.90
	I do regularly	28	10.50
	Total	266	100.0
What kind of sport do you do?	Individual Sport	82	30.80
	Team Sport	132	49.60
	I don't do sport	52	19.50
	Total	266	100.0

Should it be compulsory to do sport for work?	Yes	74	27.80
	No	84	31.60
	Partially	108	40.60
	Total	266	100.0
Does your job keep you from sporting?	Yes	30	11.30
	No	166	62.40
	Partly	70	26.30
	Total	266	100.0

Table 3. *Averages Female and Male Police Officers Obtained from Self-Esteem Test and t Values of the Variations between Standard Deviations and Averages*

Gender	N	X	Ss	t	p
Female	32	70.87	7.24	1.59	
Male	234	68.80	6.83	1.52	0.112

As shown in Table 3, there is no significant difference in p:0.05 level between averages of female and male police officers' scores obtained in Self Esteem Scale.

Table 4. *t Values, Averages and Standard Deviations for the Female and Male Police Officers' Self-Esteem Test Scores*

Marital Status	N	X	Ss	F	P
Single	120	69.43	6.56	0.815	
Married	146	68.73	7.18	0.822	0.412
Total	266	138.16	6.90		

Data presented in Table 4 show that there is no significant difference in p:0.05 level between the averages of married and single police officers' scores obtained in Self Esteem Scale.

Table 5. *Averages and Standard-Deviations for sporting habits and Self-Esteem Test Scores*

Sporting Case	N	X	Ss	F	P
I do not do	52	68.50	6.53		
I sometimes do	186	68.95	7.09	0.995	0.371
I do regularly	28	70.71	6.22		
Total	266	69.05	6.90		

No significant difference in p:0.05 level between police officer's sporting habits is observed in terms of averages.

Table 6. *Averages and Standard-Deviations of Self-Esteem Test Scores for the Police Officers with individual sport, team sport and no sporting habits*

Kind of Sport	N	X	Ss	F	P
Individual Sport	82	70.73	0.76		
Team Sport	132	68.22	0.60	3.603	0.029
I do not do sport	52	68.50	0.90		
Total	266	69.05	0.42		

In Table 6, a considerable difference is observed in $p:0.05$ in terms of self-esteem maverages of police officers with respect to individual sport, team sport and no sporting habits ($F=3,603$; $p>0,029$). Based on the self-esteem averages given in Table 6, among police officers, those who do individual sports ($X = 70.73$) seem to have higher average than those who do teamsport ($X = 68.22$) and those who don't do any sport at all ($X = 68.50$).

Discussion and Conclusion

In the study, the relationship between police sporting and sporting habits was examined. As a result of analyses made, it has been found that there is no significant differences statistically between genders and self-esteem averages considering the point averages female and male police officers, involved in the study, obtained from the self-esteem scale and t values of the differences between Standard deviations and averages. But considering the values, while female police officers self-esteem score was ($x=70,87$), male police officers' self-esteem score was ($x=68,80$). According to these results, it could be said that female police officers' self-esteem was higher than that of male police officers. Erman (2004) found that female self-esteem rate was higher than that of males in his study, but there was no considerable difference statistically.

Considering averages of points married and single police officers obtained from the self-esteem scale and t values of differences between Standard deviations and averages, it has been demonstrated that there is no significant differences marital status and self-esteem averages. It was found that married ($x= 69,43$) and single ($x= 68,73$) were on close rates. With regard to sporting activities of police officers, averages of points they obtained and their standard deviations, it was suggested that there was no considerable difference between the self-esteem averages of those doing sport ($x=68,50$), doing sport sometimes ($x=68,95$), and not doing sport ($x=70,71$).

The comment that doing sport doesn't have an effect on self-esteem has come to light. Gould (1995) found no important relationship between

involving in sporting activities and self esteem in a study he carried out on high school students (Aşçı, 1999). In the findings obtained in the study, not finding a difference between sporting and self esteem is parallel with the other studies made in this field. Considering the point averages police officers, doing individual sport, doing team sport and not doing sport, obtained from self esteem scale and Standard deviations, it has been demonstrated that there is a considerable variation between kind of sport and self esteem averages. With regard to self esteem point averages, while self esteem score of police doing individual sport was ($x=70,73$), the score of police officer doing team sport was ($x=68,22$) and that of police officers not doing sport was ($x=68,50$). According to these results, self esteem scores of police officer dealing with individual sport was higher than scores of those who don't do sport. Erşan found that self respect of students doing team sport was lower than that of students doing individual sport in a study he carried out on physical education and sport department students (Erşan 2009). The difference observed between kind of sport and self esteem in this study is in accordance with the other studies made in this field.

As a proposition, it's important to provide required attention and opportunities to attend sporting activities in order to increase self esteem of police officers as the self esteem has a satisfying effect on individuals' attitudes towards himself/herself and people. By making similar researches, the importance of positive influence of determining the effective factors on increasing individuals' self esteem and high self esteem in social relationships should be studied.

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Ethnic Hierarchies and the Shifting EU Schengen Border in the Post-Cold War Era

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Abstract

Borders in Central and Eastern Europe witnessed stark changes in recent decades. Frontiers went from high security zones during the Cold War to far more open borders as socialism retreated. Yet, the subsequent eastward shift of the European Union's Schengen border control system returned some borders to high security status, with only a few later shedding such status as the system moved further eastwards. Beyond discerning how the Schengen border undercuts the EU's effort to promote non-discrimination and other liberal values, this article also shows how Schengen holds the power to further entrench perceptions of ethnic hierarchy.

Keywords: Central Europe, Eastern Europe, Borders, Schengen, EU Enlargement, Nationalism, National Identity, Liberalism

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Introduction

During the socialist era, borders across Central and Eastern Europe (CEE) tended to be high security zones with minimal cross border traffic. It was a stark contrast to communist elites' professed 'friendship' between socialist countries. Such strict controls did little to further amicable relations among those separated by borders. When no longer subject to the contradiction between the 'socialist brotherhood' rhetoric of the communist era coinciding with intensive border policing, newfound freedom of movement catalyzed many incidents of intolerance. Visa-free travel nevertheless soon allowed border residents to see that their fears about each other were overblown and, more importantly, to get accustomed to ethnic intermingling as a regular, everyday occurrence.

After five years of relative openness, several borders in East-Central Europe such as the Polish-German and Czech-German borders were once again subject to substantial increases in policing with the eastward movement of the EU's outer Schengen frontier. Established towards the end of the Cold War, 'Schengen' refers to the EU's well-fortified outer border control system largely designed to soothe West European fears of sizeable population movements from the east and south. Formally speaking, it is an intergovernmental convention among consenting EU member states that lays down common rules for customs, visa, asylum, police, and border control. The construction of this 'hard' outer frontier has not only been a key part of Western Europe's post-cold war security policy, it has also been instrumental for promoting free movement within 'Schengeland' and the idea of creating a 'Europe of the regions.'

In April 1998, the Austrian-Hungarian, Austrian-Czech, and Italian-Slovenian borders also became hard borders after earlier Schengen signatories judged Austria and Italy fit to conduct the required policing – at least until the Czech Republic, Hungary and Slovenia themselves joined Schengeland in 2007. Taking the Polish-German border as an example, evidence of heightened policing comes from the fact that the number of German personal working in border control and funding allotted for this task went from 24,982 and DM 1.3 million (\$ 650,000) in 1989 to 40,100 and DM 2.9 million (\$ 1.45 million) in 1997 (Bort 1999: 84).

Yet, the Schengen system holds the drawbacks for promoting the liberal values central to EU non-discrimination policy for at least two reasons:

(1) CEE countries have had to adopt the system while several older EU member states have the right to opt out, and (2) Schengen ironically replicates in a way the illiberal Soviet-era border regime (though not within the Single Market itself). The EU, in fact, only finally established the 'Wider Europe' initiative in March 2003 to deal more systematically with its new neighbors. Rather diplomatically problematic, however, was the document's tendency to associate the western CIS with the Middle East and North Africa (Ukraine, Poland 2003: 1), an idea congruent with what Wojciech Sadurski has called the veritable return of the menacing 'Tartar hordes' in the European popular imagination (Sadurski 2002: A9).

Beyond replicating some Soviet border control practices, the lack of flexibility in regard to incoming states – particularly when the EU offered present members flexible options – does not breed respect for liberal values and suggests a second class status for new and incoming states. That the EU allows the UK, Ireland, and Denmark to be partially outside the Schengen system (and non-members such as Iceland and Norway to be partially in) signals a stark difference in treatment. Prior to Poland's joining the Schengen zone, Wojciech Sadurski reflected on the situation in *Rzeczpospolita*:

In the past, new member states had easier demands: the Schengen system was not as rigorously tied to the conditions of membership. For example, in spite of Italy and Greece's membership in the EU these countries had to wait seven years to be accepted to Schengen because for that long the other signatories did not truly trust in their ability to defend the borders. In our case – without certain border security (according to EU criteria) there would not be talk of joining the club.

A great asymmetry rules relations between the EU and us that we have to realize and that is particularly apparent in relation to borders and immigration.

Everything indicates that the EU precedes with seriousness and distrust to our – and in the future their – borders. The costs to the candidate countries will be high. We pay the price of unavoidable decline of border trade while the Hungarians' require exit visas for Hungarians living in Romania (Sadurski 2002: A9).

Border trade is key in economically depressed border regions with borders serving as both markers and reinforcers of economic difference.

Hungary faces the rather unique situation of Schengen dividing the country from sizeable Hungarian minorities in Romania and in Serbia's Vojvodina – until at least Romania joins the Schengen system.

This article concentrates on Poland and Hungary as these countries had to make sizeable preparations on their borders for the shifting Schengen system. It has several aims: (1) to show why Schengen fits rather awkwardly in post-Cold War CEE, namely because it was a product of another time and place; (2) to demonstrate that Schengen's implementation only furthered ethnic hierarchies – in earlier times at the Czech-German and Polish-German borders and still at the Hungarian-Romanian and Polish-Ukrainian borders; and finally (3) to show that Schengen's inadvertent reinforcement of the idea of creating a 'Europe of the regions' suggests a changing balance of power among Europe's less historically secure nationalities that can appear threatening. In fact, the position of Hungary – with the main Hungarian center-right party using EU expansion as a means to reunify the Hungarian nation – could become especially problematic if interpreted as a security concern for Romania and Slovakia. European integration can amplify what Zsuzsa Csergő and James Goldgeier have labeled 'transsovereign nationalism' (Csergő and Goldgeier 2004: 26) – a form of nationalist politics in which a national centers (such as Budapest) develop specific institutions and policies that reinforce and even increase the sense of shared nationhood linking the state (Hungary) with kin next door (Hungarians in Romania, Slovakia, etc.).

History explains why the idea of creating a 'Europe of the regions' can mean something different in CEE. While border regions here generally tend to have poorly developed infrastructure and industry as well as lower concentrations of population – like in Western Europe, unique to the region are the lingering effects of border shifts as well as population expulsions and transfers based on ethnicity during and after the Second World War. Not only have societies and elites not come to terms with the expulsions and related movements, but the settlers who replaced those departing to often have weaker ties to their new localities – making them more susceptible to negative stereotypes concerning people living on the other side of the border. Such a historical experience ultimately makes border regions a bit different than most of their counterparts in the earlier EU-15 wherein there is a greater degree of knowledge of those living on the other side, ethnic-intermingling, and far fewer recent boundary

changes – though certainly sharing a tendency to be underdeveloped with respect to the center.

The Creation of the Schengen Border System

Emerging in the second half of the 1980s, Schengen was an effort to make good on the goals established at Rome in 1957 and reiterated in the 1985 Single European Act – that is, to bring down borders for the free movement of EU nationals, allowing them to work and live anywhere in the Union. Signed initially by France, Germany, and the Benelux countries, the First Schengen Agreement on the Gradual Abolition of Checks at the Common Borders from July 1985 aimed to remove controls on movement as quickly as possible, while stopping well short of articulating a general European policy on immigration and asylum. This agreement had two ultimate goals: (1) to harmonize signatories' visa regulations, and in certain cases, policies concerning aliens' law; and (2) to test the waters for the application of such a border control system along other internal borders (Lavenex 1999: 36).

Prior to extending invitations to other states, however, these same five mavericks furthered their commitment towards border control harmonization by agreeing to extensive regulations concerning immigration and asylum in the 1990 Second Schengen Agreement. Formulated largely by national interior ministry representatives preoccupied with internal security (i.e. issues of immigration and crime), the second agreement was a key step in harmonizing this ambitious border control regime by establishing guidelines for dealing with citizens of non-member states categorized as 'third country nationals.' Designed to handle the steep increase in population flows from the East, this second agreement maintains that a Schengen signatory may refuse to consider an asylum claim made by a third state national if s/he traveled previously through a 'safe third country' – a non-member state signatories deem safe for refugees – to reach the desired country of destination. Given that many intending to claim asylum in EU-15 countries travel through CEE prior to reaching Western Europe, being categorized as a 'safe third country' inadvertently drew CEE states into the emerging European refugee policy beginning in the early 1990s (Lavenex 1999: 51).

Despite sharp disagreement over harmonizing such policies, most EU member states had, in fact, joined the Schengen system by the mid-

1990's. After a 5-year preparatory period following German reunification, Schengen controls finally came into force for France, Germany, the Benelux countries, Spain, and Portugal in March 1995. Not long thereafter Schengen became part of the EU's framework following the signing of the Amsterdam Treaty, with special arrangements made for Denmark, the UK, and Ireland (and Norway and Iceland that are not EU member states). Austria and Italy joined in 1997, Greece in 2000, before Sweden, Denmark, Finland, Iceland and Norway in 2001. The year 2007 then brought in nine additional countries: Poland, the Czech Republic, Slovakia, Slovenia, Hungary, Latvia, Lithuania, Estonia, and Malta.

Interestingly enough, Schengen continues to be marked more by its Cold War era birth than by the post-Cold War period when it came into force. The initial steps for launching a fully liberalized internal market came, first, when the Cold War provided a clear limit to the EU's potential geographical domain, not to mention security-oriented reasons to construct an integrated economic bulwark. Even more than a decade after 1989, it is indeed easy to forget how the division of Europe into East and West facilitated European economic integration by providing a seemingly natural limit on the number of countries that could be included. The continuing formidableness of the Soviet Union too facilitated cooperation by providing a shared threat.

The idea of allowing free movement had also been around since the 1957 Treaty of Rome created the Common Market and allowed the free movement of workers across EC member states' borders – though excluding migrant workers from ex-colonies, north Africa, and Eastern Europe. The second part of the equation then lies in the economic liberalization developing since the end of Second World War and coming into full swing in the 1980's; in combination with a more restrictive attitude towards accepting refugees in Western Europe commencing in the 1970's. The first key move in the direction of liberalizing capital flows came when the OECD drew up the Code of Liberalization of Capital Movements in 1961 to end restrictions among member states "to the extent necessary for effective economic cooperation" (Goodman and Pauly 1993: 51-53). Yet, in view of payment imbalances and rigid exchange rates, however, governments of nearly all industrial countries continued to exercise some control over capital flows during the 1960's (Goodman and Pauly 1993: 51-53). Even the demise of the Bretton

Woods system of exchange rates in the early 1970's did not signal deregulation.

Concerning population flows, on the other hand, West European asylum and immigration policies were comparatively liberal during this same time. Governments were anything but against East→West migration as this trend appeared proof positive of capitalist democracy's superiority. It was only with the refugee flows accompanying postcolonial conflicts that led to a progressive tightening of immigration and asylum policies.

While this was occurring in the 1970's, capital markets were beginning to loosen and the free flow of West European labor across borders gained greater importance. Two catalysts were key in the liberalization of investment flows: first, the steep growth of international financial markets (combined with technological changes that quickened the transfer process); and second, the fact that more businesses began to think in terms of arranging production globally (Goodman and Pauly 1993: 51-53). Along with other benefits FDI can bring, the desire to avoid capital controls was indeed an important part of this latter trend. When controls in a particular country became comparatively high, for example, firms situated therein could execute their exit option without closing shop by simply shifting some operations to subsidiaries in countries with fewer regulations (Goodman and Pauly 1993: 58). Governments subsequently came to the realization that instituting restrictions thought to decrease predicted return would lead to capital flight, and with it, jobs and part of the tax base (Scharpf 1999: 39). International events such as the GATT and WTO negotiations also furthered this trend by supporting reductions in tariffs and restrictions on quantities of particular imports, not to mention supporting the replication of British- and U.S.-based privatization and deregulation (Scharpf 1999: 39). With the added incentive of competing against U.S. economic power, the EU facilitated liberalization through creating the internal market and, given the more restrictive attitude towards refugees and other immigrants, the emphasis on creating geographical limits to it.

The first serious mention of allowing greater liberalization of human movement within particular geographic limits came within the summary of the EC's 1974 Paris Conference stating that working groups would be established to help create a passport union for member states. The main issue that hindered the development of the union was the difficulty of

differentiating between EC nationals and citizens of third countries, particularly since states would not give up any of their ability to make sovereign decisions on immigration and asylum policy without great reluctance. While the European Commission began to work on the creation of a European passport, the inflow of asylum seekers after the late 1970's did not help increase interest in the idea of harmonization. Later, the Commission reacted by toning down its emphasis on removing all controls to simply make cross border movement easier (Taschner 1997: 16). In the end, it was only through a slow step-by-step process that the idea of harmonizing policies towards third countries gained a modicum of acceptance (outlined in Taschner 1997).

Given that the 1997 Amsterdam Treaty made the Schengen system a part of the EU's framework, all CEE applicant countries subsequently commencing their negotiation processes with the EU would have no choice but to accept it. Given some member states' hypersensitivity concerning increased crime and unemployment spurred by immigration from the East, the EU has demanded that incoming states demonstrate their readiness to police these borders by implementing reforms prior to formal entry. It is in this way that the EU uses the Schengen system along with its sizeable leverage to provide a second line of defense against unwanted immigration – yet a policy that does not have strong social support in these incoming states. Hungarian elites and society hardly wish to cut off ties with Hungarians in the near abroad, while their counterparts in Poland consider more open borders necessary for stability next door to the east.

Understanding the particular conditions within which Schengen arose signals how much it was a product of its time – the economic liberalization wave gaining speed in the beginning of the 1980's, the desire to revive the goals of Rome, and caution towards accepting asylum seekers and immigrants during the Cold War. Though CEE too confronts increased economic liberalization, these countries were not involved in the shaping of the Single Market, nor do they wish to construct hard borders with their neighbors to the East. Requiring the adoption of the Schengen border ultimately runs against liberal principles that the EU and other international organizations desire to cultivate in CEE – yet, within the contemporary context, appear politically crucial for elites in a number of older EU member states concerned about population movements from the East.

Schengen and the Reconstruction of Ethnic Hierarchies

Ethnic hierarchies in Europe certainly pre-dated Schengen. Yet, the construction of a hard border delineating 'Europe' from 'not-Europe' (or 'not-fully-Europe') furthers the sense of civilizational superiority inside the Schengen group and inferiority outside of it. This was certainly true in the case of the Polish-German border – until recently, the longest frontier on the EU's outer eastern boundary. Given its greater length, strict north-south direction, and particular geopolitical location, the Polish-German border took on particular importance as symbolic divider between 'East' and 'West' after German reunification. Polish sociologist Zbigniew Kurcz points out the irony of this symbolism.

After October 1990, the Polish-German border became simultaneously the eastern border of the EU and NATO. What is equally important is that in the social consciousness of millions of Poles and of our eastern neighbors the Polish-German border became the border of two worlds. The first is identified with well-being, increases in economic development, democracy, and consumption, whereas the second, to an equally natural degree, with deficiency and social problems resulting from the departure of a planned economy that until recently exercised near total control. It is of course possible to provide evidence that elements of a market economy and of citizen freedoms existed more in Poland than in East Germany in earlier years. That, however, does not change the fact that in a relatively short time the East Germans accepted the values, aims, and standards practiced in the FRG – what, though, only recently confirms the civilizational and cultural function of the Polish-German border as the border between Eastern and Western Europe (Kurcz 1992: 2).

Kurcz rightly points to the importance of associations frequently made between nationality and the level of material culture, leading nationalities associated with richer states to be accorded greater esteem and more positive qualities. Such asymmetries matter a great deal for issues of nationality because a higher standard of living automatically builds respect and diminishes the resonance of prejudice. One need only contrast Poles' respect for Germans despite strong memories of German domination *and* Germans' more negative attitudes towards Poles, not to mention Ukrainians' greater respect for Poles than vice versa. Without a doubt, the substantial material inequalities between Poland and Germany – and later, the shift of Schengen to this border – helped to make this the

preeminent East-West divide. This division was indeed far more natural than the German-German border of the communist era – a construction that is already reproducing itself now that the EU's outer border has shifted to Poland's border with Ukraine and Belarus.

Compared to their counterparts in other CEE states now within the EU, Polish and Hungarian elites place the highest value on maintaining a relatively open border with neighbors to the East – meaning that ideally no visas should be required for entry from citizens from neighboring states. Polish elites have taken such a border, particularly with Ukraine, to be crucial for stability in the region while Hungarian elites resist making entry difficult for the large number of Hungarians in the near abroad. For Poland, making Ukrainians in particular face these controls not only contradicts earlier assurances of openness, but impedes any genuine form of Polish-Ukrainian reconciliation over Second World War ethnic cleansing and the possibility of overcoming another great economic divide in Europe. Even as late as 1998, in fact, Polish politicians promised their Ukrainian counterparts that the Polish-Ukrainian border will be “just as open as it always was” after Poland's EU entry (Pawlicki 2002: 12). This was contradicted not long afterward when the Polish government accepted a resolution signaling that visas would be demanded of Belorussians and Russians – with Ukrainians requiring them only the moment Poland joined the EU (Pawlicki 2002: 12). While the Buzek government agreed to have the controls operative in 2001, the succeeding Miller government pushed the date to 1 July 2003 – for the introduction of visas for Russians, Belorussians, *and* Ukrainians (Pawlicki 2002: 12).

The first explicit signal concerning visa requirements came from the EU's 1998 “Partnership for Membership.” This document mandated visas for Belorussians, Russians, and Ukrainians as one of the policy changes for the Polish government to undertake (Bielecki 1998a: 9). The promotion of visas, in fact, just happened to follow on the heels of a 1997 law on foreigners that tightened the eastern border. Coming into force in December 1997, this legislation required Belorussians and Russians entering Poland to have their vouchers validated beforehand either by a government official or a notary confirming possession of enough funds to cover their stay. The appropriate vouchers could no longer be cheaply bought at a bazaar and rose in cost from \$1 to \$20 (Gęstsze sito 1998: 3). While the introduction of the 1997 law was often taken to be due to EU

pressure, it would have eventually been undertaken to bring the practice of border control into line with preexisting domestic legislation (Bachmann 2000: A9). Nevertheless, implementing the law signaled clear intent to increase controls along this border when it was becoming increasingly important to be taken seriously by the EU. Financial compensation came in the form of an EU-funded program to modernize the Polish eastern border with Poland receiving € 15 million (\$ 17 million) in 1998 (Bielecki 1998b: 3).

At least two significant things resulted from the 1997 law's coming into force. First, sales at bazaars on the Polish side dropped significantly – bazaars being a key source of income and employment in economically depressed border areas, particularly those with some degree of economic asymmetry. 1999 figures indeed show that sales were only 41% of what they had been in 1996. Second, a local (to the eastern border area) and national debate took place over the legitimacy of the controls and of the necessity of the bazaars in Poland. However, it is difficult to be certain what the general view on the control of the eastern border is as opinion surveys from 1994 and 1998 show that respondents tended *not* to embrace 'free movement' (*swobodny ruch*) across the eastern border. Respondents' views concerning a *fully* open border (meaning no controls) cannot simply be assumed to hold for their views on a *relatively* open border – like the one that has existed since the end of the Cold War up until the application of the Schengen system. The highest percentage in both years, in fact, agreed with the view that an open border would not be overwhelmingly beneficial. 56% in 1994 and 44% in 1998 said that freedom of movement across the border for Polish citizens and nationals of the former Soviet Union brings more harm than good. 24% in 1994 and 28% in 1998 said that such freedom would bring as much good as bad, while 7% and later 17% thought that it brings more good than bad. Most noteworthy in this survey, however, is the positive trend in thinking about an open eastern border. Those holding a negative view to free movement dropped 12% during these four years while those holding a positive view increased 10%.

What these results show is, first, that respondents are generally against completely free movement across the eastern border, and second, that having a more open eastern border tends to make people favor it. Despite this trend in positive thinking about an open eastern border policy, respondents from the 1998 survey chose heightened controls even at the

cost of harm to the bazaars and markets if their adoption would have led to quicker EU entry. Undertaken about two months after the 1997 law came into effect, this survey asked respondents if “we should adopt the conditions the EU is requiring and put forward the appropriate demands on travelers since it might help us to become a member of the EU more quickly even if doing so would have unfavorable effects on trade at the bazaars and markets.” 50% selected this response while 28% agreed instead that “we should not adopt the demands requested by the EU since they would be disadvantageous for trade at the bazaars and markets and Poland is still not a member of the EU.” A significant 22% said that it was hard to say (Nowe przepisy 1998: 8). Despite this high percentage, half of the respondents ranked the goal of gaining EU membership higher than the economic dislocation by tightening the border.

While it is indeed difficult to foresee the effects of shifting the Schengen border to Poland’s eastern border, two things are clear in the Polish case: (1) requirements of adopting Schengen to join the EU have been the driving force behind tightened eastern border policies; and (2) that such tightening *in and of itself* goes against the wishes of Polish elites, border residents, and potentially against the general population. When combined with asymmetries in Poles’ and Ukrainians’ views of one another and the sizeable economic differences on either side of the border, Schengen will not likely improve Polish-Ukrainian relations, while also militating against the broader acceptance of liberal values.

Schengen and the Reunification of a Greater Hungarian Nation

Hungary’s case against the need to tighten borders was even clearer. The implications of adopting stricter border controls did not sit well with the former Hungarian center-right party in power from 1998-2002 and again beginning in 2010 (FIDESZ). The party has secured its electoral base, in part, through a strong focus on cultivating ties with the large numbers of ethnic Hungarians in the near abroad. Their formal separation from Hungary has been a prominent issue in Hungarian politics ever since the 1920 Treaty of Trianon left Hungary with only approximately one third of its former population and territory. Thereafter Hungary became one of the most ethnically homogenous countries in the region. Such homogeneity, however, did not characterize neighboring states such as Romania with 1.7 million Hungarians, Czechoslovakia with approximately 900,000 Hungarians, the Kingdom of Serbs, Croats, and Slovenes (Yugoslavia) with its 550,000 Hungarian minority, and Austria

with approximately 26,000 Hungarians (Kovrig 2000: 25). Today approximately 43% of Hungarians live outside of Hungary, with 34.5% living in the neighboring states of Romania, Slovakia, and the Vojvodina district of Serbia (Dostal 1996: 12-13).

Convinced that ethnic Hungarian immigration would surge prior to the installation of the Schengen border, the Hungarian government passed a bill in the summer of 2001 that not only magnified the salience of Hungarian identity in neighboring states, but also increased tensions in elite-level relations with Slovakia and Romania. With a 92% majority, the Hungarian parliament approved the so-called 'Status Bill' on June 19, 2001. In force as of January 1, 2002, this legislation grants subsidies to Hungarians abroad for health care, education, culture, and transportation along with an identity card giving them assistance in traveling to and for finding work in Hungary. Though the primary reason for considering the Status Bill was to forestall excessive Hungarian immigration prior to the shift of the Schengen border, Hungarian officials mentioned at least two additional motivations. First, Hungarian Premier Viktor Orban noted a need to increase the labor supply, indicating that only Hungarians would be allowed to fill these positions. On June 7, 2001, for example, Orban stated that the country could take in "up to four million Magyar settlers" [RFE/RL Newline (8 June 2001)]. Second, Hungarian officials have referred repeatedly to a desire to fulfill a historical obligation to the Hungarian diaspora in the near abroad. As Hungarian Foreign Ministry State Secretary Zsolt Nemeth explained during a visit to Romania, Hungary is "repaying an 80-year old debt" by passing the Status Bill – a clear reference to the Trianon Treaty [RFE/RL Newline (21 May 2001)]. Speaking more strategically, FIDESZ likely used the law to court two groups of voters: (1) less radical supporters of the far-right Hungarian Justice and Life Party (MIEP) and (2) disillusioned voters from the disintegrated Independent Smallholder's Party (FKGP) (Kingston 2001: 2-3).

Under FIDESZ in particular, Hungary's push to join the EU was framed as a route to undo the forced split with Hungarians in the near abroad through lessening the importance of state borders – again a signal that, for Hungary, the idea of 'joining Europe' can be put to the service of the nation. Zsuzsa Csergő and James Goldgeier explain the reaction of Slovakia and Romania:

The Hungarian effort to ‘virtualize’ political borders was highly problematic in an area where neighboring states continued to place strong emphasis on maintaining their territorial sovereignty, which in many cases was newly acquired. The legacies of past relationships between Hungarians and their neighbors – a history of dominance and subordination followed by reversals of fortune – contributed to Romanian and Slovak perceptions that the Status Law was merely a guise for the desire to reincorporate territories and ‘imperial’ ethnic kin that Hungary had lost through the 1920 Treaty of Trianon. Hungarians are a formerly dominant group in the neighborhood and may be using EU integration to reclaim their earlier position (Csörgő and Goldgeier 2005: 8-9).

Repeated references to Trianon alone did not make the Bill controversial for neighboring states. It was the implied institutionalization of positive discrimination according to nationality directed, to a significant degree, by a foreign government associated with regional domination. This point was not lost on Slovak and Romanian officials. Slovak Foreign Minister Eduard Kukan worried aloud that the necessity of differentiating between Hungarians and non-Hungarians might ‘introduce discrimination’ [RFE/RL Newsline (16 May 2001)]. The Romanian Cabinet went farther by arguing that the Bill is indeed discriminatory and that it encroaches on international law. It also stated that any aspects of the Bill contradicting bilateral treaties between the two states would not be in force “on Romania’s sovereign territory” [RFE/RL Newsline (20 June 2001)]. Members of the Greater Romania Party in the Chamber of Deputies, moreover, submitted draft legislation after the Status Bill’s passage that would give dual citizenship to all those applying for the Hungarian identity card, thus depriving them of the right to hold public or military office (applicable to all those who hold dual citizenship in Romania).

Though members of the diaspora would not have citizenship status, Prime Minister Viktor Orban’s comments from December 2000 certainly imply otherwise. “I hope this Hungarian identity card will say very nicely that the person who possesses this document is a citizen belonging to the Hungarian nation, a nation-citizen, if you like. The person owning this card will be entitled to enjoy preferences or rights stemming from his/her special status... This will create a special legal situation, a special status for them” (Hungary 2001: 21). Prior to even dispersing these benefits, however, a process had to first take shape to determine who possesses Hungarian identity. The Hungarian government’s Office for

Hungarians Beyond Borders indicated that Hungarian identity would be conferred “on the basis of a recommendation by a recommending organization beyond the border [and would include] all those who profess themselves to belong to the Hungarian nation and who declare this in writing and those who can make this statement in Hungarian, that is to say, they [can prove that they] speak in Hungarian...” (Hungary 2001: 21).

Though Hungarians residing in the near abroad tend to exhibit a high degree of national consciousness, the process of determining who is a Hungarian and of then administering the benefits only increased the political salience of nationality differences – a process that would not have been deemed necessary without pressures to tighten borders to the east and south. A 2001 survey of Romanians in Transylvania, in fact, showed that almost half of the respondents thought that rights accorded to ethnic Hungarians were too generous. Many also thought Hungarians living in Romania – particularly in Transylvania – feel greater loyalty to Hungary than to Romania (Kingston 2001: 13). Though suggestive of the Status Law’s effects, these results were likely influenced by the specific political circumstances surrounding the poll. Carried out by an institute recently headed by Romania’s Public Communications Minister, the results were released at a time when the government had a keen interest in sculpting negative public opinion towards the Status Law (Kingston 2001: 13).

The COE, the OSCE’s High Commissioner, and the EU all subsequently issued evaluations of the Status Law, reports that Hungarian elites took seriously. While an October 2001 report from the COE’s Venice Commission ruled that no legislation with foreign application could be implemented without involved foreign countries’ consent [RFE/RL Newline (19 October 2001)], OSCE High Commissioner Rolf Ekeus’s criticism was far more direct in faulting the unilateral nature of the Status Law and its potential to create conflict [RFE/RL Newline (29 October 2001)]. The EU’s country report on Hungary released on 13 November was also critical, yet did not go so far as to state that the law runs counter to the *acquis* [RFE/RL Newline (14 November 2001)]. In an apparent change of mind over the Venice Commission’s report, a draft of a subsequent COE report released in June 2002 harshly criticized the Status Law, recommending that it be replaced by a new law passed only after consultations with neighboring states. This report claims that the Law

actually violates EU norms such as non-discrimination, good neighborly relations, and respect for sovereignty [RFE/RL Newline (13 June 2002)]. Clearly, the opportunity to observe the law's effects on inter-ethnic relations changed the COE's view considerably.

Though the Status Law was also FIDESZ's tool to retain power (along with EU pressures to tighten borders), the succeeding socialist-led government did not move immediately to abolish it. Hungary's succeeding Socialist-Party Prime Minister, Peter Medgyessy, in fact appeared no less concerned about the Hungarian diaspora. Like Antall and Orban before him, Medgyessy claimed feeling responsible for 15 million Hungarians, rather than just the 10 million living in Hungary [RFE/RL Newline (9 May 2002)]. While the Medgyessy government approved an amendment deleting references to a unified Hungarian nation [RFE/RL Newline (24 June 2003)], its failure to consult neighboring states that would ultimately implement the law did not diminish contention.

Nevertheless, improvements were made in Hungarian-Romanian and Hungarian-Slovak relations over the Status Law. In September 2003, the Romanian and Hungarian Prime Ministers signed a bilateral agreement concerning the Law's implementation. It stipulates two important changes that de-emphasize Hungarian identity. First, Hungarian ID cards can only be issued in Hungary, must not carry the insignia of Greater Hungary, nor can they resemble passports. Second and more importantly, institutions rather than individuals are to be the recipients of financial aid for preserving Hungarian culture [RFE/RL Newline (24 September 2003)]. A similar agreement was reached between Hungary and Slovakia in December 2003. Such changes have ultimately diminished contention over the Status Law.

Looking ahead to the future, it will be interesting to see how the opportunity for 'Hungarian reunification' affects identity politics. Will the bringing down of borders empower Hungarian minorities and make them less likely to organize as Hungarians (thus often provoking discriminatory responses)? Or will the reality of 'reunification' be perceived as a threat to Romanians and especially to Slovaks; the latter holding still-strong memory of a thousand year existence under Hungarian rule?

Schengen and the Creation of a ‘Europe of the Regions’

The emergence of the Schengen system has given credence to sub-state regionalism manifested in the idea of creating a ‘Europe of the regions.’ The practical implementation of this idea in CEE runs from Hungary’s efforts to re-unite a greater Hungarian nation to EU support for ‘Euroregions.’ Euroregions are geographically demarcated areas spanning state borders possessing a very loose institutional structure geared towards furthering collaboration between local governments on either side of the border(s). While the Euroregion projects have been perceived as threats to identity and sovereignty in some states, again for Hungary they harmonize nicely with the Hungarian reunification project. Relating this project to the Status Law, Orban notes:

I am convinced that the [Status Law] contains a number of novelties judging even by European standards and it also outlines a Hungarian concept about the Europe of the future. During the time of de Gaulle, the French thought that the European Union has to be a union of states belonging to Europe. During the time of Chancellor Kohl the Germans came to the conclusion that the Union has to be the Europe of the regions. And now, we Hungarians have come up with the idea that the Europe of the future should be a Europe of communities, the Europe of national communities, and this is what the [Status Law] is all about (quoted in Csörgő and Goldgeier 2004: 28).

Hungarian Foreign Minister Janos Martonyi advanced a similar view claiming that while states in the new EU-bounded Europe would retain their role as primary decision-making bodies, Europe’s future would essentially be determined by its various communities (Kingston 2001: 8).

Though Hungary’s reunification efforts might at times prove unsettling to Romanians, the Romanian elite similarly employed the reunification idea in the context of European integration with respect to Romanians in Moldova and Ukraine. Thus, Romanian Prime Minister Adrian Năstase advanced the idea of the EU as a ‘union of nations’ (Csörgő and Goldgeier 2004: 28), while Romanian President Ion Iliescu claimed that “European borders cannot be changed, but integration into the EU will inevitably relegate the importance of national borders.” Iliescu added that “Romania supports the integration of the Republic of Moldova and Ukraine into European structures. Bucharest wanted to preserve the cultural and linguistic unity of Romanians all over the world” (quoted in

Kingston 2001: 8). Yet, Hungary has pursued transovereign nationalism with greater vigor given two factors: (1) far more ethnically homogeneous Hungary has little to fear from similar campaigns coming from other states than multiethnic Romania, and (2) nation- and state-building began considerably earlier in Hungary, leaving ethnic Hungarians in the near abroad with a stronger sense of Hungarian identity (Csörgő and Goldgeier 2005: 15). Though appealing to nationalities wanting to reunite a nation spilling well over state borders, the creation of a Europe of the regions can also be threatening in two related instances: (1) in states with border areas that recently experienced border shifts and/or population expulsions, and (2) in border areas of weak states, ones that are fragmented given higher degrees of ethnic diversity. Both the Czech-German and Polish-German borders are excellent examples of the former given their repeated shifts in the 20th century and large-scale German expulsions. Both also have shown some concern over the development of Euroregions spanning these border regions as being part and parcel of increased German power. Czech and Polish opponents of Euroregions have claimed that they are a mechanism promoted by Germany to further economic expansion in the region (Bazin 2003: 227). While Czech Prime Minister Vaclav Klaus characteristically claimed the Euroregions as a potential threat to identity, his Polish counterparts questioned whether they would lead to the dismemberment of the Polish state itself. After voting on the creation of the Carpathian Euroregion spanning the Polish, Ukrainian, and Slovak borders in 1993, the Sejm produced an official statement claiming “Euroregions cannot become a means of denying the sovereign power of Poland over parts of her territory” (quoted in Malendowski 2000: 22).

The second situation when creating a ‘Europe of the regions’ appears threatening concerns border areas of weak, fragmented states, states not holding significant power and legitimacy over a diverse population. Judy Batt makes this point when discussing the effect of European integration on two of CEE’s historic subregions that lie largely on the other side of the new Schengen border: (1) the Banat – encompassing the two counties in southeast Romania, and (2) Transcarpathia – the westernmost region of Ukraine. Both have developed historically as regions despite border changes and population movements occurring in the 20th century. Given their relative western location and greater identification with Europe, elites there have adopted the ‘Central European argument’ to claim that these areas are more civilized and ultimately culturally

superior to the more ‘barbaric’ Russian-controlled areas to the East (Batt 2002: 507-508).

This sense of uniqueness along with EU efforts to support the development of border regions (even cutting across the Schengen border) has created a sense of insecurity among the Romanian and Ukrainian elite. Though Romanians like Năstase and Iliescu might support the idea of a ‘Europe of the regions’ to forge closer ties with Romanians in Ukraine and Moldova, the same idea can be unsettling in regards to Hungarians in Hungary ‘reuniting’ with Hungarians in Transylvania – the by product of FIDESZ’s own pursuit of crossborder Hungarian reunification.

Ukrainian elites had similar concerns when debating the new constitution. Passed in 1996, it continued with the existing system of *oblasti* and claimed that Ukraine’s territorial structure would be based on “the principle of centralization and decentralization in the exercise of state power” (Article 132 quoted in Batt 2002: 518). As Judy Batt points out, this sentence obscures a rather disorganized reality, one that former President Kuchma used to justify *defacto* centralization. According to Kuchma: “Practically [today] nobody rules Ukraine. [At the regional level] everybody is interested in his own welfare. The interests of the people and the practical issues of running the state are pushed to the side. These are the first signs of disintegration of the state... We have to eliminate such manifestations of contemporary local feudalism, take radical measures to restore order, [and] protect our citizens” (quoted in Batt 2002: 518-519). Kiev was indeed paying attention to demands for autonomy coming from the areas with strong regional identities and with the longest ties to other states (Batt 2002: 518). While the idea of creating a ‘Europe of the regions’ appears appealing to Hungarian and Romanian elites when thinking of ties with large numbers of ‘kin’ in the near abroad, the same idea can also appear threatening to (weak) states with border areas that have also experienced border shifts and/or forced population movements.

Conclusion

While instituted in the name of liberalizing the Single Market, the continuing development of the Schengen system contradicts the liberal, identity-blind ideology behind the Market. After showing that Schengen was ultimately the product of another time and place and that the

system's implementation only furthers ethnic hierarchies, this article explains why the idea of creating a 'Europe of the regions' can suggest a destabilizing balance of power among Europe's less historically secure nationalities. By helping Hungarian elites in particular to pursue the 'reunification' of their nation, in fact, this project can be interpreted as a threat to neighboring states with large numbers of Hungarians. Ultimately, Schengen's inadvertent support for a Europe of the regions, its fortification of ethnic hierarchies, not to mention tightening borders along the new eastern Schengen border, only militates against the broader acceptance of liberal values.

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Turkey`s Harmless Tango Between East and West

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Abstract

Turkey got actively involved in world politics and international relations after AKP came to power in early 2000s. Turkey`s foreign policy since AKP came to power, has the theoretical basis in Davutoglu`s *Strategic Depth*. New doctrines rely on historical right inherited from the Ottoman Empire, which contributed towards Turkish pro-active and multi-dimensional foreign policy. Without forgetting traditional Western allies, Turkey has established itself as a regional power in the Balkans, Middle East and Central Asia with significant success. This paper attempts to analyze how Turkey has been playing a harmless tango between its traditional allies in the West and regions in the near abroad which had made Turkey a global player in the international relations. Then, it is important to analyze Turkey`s transformation and its approved role by the Western powers as a strong Islamic country with secular governance in the Middle East and Central Asia.

Keywords: Turkish Foreign Policy; Neo-Ottomanism; AKP Party; EU; the Balkans; the Middle East; Central Asia

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Traditional Turkish Foreign Policy

Traditional Turkish foreign policy dates back to the period when Ottoman Empire was close to its demise in the beginning of the twentieth century. During this critical time Atatürk emerged as a leader who saved Turkish territorial integrity from the greedy Western powers who aimed at taking different parts of Turkey. During the Berlin Congress (1878) the Ottoman Empire was marked as a Sick Man of Europe. Therefore, the partitioning of the Ottoman Empire was a political agreement that took place after the World War I. Italy was given southwestern Anatolia, Greece was given Ionia and Smyrna (Izmir), Aegean region and Rhodes Island were given to Britain together with the Cyprus, Straits and Istanbul were under International mandate, Russia was given Armenia, Georgia and Azerbaijan. Nonetheless, after the end of the World War I Germany, Austria and Ottoman Empire were severely defeated by the Allied powers that quickly moved forward to partition Ottoman territories. Then, Britain conquered Palestine, Syria, Iraq and southeastern parts of Turkey. Italy was conceded southwestern Anatolia. Greece was allowed to occupy of Turkish provinces of Thrace, Izmir and Aegean Islands Turkish straits were put under joint influence of allied powers due to its international importance (Turk Istiklal Harbi, 1992).

At that time Turkey`s Arab neighbors aligned with the Western Powers against Turkey. This was a shocking ``knife in the back`` from the Arab brothers, thus Kemalist regime after Turkey gained independence, always approached Arab neighbors with a great suspicion. In addition to this newly established Turkish elite, united under the rule of Atatürk perceived the Ottoman expansion in the Balkans and Arab countries as a disastrous policy that nearly resulted in demise of the Turkish Republic. Thus, the main aim of newly formed Turkish elite was to distance Turkey from its Ottoman past. The new elite did not recognize Turkish past and they introduced certain measures as to make people forget the legacy of the great Ottoman Empire. They were basically ashamed of their past and rejected entirely past Ottoman legacy. Nonetheless, the common people and grassroots of the Turkish elites did not forget their past and they continued valuing the Ottoman legacy as other great world empires.

Almost all of the works on traditional Turkish Foreign policy emphasize the *real-politics* of the Turkey`s decision-makers and its foreign policy from the early years of the Turkish Republic. *Real-politics* in Turkey lead to tight security structure and prominent role of military in Turkish

political affairs (Karaosmanoglu, 2000). As a result of internal political developments Turkey joined NATO in 1952 in the wake of communist expansion in order to protect the Western world from the communist threat. This move defined the Turkish foreign policy for the whole period of Cold War that came to close in 1991 (Kuniholm, 1980, p. 325). In the vacuum that followed after the fall of Iron Curtain and the end of Cold War Turkey continued with its Western orientation and NATO's membership.

Turkish New Foreign Policy

The emergence of *Turkish New Foreign Policy* needs to be looked at as a fusion of the international, regional and national actors. The international actors change after the end of the Cold War led to a systematic change in the Turkey's near political environment. In fact, the systematic change was to a great extent responsible for the shift in Turkish foreign policy and its role in the region. In order to fill the vacuum that emerged in the Central Asia, Turkic republics so closed to Turkey, the United States and its European allies presented Turkey as a country model that combines moderate Islam with secularism, for these newly independent countries of Central Asia (Bal, 2000, p. 232). Thus, Turkey felt encouraged by the United States to approach Central Asian states and to promote moderate Islam. Actually, the US president George H. W. Bush proposed that Turkey, with its tradition of Sufi-influenced Islam and secular regime could serve as a perfect model for other Islamic countries in the region. The idea that came from the United States was called as "Turkish Model." In this regards, Turkey felt encouraged by the United States to reach out to the governments of Islamic countries and to support regimes in these countries. On the other hand, most recently the US administration under Obama has tried to find the other approach to Islamic regimes in the Middle East by redefining Islam and its practices by subordinating it to the American interests in the region. For this purpose the new generation of so called "moderate Islamists" among the Arabs were used (Rabasa, et. al., 2007).

At the regional level Turkish foreign policy was affected by the vacuum that was left by the 1991 Gulf War and 2003 Iraqi War. In addition, the significant impact on Turkish foreign policy had the deterioration of Kurdish problem and, as well as, the dynamic change in Arab-Israeli relations. The deterioration in Arab-Israeli relations provided Turkey with the opportunity to become mediator between Arabs and Israelis.

Turkey has managed to establish itself as successful mediator in the regional conflicts up until the Operation Cast in Gaza during the winter of 2008-2009. Effective Turkish mediation in the region was accompanied by the United States waning influence as well as stalled negotiations between Turkey and the EU regarding Turkey's EU membership.

In order to understand the change in domestic policy of Turkey that took place under the AKP rule it is important to understand the domestic political scene that existed in Turkey after the end of the Cold War. Under the 1981 Turkey's constitution, Turkey's National Security Council (Milli Guvenlik Kurulu) was established for policy coordination between democratically elected legislative, military and president of the republic. However, Turkey's coalition governments were highly unstable and many corruption scandals and it comes as no surprise that general public saw military as sole guardian of their Republic (Jenkins, 2001). Up to 2007, the constitutional court of Turkey and the president of the Republic checked the power of parliamentary majority. However, in 2007 when ex AKP party member, Abdullah Gul was elected as a president, a gate for curtailing the power of military and its interference in foreign and domestic policy of Turkey was opened. Thus, under AKP rule the constitutional and institutional changes and reforms have taken place so that power of military came under civic rule as in other parliamentary democracies (Cook, 2010).

The Turkey's Neo-Ottomanist Vision and new Turkish Political Elite
Kemalism is still present in Turkey nonetheless; it is definitely not ascending in popularity. New political elites, that had role models in Turgut Ozal (1983-1989) and Necmettin Erbakan (1996-1997), had emerged and introduced new vision of foreign policy and governance. Besides, public interest in the foreign policy and policy in general, has risen to a great extent. The most important contribution to the AKP's new foreign policy orientation was the work titled as *Strategic Depth* (Stratejik Derinlik) written by Ahmet Davutoglu in 2001, which turned out to be a foreign policy guideline of the AKP. The origins of *Strategic Depth* and key ideas are greatly based on the multidimensional foreign policy of Necmettin Erbakan and Turgut Ozal's Neo-Ottomanism. The *Strategic Depth* is based upon historical and geographical depth. Geographical depth of Turkish republic lies in the fact that Turkey is legal successor of the Ottoman Empire (Murinson, 2006, p. 947).

After the end of Cold War, Turkey became a country which was surrounded by the two major zones of instability. First zone was Balkans and the second was the Middle East. Both zones were unstable and consequently they were involved in various wars. In addition, in the 1990s Turkey on the brink of war Armenia, Greece and Syria. Then, Turkey was regularly involved in military interventions in the North Iraq. Turkish relations with Iran deteriorated due to the Kurdish conflict and ever present political Islam. Therefore, Turkey's overall approach to its neighbors in 1990s was characterized by the mistrust, confrontation and threats. In contrast to this kind of foreign policy, new foreign policy of Turkey took place in the 2000s was characterized by rapprochement with Syria, Iraq, Iran, Armenia and Russia. Shortly Turkish foreign policy in 2000s was characterized by ``zero problems`` policy with its neighbors which first and foremost aimed at improvement of bilateral relations as well as regional cooperation especially in the ex-Soviet republics and the Balkan states. As the 2000s progressed this cooperation was extended to the Middle East and the North Africa (Evin, 2010).

The architect of new Turkish foreign policy Davutoglu in his work emphasized the fact that Turkey is unique due to two reasons. First is its location in geographical areas that are of great importance mainly thinking about straits of Bosphorus and Dardanelle. Second reason is historical and it relates to the fact the Turkey is legitimate heir of the Ottoman Empire (Davutoglu, 2001). Traditional measures of Turkey's power overlook its cultural heritage as an advantage, which was different with Davutoglu's vision of foreign policy. Davutoglu emphasizes the importance of Turkey's cultural heritage as an asset in approaching the Balkans, Middle East and Central Asia. Turkey is a legal heir to the Ottoman Empire that once united the Muslim world and therefore Turkey as a trans-regional power can once more unite and lead the Muslim world (Davutoglu, 2001). Accordingly, Turkey is not just an ordinary nation-state that emerged as a result of the will of the great powers after the World War I rather in Davutoglu's words ``Turkey is a regional power in its own right, having strong tradition of statehood and broad strategic outreach. Thus, it has no chance of being peripheral since it is not a sideline country of the EU, NATO or Asia`` (Mourinson, 2006, p. 945-964). He continues by arguing that ``Turkey is centrally positioned international player, a country with a close land basin, the epicenter of the Balkans, the Middle East and the Caucasus, the center of Eurasia in

general and it is in the middle of Rimland belt cutting across the Mediterranean to the Pacific`` (Mourinson, 2006, p. 945-964). One can easily notice from Davutoglu's statements that new foreign policy reflects the newly-acquired self-respect and self-confidence on the part of newly elected Turkish leadership under AKP rule. The leadership that supported the more proactive approach to the foreign policy particularly in the area of so-called ``Ottoman geopolitical space.`` Furthermore AKP leadership was more than a critical of the myopic Turkey's Cold War foreign policy and neglecting of the Ottoman cultural and historical heritage.

Central issue in the AKP's revival of Ottoman legacies has been the expanding of its economic interests. The central point to this argument involves the emergence of new classes of businessmen from Anatolia who were pious and devout Muslims. This class of businessmen started to compete with traditional Aegean businesses. Thus, Anatolian businessmen were the ones that forced AKP government to focus on Middle East whose markets were expanding rapidly. Having in mind this it is not hard for many to imagine why Turkey had changed this foreign policy toward Iran, Iraq or Syria if it has not been for wealthy Anatolian business elite. Their economic interests have played a great role in the context of new Turkish foreign policy orientation (Evin, et. al., 2011). Then, since 2000 Turkey has sought to counterbalance its dependence on the West by courting different alliances to maintain the balance of power in the region. In Davutoglu's opinion Turkey should not be dependent upon only one actor and should all the time seek to balance it's relations and alliances so that it can maintain optimal independence and leverage on global and regional stage (Davutoglu, 1994).

Turkish Foreign Policy toward EU

AKP was more than eager to approach Turkey to the EU because according to many analysts this party was presupposed to be an Islamist party that doesn't prefer any alliance with the West and EU. Nonetheless, having those negative views in mind AKP tried its best to open as many chapters within EU accession framework. In the end due to those reforms Turkish military had an important role in protecting Turkey's Kemalist legacy that gave upon the idea of Turkey's EU accession since the reforms that were supposed to take place in the case that Turkey joins EU were supposed to put military under civilian rule.

Turkey submitted its application to join European Economic Community, that latter on became to be known as European Union, dates back to 1959 which resulted in associate membership not before 1963. Full membership has been the final goal. Nonetheless, for Turkey various problems emerged such as Cyprus conflict together with internal political turmoil, which made Turkey through all 1970 and mostly 1980s away from the European Union. In 1987 Turkish official membership application was rejected by the EU. However, rejection did not prevent Turkey's involvement with the EU on various other issues such as customs. Turkey and the EU signed customs Union which became effective as of 1st of January 1996.

EU confirmed Turkey's status as a candidate country during Helsinki Summit in 1999. Nonetheless, accession talks did not start immediately since Turkey needed to make significant reform in the human rights. After the Helsinki Summit Turkey made very important and daring reforms and passed them through parliament with an aim to harmonize Turkey with EU standards. Formally, Turkey started its EU accession talks in October 2005. Nonetheless, in December 2006 EU decided to suspend part of the negotiations with Turkey by freezing eight chapters because Turkey did not recognize the Republic of Cyprus. Turkey also did not grant access of Cypriot vessels and planes to Turkish harbors and airports. Since then the negotiations between Turkey and EU are still taking place but they are very slow (Christensen, 2009, p. 10).

In 2004, as a result of the efforts of the ruling AKP Turkey became the EU candidate. Nonetheless, the EU became great disappointment for Turkey because of devaluing of Turkey as potential member-country. Disappointment with EU contributed towards Turkish search for prominent role in the Muslim world. No one was more eager and ready to approach Turkey to the EU then the newly elected AKP government which were described, as soon as they assumed the power, as an Islamic party. AKP was looked at by Kemalist elite and Turkish military as a party whose government would distance Turkey from the West and its values that Kemalist Turkey was trying so hard over the years to acquire. Nonetheless, AKP as soon as they formed government surprised everyone with the eagerness to make Turkey EU member as soon as possible. AKP new that they would be blamed if Turkey don't progress on its way to EU. Thus, AKP pushed for reforms in judiciary and lately in military as well all in order to complete requirement of the EU.

Nonetheless, the more Turkey adopted EU reforms the less stimulus came from the EU. Some countries of the EU even started to question whether Turkey was in Europe at all. Nicolas Sarkozy, President of the Republic of France and German Chancellor Angela Merkel went that far to propose Turkey some kind of partnership which was immediately rejected by the Turkish government. Turks, whose national sentiments are very high and whose national pride is at the first place beginning to think that EU, with the proposal of something less than EU membership has humiliated Turkish Republic, have started to look at the Turkey's accession into EU with a great suspicion. In 2004, 73% of Turks were in favor of Turkey's EU membership, nonetheless, in 2006 that number dropped to 54%. In 2007 this number fell to only 40%. This coincided with the economic stability and progress which started to take place as the AKP came to power. It is widely known that confidence of one country increases as its economic strength increases.

Turkish Foreign Policy toward Middle East, Central Asia and Balkans

Under the AKP government Turkish influence has been growing steadily in the Middle East, Central Asia and the Balkans. Turkish secular elite has strong cultural ties with the West and they viewed Iran and Arab countries as hostile neighbors, never forgetting Arab knife in the back from the mid nineteenth century until the establishment of the Republic of Turkey in 1922. Nonetheless shift in Turkish foreign policy has been evident since AKP came to power. During AKP years Turkey has been trying to develop an intensive relation with all countries especially with its neighboring countries. Nonetheless, its relations are based upon rational calculations not on ideological accounts (Davutoglu, 2008). Turkish foreign policy vision perceived international relations as a whole with no borders. Turkey became engaged from Chile to Indonesia and from Africa to Central Asia, from EU to OIC (Davutoglu, 2008). In the party program of AKP it is expressed that the end of Cold War and global restructuring has brought the change in environment and has developed a several alternatives in the area of foreign policy area (AKP Party Program, 2001). Pro-active rhythmic diplomacy refers to ``a sustained pro-activism in the field of diplomacy, trying to achieve a more active role in international organizations and opening up to new areas where Turkish contacts are have been limited in the past`` (Davutoglu, 2008, p. 83). Parallel to Davutoglu's vision AKP party program suggests a ``forward looking, proactive, innovative, and ultimately multifaceted

foreign policy`` (AKP Party Program, 2001) which aims at being more initiative regarding the crisis in the neighboring countries with more concrete contribution to permanent solutions.

The re-emergence of new Anatolian business elite contributed towards Turkish more proactive foreign policy toward the Middle East. Turkey has been active in promoting diplomatic contacts between Syria and Israel and it has mediated the talks between the same parties during the Israeli occupation of the Golan Heights (Onis, Yilmaz, 2009, p. 19). Syrian President introduced a peace treaty in return to Israel's evacuation of Heights in April 2008. Nonetheless, what followed was Gaza attacks and new government under Netanyahu declared that ``Israel would not code the Golan Heights for the sake of peace with Syria.`` However, the main emphasis in the Turkish foreign policy towards the Middle East was the Palestinian question. Turkish policy makers evaluate the Palestinian issue as their area of responsibility and at the same time they see a chance to claim a constructive role in the Middle Eastern peace building process. In this regard, Turkey tries to deter Israeli aggression against the Palestinians and at the same time to reduce as much as possible terrorist attacks on innocent Israeli civilians. Nonetheless, Turkish-Israeli relations reached the lowest point on 31 of May 2010 when six Turkish ships, called Gaza Freedom flotilla, entered international waters in the Mediterranean Sea and were blocked by Israeli ships. One of the six ships called Mavi Marmara showed resistance to Israeli soldiers who entered their ships and 9 people were killed by the Israeli soldiers. This caused deterioration in Turkish-Israeli relations and at the Israeli Ambassador to Ankara was expelled from Turkish capital. Relations were not re-established up until 22 march 2013 when Israeli Prime Minister called his Turkish colleague Recep Tayyip Erdogan and apologized for Mavi Marmara event.

Moreover it is very important to look at the Turkey's involvement in the various Islamic organizations that unite Islamic countries. Turkey has developed institutional and strategic cooperation with the Arab League and Gulf Cooperation Council. It plays an active role in the Islam Conference Organization and has an observer status in the Organization of African Unity. Nonetheless, Turkey has been disappointed by the EU and its policies. According to Turan (2010):

The security shield provided by NATO for example, enables Turkey to deal more confidently with Russia as

an economic partner. Turkey continues to rely on the United States as a major source of arms procurement. The fact that around half of Turkey's exports go to EU-member countries and that Germany is Turkey's largest trading partner generate significant interest in retaining a good working relationship with the European Union. Turkey's soft power is considerably enhanced in the Middle East, the Caucasus, and Central Asia by the fact that it has a strong Western connection. Turkey's relations with Iran have to be balanced with those with Saudi Arabia and the Gulf States that are allied with the United States. Turkey's strong challenge of Israeli policies in Palestine has reduced the appeal of Iran in the region, while its vastly improved relationship with Syria has reduced Iranian influence there as well and has rendered Turkey more interested in a negotiated solution with Israel. These developments are all in harmony with the American and EU policies in the region. Turkey shares an interest with the United States and the EU in the development and survival of a united, independent, and stable Iraq. Similarly, both Turkey and its Western partners share an interest containing the spread of radical Islamic movements and terror under the guise of religion.

Thus, when evaluating the Turkey's foreign policy toward the Middle East one should bear in mind that real-politics is not marginalized to the extent that Turkey would compromise its relations with the West vis-à-vis its relations with the Middle Eastern countries. Central Asia is strategically important region for ensuring the security and stability of the Euro-Atlantic region and its energy resources are vital for global energy (Turkey's Relations with Central Asian Republics, n.d.). Turkey was one of the first countries that recognized the independence of the Central Asian republics once they proclaimed their independence from the Soviet Union.

Due to strong cultural ties between Turkey and Central Asian republics Turkey has sought to increase the engagement with the Central Asian republics on the broad range of issues. In this respect, high level strategic cooperation council mechanisms that have been established with Kyrgyzstan and the Cooperation Council with Tajikistan provide a useful base for the further relations between Central Asian republics and

Turkey. Nonetheless, Turkey's interest in Central Asia is mainly economic partnership. According to Kutlay and Dogan (2011)

The rise in trade and investment flows with Central Asia and Turkey's belated willingness to revive the old "Silk Road" trade routes mean that Ankara has been making real progress in the mutually beneficial economic partnerships Turkish firms have established in the five republics of Central Asia. But this does not mean in any sense that Turkey is engaging with its "Eastern" Central Asian neighbors at the expense of the "rest". Quite the contrary: Turkey aims to position itself as a "central country" at the intersection of a geographically strategic region, a key Eurasian power within the EU. Hence, Ankara acknowledges that the same democratization and Europeanization processes that have helped Turkey to achieve its remarkable economic and political developments of the past 10 years helped create spill-over commercial and diplomatic effects into its relations with its Central Asian neighbors. Finally, Turkey has brought economic and political stability to that crucial part of the world which constitutes a vital link between Western Europe and Asia. What Turkey expects from its European friends and allies is simply to be recognized as an equal, equally European, partner as it strives to further the security and welfare of the region."

Turkey has renewed its interest in the West Balkans as a part of Turkey's efforts to enhance "strategic depth" doctrine of Davutoglu and AKP's tendencies of Neo-Ottomanism. During his official visit to Sarajevo in 2009 Turkish Foreign Minister Davutoglu had explicitly linked Turkey's foreign policy to the legacy of the Ottoman Empire stating that "the Ottoman centuries of the Balkans were success story. Now we have to reinvent this... Turkey is back." Ever since then Ankara has been trying to regain lost influence in the region, by showing impressive diplomatic and economic activism. There are three complementary goals of the Turkey's recent diplomatic activities in the Balkans: to strengthen Turkey's good relations with its traditional partners in the region; to improve the relations with the countries Turkey has had problematic relations before; and to play the role of the mediator and lead the multilateral initiatives to improve regional stability.

Examining the number of official visits Turkish Foreign Minister had made to Bosnia-Herzegovina one can easily notice that he has been flying a lot to Bosnia. Turkey has always been in support of Bosnian territorial integrity and stability. At the same time Turkey has been vocal advocate of Bosnia's membership to NATO's Membership Action Plan (MAP). Then, Turkish relations with the Former Yugoslavian Republic of Macedonia (FYROM) are best understood from the statement of Ahmet Davutoglu during one of his visits to Macedonia where he states ``The citizens of the Republic of Macedonia, wherever they are in the world, can, if they need help, call the embassies of Turkey. They will get help as they are Turkish citizens`` (Duridanski, 2011). Then, Turkey has been great supporter of Skopje's Euro-Atlantic integration process and has encouraged NATO to invite FYROM even before name dispute with Greece was settled down. Turkey also took the initiative to improve its bilateral relations with Serbia. The Turkish President Abdullah Gul paid an official visit to Belgrade in 2009. Prior to his visit, 23 years Turkish head of states have been avoiding Serbia. In the joint statement both presidents declared that relations between Turkey and Serbia have never been better. Furthermore, Ankara has been thought to have played a great role in encouraging Serbian parliament to adopt the Declaration of Srebrenica on 30 of March 2010. Serbia officially apologized for the role in the Srebrenica genocide 1995. Turkey has also played a great part in the calming down the situation in Serbia's Sandžak region by opposing demands for autonomy from Serbia by some local Muslim communities. Turkey has urged three fractions of Bosniaks communities to settle down their differences. For this purpose, Turkey has opened a Turkish Cultural Center in Novi Pazar.

In the wake of political turmoil in Serbia regarding self-proclaimed independence of Kosovo Turkish Prime Minister Recep Tayyip Erdoğan expressed his country's willingness to mediate in the bilateral-talks between Belgrade and Prishtina in November 2010. Nonetheless, Ankara's most significant mediation success was the Istanbul Declaration on Peace and Stability in the Balkans signed by Serbia, Croatia, and Bosnia-Herzegovina on April 24, 2010. With the three Balkan countries pledging to improve cooperation and work toward EU integration, Ankara appeared as a key player in the stability of Southeastern Europe.

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